



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

*uniting the ICWM, the AWC and the ILWC*

VOLUME I, No. 1

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# Message From the President

Dear Colleagues:

It is my pleasure to welcome you to the first Journal of the International Alliance for Women in Music.

As most of you know, last year was a busy and momentous one. In addition to maintaining our regular activities and membership services, we negotiated a successful merger between the International League of Women Composers, the International Congress on Women in Music, and American Women Composers, Inc. From these parents, the IAWM was officially born on January 1, 1995.

The move makes eminent sense in times such as ours: it allows us to share information, to eliminate redundancies (such as duplicate memberships), and to focus our energies and plot a common strategy. Divided, our power is diminished; united, it gains enormously in strength and effectiveness.

The IAWM, although newly born, recognizes the importance of continuity. It warmly embraces its multiple heritages and supports all the ongoing projects of its parent organizations. Indeed, its combined services add up to a rich array of benefits for members; too numerous to list individually, these include:

- the IAWM Journal, an invaluable resource for opportunities, networking, topical articles, reviews, and news of professional activities;
- the IAWM membership directory, updated regularly;
- a national office in Washington, D.C. which serves as a clearinghouse for inquiries and information;
- an electronic list and on-line access to IAWM news;
- competitions and awards;
- a library of members' scores, housed at George Washington University;
- several radio broadcast series in the U.S. and abroad;
- a yearly concert at the National Museum for Women in the Arts in Washington, D.C., with a program of member works chosen from anonymous submissions; and
- International Congresses on Women in Music, hosted every other year by different cities throughout the world.

At the same time, the IAWM also breaks new ground. The change of name from 'women composers' to 'women in music,' for example, is not merely semantic: it reflects our belief that the work of women composers is best disseminated through regular contact with other musicians, critics, and the public at large. As a result, the IAWM has widened its scope and is actively reaching out to a broader constituency. It invites into its ranks performers — instrumentalists, singers, and conductors — and musicologists; it extends a welcome to men as well as women, and to amateurs as well as professionals.

Our goals for the future are ambitious and wide-ranging; broadly outlined, they are:

- to establish regular links with performing institutions and individual performers, publishing houses, recording companies, and the media;
- to forge closer cooperation with other groups that share our interests and agenda;
- to increase international representation abroad and minority participation in the U.S.;



*Stefania de Kenessey*

- to become the principal electronic information resource for women-in-music topics by increasing access to on-line services;
- to launch a scholarly journal of feminist musicology and foster research in this area; and
- to create outreach programs in schools, universities, and libraries, and to provide mentorships for young women musicians.

In short, the IAWM aims to become a strong and effective, high-profile advocate on behalf of women in music, whether composers, performers, or musicologists. It seeks to provide financial support, intellectual inspiration, and moral encouragement for all those involved in the struggle for fairness and equality.

For successfully having laid the foundations of the IAWM, I would personally like to acknowledge the hard work and generosity of all our board members, with special thanks to vice president Sally Reid and our new journal editor Sylvia Glickman.

To turn all of our dreams into reality, however, we need your help: we ask that you lend us your talents and energies, your support and goodwill, in building the IAWM. As always, your financial contributions over and above membership dues are a crucial (and warmly appreciated) source of our strength. But we also invite your input and assistance in the day-to-day running of the organization. Whether you are interested in joining our board, volunteering to oversee current activities, or initiating new projects, we want to make sure that your voice is heard. The greater our numbers, the louder our voice will be. **This is a challenge to every current member to bring in one new member in 1995!**

Help us create an equitable future for the generations yet to come. Together, we can do it. With best regards,

***Stefania de Kenessey, President, IAWM***

# Message From the Editor

I recently received a gift of an old book, entitled *Woman in Music*. The author was George P. Upton. The second edition was published in 1889. Excited by the possibility of exploring a printed description of women and music of which I was unaware, by a nineteenth century musicologist, I scanned the book's 221 pages. Quickly I grew depressed at its premise, outlined in the flowery language of the period. Briefly, the first chapter addresses woman as the inspiring muse. It describes her emotional nature, which should be an asset because music is "... the interpreter and the language of the emotions ... ." But alas, "... having had equal advantages with men (!), [she has] failed as creator ... because she cannot project herself outwardly, cannot endure the discouragements of the [life of a] composer," and above all, she cannot master the "theoretical intricacies, the logical sequences, and the mathematical problems which are the foundation principles of music." Seventeen pages into the book, Mr. Upton promises to describe "what music owes to [woman] by reference to the lives and labors of Bach, Händel, Beethoven, Haydn, Mozart, Mendelssohn, Schumann, Schubert, Weber, Chopin and Wagner." And so he does in the next 204 pages, devoted to the aforementioned men.

We have come a long way since 1889. We have Aaron Cohen's Encyclopedia that lists over 6,000 women composers. We have read an ever-growing library of excellent books on women in music by contemporary scholars. We have seen the New Grove Dictionary devote a volume to women composers, and the Macmillan Publishing Company promises a twelve volume series on women composers. We have seen women earn two Pulitzer Prizes, as well as an increasing number of commissions, honors and other awards. However, we have a long way to go. We are creators, we are also researchers and writers, we are performers and conductors, and we must continue to inform each other and our public of our burgeoning activities in the practice of our muse.

This first issue of the International Alliance for Women in Music Journal is historic. It is the first reflection of a new entity manifesting the merger of three lively organizations that seek a new strength in numbers, while sustaining a unity of purpose. Read the histories of the original organizations. Marvel at the foresight and energy of the three original founders while you look at their photographs. Read reports of the activities of women musicians from Canada to Albania. Read about the reviews of Virgil Thomson. Read about upcoming events before they happen, so that you can attend them. Read reviews of concerts you could not attend, and reviews of CD's and books you can acquire. Peruse the Opportunities List, and the lists of recent performances, publications, honors, awards and commissions earned by our members all over the globe.

The Journal encourages you to express your opinions. It is a forum. We want your ideas and your input. We want your reactions to what you read here. We want you to write about your accomplishments, your interests, your research, your concerns, and your ideas on how to make the twenty-first century the Century of Women in Music.

**Sylvia Glickman**

*Sylvia Glickman, co-ordinating editor of the Journal, is a composer and pianist and the founder of the Hildegard Publishing Company, a press devoted to the music of women composers of the past and present.*

## LETTERS

Dear Editor,

Welcome aboard Sylvia! Please accept my words of support, gratitude and confidence in addition to those of countless other members as you embark upon this strong and creative merger of ICWM, AWC, and ILWC.

It's been an amazing process to observe from the sidelines. Clearly the hard work, commitment, leadership, quality and vision of so many people is vital to the ongoing activities and advocacy of IAWM of the behalf of women in music.

It is my hope that my own small contribution in the past will not be overlooked in the excitement and hectic flurry (and just plain busy-ness!) that is involved in such an important and invigorating merger.

It was my privilege to serve as Editor of the *ILWC Newsletter* starting in 1987. How exciting it was for me to drive out to spend an afternoon with Hilary Tann to collect the file boxes and materials for my new adventure as Editor. Working alone in my home studio-office, the *ILWC Newsletter* navigated choppy waters as it was renamed *ILWC Journal* and leapt forward into computer-age layout and laser printing on my Apple Macintosh, from the steady, reliable "typeset-and-scotch tape" that had seen it through previous years' production. The struggles of working within the limitation of those years were more than outweighed by the energy and exchange with new colleagues and friends from across the globe. My contribution was perhaps small when seen against the new organization; but, my efforts were also, I hope, of some significance as a bridge to future developments.

When Sally Reid picked up the reins as Editor, the changeover (between Boston and Texas) was handled almost entirely on-line! Numerous improvements in both design, format and content were ushered in as were the burgeoning ranks of ILWC Journal staff and volunteers. And now, just a short time later, the IAWM electronic list connects over 100 IAWM members. A job well done, Sally!

**Emma Zevik (M. Chaves)**

Dear Editor,

I am pleased that several organizations have merged to form the International Alliance for Women in Music. I have long believed that there was unnecessary duplication in these groups and trust one strong, united organization would create a more powerful and effective tool towards our mutual goal.

**Victoria Bond**

The editors reserve the right to edit all letters accepted for publication.

# Action Aisle

## *Histories of the AWC, ICWM and ILWC*

### American Women Composers, Inc.

by Judith Shatin

American Women Composers, Inc. was founded by composer Tommie E. Carl in Washington, D.C. in 1976 to: disseminate the work of American women composers, past and present; to create a network for the exchange of information; and to encourage the active participation of American women composers in American musical life. Managed by a Board of Directors that was comprised of composers and people with particular areas of expertise, AWC eventually numbered over two hundred, representing a geographical distribution from Alaska to Florida. Ms Carl was president from 1976-1988; a triumvirate including Patricia Morehead, Carolyn Duignan and Ruth Knauff took the helm in 1988-89; Judith Shatin served as President from 1989-93, and Stefania de Kenessey took over in 1993.

The organization initially focused upon a number of activities: the establishment of a score library, the presentation of programs of members' music, and the creation of the AWC NewsForum, initially a biannual publication. In addition, AWC released two records under the Capriccio label, including music by Laurie Spiegel, Alexandra Pierce, Ruth Schonthal and others. A name conflict with a European recording company subsequently resulted in the establishment



Tommie E. Carl

of a new name, Bravura. A CD, an LP and a cassette by duopianists Leanne Rees and Stephanie Stoyanoff were released under this label, including music by Julia Smith, Esther Ballou, Amy Cheney Beach, Harriett Bolz, Jean Butler, and Melissa Postnikoff.

Under Tommie Carl's leadership, concerts were organized at the Wolf Trap Barns, the Corcoran Gallery, the Library of Congress and the British Embassy in the Washington, D.C. area, at Wave Hill and the Bruno Walter Library in New York City, and at the Piccolo Spoleto in Charleston, South Carolina for several consecutive years. The tenth anniversary, in 1986, was celebrated with a festival in Washington, including multiple performances at a variety of venues ranging from the Library of Congress to the Corcoran Gallery.

In 1989, under the leadership of new President Judith Shatin, AWC established an ongoing, annual concert at the National Museum of Women in the Arts in Washington, D.C. These well-received performances offer works chosen from a national call for scores (with anonymous submissions), judged by a distinguished panel of composers and performers. In 1990 AWC co-sponsored the Bay Area Women's Philharmonic Orchestral Reading Program and was active in presenting several programs of members works at the Levine School in Washington, D.C. In 1991

AWC initiated a national recording award to support recording projects by American women. In 1993 AWC sent a program of members' works to the *musicalASKAwomen* conference via a performance by the exceptional pianist Mary Kathleen Ernst.

During this period, the AWC NewsForum grew from a journal that featured profiles of practicing musicians, including conductors and composers, to one that also regularly offered scholarly articles informed by new feminist theory. It also presented an opportunities list for members, including our own annual score call and recording award. Catherine Pickar, musicologist and choral conductor, established the original editorial board, which included Suzanne Cusick and Fred Everett Maus. She is presently working on preparations for the new scholarly voice of the IAWM, a publication which is projected to appear once per year and will complement the IAWM Journal.

*...concerts were organized at the Wolf Trap Barns, the Corcoran Gallery, the Library of Congress and the British Embassy in the Washington, D.C. area, at Wave Hill and the Bruno Walter Library in New York City, and at the Piccolo Spoleto in Charleston, South Carolina...*

*...an ongoing, annual concert at the National Museum of Women in the Arts in Washington...*

The AWC score library, including over 2000 scores by American women, was housed at the Levine School of Music in Washington, D.C. from 1986-93, when it was also home to

the national office of AWC. The national office moved to George Washington University in 1993, and the library at George Washington now houses the collection.

Regional spin-off chapters, including those in Boston, Chicago, and New York, have also presented numerous events. AWC of Massachusetts organized two festivals of women's music in 1984 and 1985 in cooperation with the music departments of Tufts and Boston Universities. Since then, they continue to regularly present marathons of women's music. During the 1989-90 season AWC Midwest presented a special program entitled "From the Dark Tower," which included settings of African-American poetry by African-

American composers, including Regina Biaoocchi and Betty Jackson King. AWC, Inc. subsequently brought this concert to Washington, DC, where it was performed at the Summer School. New York Women Composers has developed an impressive catalogue of members' works and has engaged in a variety of initiatives.

Without the efforts of committed board members, AWC, Inc. could not have persevered in its aims. I cannot close without mentioning some of our staunchest supporters and thanking them for extending themselves in so many ways on our behalf. These include Janet Crossen, Carolyn Duignan, Gary Martin, Pam Settlage, the late Colonel Haskell Small, as well as composers and performers Mary Kathleen Ernst, Priscilla Little, Patricia Morehead, Mary Meyers, Janet Peachey, Suzanne Summerville, and Linda Dusman. Nor can we forget three office managers who were critical to the viability of our organization: Bonnie Hedges, Susan Fleer and Mary Myers. AWC developed in many ways during almost two decades of existence; we all look forward to the further growth heralded by our new organization, the IAWM.

*Judith Shatin is Professor of Music at the University of Virginia, where she is also Director of the Virginia Center for Computer Music. Educated at Douglass College and the Juilliard School, she holds the PhD from Princeton University. Among her recent honors are an NEA composer fellowship and a two-year retrospective of her music, the latter supported by the Lila Wallace-Readers Digest Arts Partners Program. Ms. Shatin served as President of AWC from 1989-93, was for two terms a board member of the League/ISCM, and currently sits on the board of the American Composers Alliance. Her music is recorded on Opus 1 and CRI, and is published by Arsis Press, American Composers Edition and C.F. Peters Corporation.*

## The ICWM Legacy: A Chronicle and Review of the International Congress on Women in Music

by Stephen M. Fry

In New York City in 1978, Jeannie Pool, a graduate student in music at Columbia University who had already gained notice for her work in the women's movement and for her illustrated lectures on women

in music, assembled a group of women musicians to discuss ideas for a national conference on women in music. Her dream was to create an organization which could bring together scholars, composers, and performers in supportive and complementary ways, and to produce an international conference and music festival which would focus on the music of women composers.

When her idea of an international conference met with some opposition, she decided to start with a less ambitious project in order to begin to establish a track record. The organization she founded was called the National Congress on Women in Music. Its first large undertaking, produced with the assistance of the International League of Women Composers, was a conference/workshop focusing on 20th-century string quartets composed by women. The \$12,000 that Pool needed to produce the conference was generously provided by BMI, ASCAP, and several other granting agencies. On March 8, 1980 — National Women's Day — more than 200 participants were drawn to the event, which was held at New York's Trinity School. Violist Jill Jaffe organized the Crescent Quartet for this conference, with violinists Nancy Diggs and Alicia Edelberg and cellist Maxine Neumann; the group became a mainstay of subsequent Congress events. National Public Radio recorded the Congress performances and broadcast them nationally; the shows won two awards from the National Federation of Community Broadcasters.

Inspired by this initial success, Jeannie Pool organized the First National Congress on Women in Music, which met March 26-29, 1981. Sponsored primarily by the Music Department of New York University, the Congress met at several sites, including New York University, New York's Washington Square Methodist Church, and La Maison Française. More than 500 registrants packed the 96 sessions, which included

orchestral, chamber, and vocal concerts of music by women, plus panel presentations, scholarly papers, and workshops. This "national" congress had widespread international participation, with 31 countries represented, owing largely to the efforts of Jeannie Pool and Merle Montgomery to organize

*...dream was to create an organization which could bring together scholars, composers, and performers...*

*...the First National Congress on Women in Music...*



women-in-music sessions at the mid-1980 "Decade on Women" Conference, held in Denmark and sponsored by the United Nations and the International Society for Contemporary Music. Many nations represented there sent delegations to the First National Congress on Women in Music.

## The ICWM

After the New York congress, Pool moved to Los Angeles and became involved with radio station KPFK, where she produced many programs on women composers and performers. She was invited to organize another congress with an international scope, this time on the West coast. Thus the International Congress on Women in Music was born. During the first four days of April, 1982, about 150 people

*...the International Congress on Women in Music was born...*

from 29 countries gathered to hear music by women composers and performers and related lectures and scholarly papers. Highlights of this meeting included a rare performance of Mary Carr Moore's opera *David Rizzio*, a rousing concert of gospel and spiritual music by the Holman United Methodist Church Choir, Robert Stevenson's important session on studies of Mexican women musicians, and Pauline Alderman's inspiring paper, "Four Generations of Women in Musicology." Nancy Van de Vate gave a highly motivating keynote address, which was subsequently published in the first issue of the *ICWM Newsletter* in January, 1983.<sup>1</sup>

At this congress the ICWM was formally organized, with the following goals: (1) the international exchange of information on music by women; (2) future ICWM congresses and other meetings for women musicians; (3) advocacy work with governments, foundations, education institutions, and the music business world; and (4) recognition of outstanding women in music. Jeannie Pool was elected president, Beverly



Jeannie Pool

(photo by Richard Woolf)

Simmons publicity officer, Gertrude Rivers Robinson membership coordinator, and Helen Turley treasurer. Beverly Simmons described the Second Congress in the first issue of the *ICWM Newsletter*, which also included a list of the ICWM founding members.

## Mexico City, 1984

With the assistance and support of the Mexican government, the Third International Congress on Women in Music met in Mexico City March 22-25, 1984. The conference, held in and around the Palacio de Belles Artes in Mexico City, focused on the music of women from Mexico and Latin America, but also featured papers, workshop sessions, and performances by individuals and groups representing about 30 countries. Among the highlights were: a performance of the classic *Besame Mucho* by the composer herself, Consuelo Velásquez; fine performances

of works by Ellen Zwillich, Judith Shatin, Joan Tower, and many other prominent women composers from the Americas; and performances

*...the Third International Congress on Women in Music met in Mexico City...*

by Nancy Fierro, Mildred Chase, Deon Nielsen Price, the North Wind Quintet, and the Holman United Methodist Church Choir from Los Angeles, who performed works of black Americans. Isabel Aretz, the eminent Venezuelan ethnomusicologist, gave the stimulating keynote address. During the business meeting, at which I, the lone male present, appropriately served as secretary, an international network of chapters and liaisons was established.<sup>2</sup> As sites of future congresses, the group chose Atlanta, Georgia, and, for a supplemental meeting, Paris, France.

## Paris, 1984

Denise Laroutis and an energetic committee coordinated the European ICWM congress meeting in Paris, October 25-28, 1984, with sponsorship by IRCAM, the Mouvement d'Action Musicale, and the French Ministries of Culture and Women's Rights. More than 1,000 participants heard large and small works in an immense variety of acoustic and electronic formats, performed in an unprecedented 24 separate venues. Beverly Grigsby's opera *The Mask of Eleanor* was premiered and the Crescent

Quartet performed several new works. The conference opened with the Bulgarian Women's Choir marching

*...the European ICWM congress meeting in Paris...*

down the aisle dressed in their traditional costumes which included squirrel vests. Performances of works by Eastern and Western European women composers abounded in such distinguished theaters as the Centre Georges Pompidou, Centre Wallonie-Bruxelle, Théâtre National de Chaillot, and the Musée de L'Homme. Deon Nielsen Price and Mildred Chase published accounts of the Paris congress in the *ILWC Newsletter*.<sup>3</sup>

Some 90 participants met on March 16, 1985, at San Francisco State University for a regional ICWM conference

organized by Carolyn Lindeman. Enthusiastic audiences enjoyed music by women from the 16th through the 20th centuries. An important precedent was set when students from San Francisco State University were authorized to receive college credit for participation in the conference. Other regional meetings organized on the West coast by Jeannie Pool and Beverly Grigsby were held at California State University, Northridge, in 1983, 1985, 1986, and 1987. Programs included workshops, discussion groups, and academic papers as well as performances of music by women composers. The Music Department of Brooklyn College in New York hosted another regional ICWM conference in March 1988. Coordinated by Lucille Field Goodman, the event featured many fine performances and papers and a keynote address by Gloria Steinem. Hilary Tann described this conference in the *ILWC Newsletter*.<sup>4</sup>

### Atlanta, 1986

Music of black women composers and performers was a prominent part of the Fourth International Congress in Atlanta, March 20-23, 1986. Eleanor Donnenfield, President of the National Council of Women in the United States, was the featured speaker, and many exciting gospel, symphonic, and chamber ensembles performed music by almost 100 composers. Ruth Duncan McDonald and Mary Brown Hinely coordinated the event, described as "a blend of Southern flavor with international culture." A few high points of the conference included music by Florence Price, Ruth Schonthal, Peggy Glanville-Hicks, Amy Beach, Hilary Tann, Ruth Loman, Victoria Bond, Dianne Goolkasian-Rahbee, and Tera de Marez Oyens, by such groups as the Vox Nova Woodwind Quintet, Dublin's Concorde Ensemble, the Sandy Springs Orchestra, and the Atlanta Symphony Orchestra. Lectures and papers were presented by Edith Boroff, Pozzi Escot, Jeannie Pool, Denise Laroutis, Deborah Kavasch, and others. Atlanta's mayor, Andrew Young, declared the opening day of the congress "Women in Music Day." Tera de Marez Oyens described the congress in the *ILWC Newsletter*.<sup>5</sup>

The Fifth International Congress met in Bremen and Heidelberg, Germany, June 17-26, 1988, in conjunction with the Fourth International Festival of "Komponistinnen Gestern-Heute" (Women Composers Yesterday and Today). It was organized by Siegrid Ernst, who produced the Bremen festival, Roswitha Sperber, director of the Heidelberg events, and Dr. Eva Rieger, who put together the musicological portion of the conference. Sponsors included the Institute of Culture, Heidelberg, and the Music and Gender Study Group of the International Council for Traditional Music. A staggering number of concerts, papers, lecture-demonstrations, and workshops brought together many hundreds of participants from four continents; European composers whose music was performed included Patricia Juenger (Switzerland), Tsippi

Fleischer (Israel), Augusta Holmès (France), Åse Hedstrøm (Norway), Susanne Erding (Germany), and Cornelia Tautu (Romania). Workshops and lectures covered a wide gamut, from folk instruments to electronic music, from extended vocal techniques and improvisation to performance-practice theories, from black women composers to composers and performers in Eastern bloc countries. Speakers were leading academics such as Susan Cook, Jane Weiner LePage, Carolyn Lindeman, Jane Bowers, Mary Brown Hinely, Catherine Smith, Eva Sedak, Nadezda Mosusova, Monica Steegmann, Maricia Herndon, and others. Jane O'Leary and Nancy Van de Vate published reports of the congress in the *ILWC Newsletter*.<sup>6</sup>

### New York, 1990

Jeannie Pool and Lucille Field Goodman, the ICWM's regional coordinator for the eastern U.S., produced the Sixth International Congress on Women in Music in New York on March 8-11, 1990. Titled "Reflection and Renewal," it was a celebration of the tenth anniversary of ICWM. The Omni Park Central Hotel served as headquarters, and conference sessions, receptions, and concerts were held in other fine theaters including the UN building and the New School for Social Research. The Crescent String Quartet and the North Wind Quintet were by now considered "house bands." ...the Sixth International Congress on Women in Music in New York...

Concerts presented music by Pozzi Escot, Lili Boulanger, Katherine Hoover, Tera de Marez Oyens, Alida Vazquez, Ruth Schonthal, Joan Tower, Lily Hood Gunn, Katherine Murdock, Elena Firsova, Lynn Wilson, Joelle Wallach, Betsy Schramm, Judith Shatin, Judith Lang Zaimont, Sally Lamb, Deborah Kavasch, Margaret Bond, Julia Smith, Grazyna Bacewicz, Peggy Glanville-Hicks, and others. Performers were Deon Nielsen Price, Althea Waites, William Powell, Kristin Samuelson, The North/South Consonance Ensemble, Sharon Shafer, The New York Women's Chorus, Joanne Polk, Sally Lamb, The Aviva Players, Darryl Taylor, Virginia Eskin, and many other fine musicians who brought to life an enormous variety of music.

Participants heard papers by such distinguished speakers as Adrienne Fried Block, Suzanne Summerville, Mary Prudie Brown, Judith Tick, Beth Anderson, Judith Alstadter, Judith Lang Zaimont, Carolyn Rabson, Jane Gottlieb, Margaret Ericson, Susan Sandman, Mary Brown Hinely, Joanne Polk, Marni Hall, Beverly Simmons, Beverly Grigsby, Sorrell Hays, and Pauline Oliveros. Betty Allen, Director of the Harlem School of the Arts, gave the keynote address, Jeannie Pool presented the ICWM certificates of honor, and I announced the winners of the Pauline Alderman awards.

### Merger

At the New York meeting, Pool announced the merging of the ICWM with its sister organization, the ILWC. There seemed now to be common interests among women composers, performers of women's music, and scholars



investigating a wide range of topics concerning women and music. Often composer, performer, and scholar were the same woman.

The *musicALASKA* women festival in 1993 brought to Fairbanks hundreds of women composers, performers, teachers, academics, and me (the lone male music librarian from UCLA) for “an international festival dedicated to the compositions of women composers from the 12th century to

...the musicALASKA women festival in 1993... this very day.” Here Jeannie Pool gave her remarkable and rousing keynote address calling for consolidation of the major women-in-music groups,

particularly the AWC with the ILWC and ICWM. Pool’s address, “The Passionate Pursuits of Musical Women: Feminism, Unity and Advocacy,” was published in the *ILWC Journal* in October, 1993, along with three well-considered accounts of the festival.<sup>7</sup>

### Other activities

The first issue of the *ICWM Newsletter*, edited by Susan Schleef, appeared in January, 1983, following the Second Congress. Publication of the newsletter continued more or less quarterly until the September, 1989, issue and its supplement, a directory of ILWC members. Then in June, 1985, Pool produced the first issue of *Working Papers on Women in Music*, intended to be the ICWM’s journal; it was published under the auspices of both the ICWM and the International Institute for the Study of Women in Music which had been established at the California State University at Northridge. Only the single issue was published, as the flourishing *ILWC Journal* made future issues seem unnecessary.

The ICWM established affiliations with many organizations throughout the world. Frau und Musik, one of the sponsoring organizations of the Fifth Congress, has thrived for more than a decade in Germany. Kinder i Musiek is an active Danish group. Donne in Musica, administered by Patricia Adkins Chiti, meets in Rome. Mouvement d’Action Musical, which organized the Paris Congress, publishes the journal *Action Musical*. The Association of Japanese Women Composers, based in Tokyo, has many ICWM members.

...ICWM established affiliations with many organizations throughout the world... In 1985 Jeannie Pool established the ICWM Pauline Alderman Prize for new scholarship on women in music. Alderman died in Los Angeles on November 11, 1983; she was a renowned pioneer in the study of women’s music and a person of profound influence on Pool’s work. The prize, which supports “the new generation of scholars documenting the study of women in music,” has been awarded annually for outstanding books, dissertations, articles, and even unpublished essays.

The ICWM became affiliated with International Institute for the Study of Women in Music, established at California State University, Northridge in 1985, which houses thousands

of books, scores, manuscripts, recordings, scrapbooks, and other research materials relating to all aspects of women in music. Research materials gathered by Aaron Cohen for his invaluable *International Encyclopedia of Women Composers* and *International Discography of Women Composers*, which he generously donated to the Institute, are the foundation of its holdings.

### The ICWM legacy

Jeannie Pool’s vision as the founder and director of the ICWM has been manifested in remarkable ways throughout the organization’s ten-year existence. Under the ICWM umbrella she produced numerous colloquia, workshops, conferences, and symposia throughout the U.S., bringing people together to explore the music of women. This networking has been one of the most valuable functions of the organization, and its members have worked toward the promotion and study of women in music with a positive, supportive, cooperative, and determined attitude...

...its members have worked toward the promotion and study of women in music with a positive, supportive, cooperative, and determined attitude... Amazingly, the ICWM was entirely a volunteer effort. Only the professional musicians were paid, and that only when there was money. Congress activities were funded through dues, registration fees, grants, and individual donations; neither Pool nor any of the ICWM officers were paid for their efforts.

Perhaps the most important legacy of the congresses was their breadth of scope. Professional musicians performed with amateurs, student composers’ works were played with those of established names, women and men from many racial and ethnic cultures participated together, old music was performed along with new, and scholars discussed it all. This breadth — this *inclusiveness* — is an important and far-reaching legacy for all women and their music which, thanks to the ICWM, lives on today.

### NOTES

1. *The International Congress on Women in Music Newsletter* 1, no. 1 (January 1983), 1-2. Pauline Alderman’s paper is published in the *Working Papers on Women in Music* 1, no. 1 (June 1985).
2. See Stephen M. Fry, “Women in Music Congress Meets in Mexico City,” *MLASCC Newsletter* [publ. by the Music Library Association, Southern California Chapter], no. 32 (August 1984), 4.
3. Deon Nielsen Price, “Adventures and Misadventures of an American Composer-Pianist in Paris,” and Mildred Chase, “Report on the International Congress/Women in Music Paris ’84,” *The ICWM Newsletter* 2, nos. 2-3 (September-December 1984), 3-4, 5-6.

4. Hilary Tann, "Women in Music: Moving On," *ILWC Newsletter* (Spring 1988), 11.
5. Tera de Marez Oyens, "The Congress on Women in Music in Atlanta, Georgia," *ILWC Newsletter* (Spring 1986), 12-13.
6. Jane O'Leary, "5th International Congress, Women in Music," *ILWC Newsletter* (Fall 1988), 10-11, and Nancy Van de Vate, "5th International Congress, Women in Music — Bremen," *ILWC Newsletter* (Winter 1988-89), 7-9.
7. Lynette Westendorf, "Personal Reflections on *music-ALASKAwomen*," Hilary Tann, "*musicALASKAwomen*: Snapshots and Afterthoughts," and Stephen M. Fry, "The *musicALASKAwomen* Conference in Fairbanks: A Participant's Perspective," *ILWC Journal* (October 1993), 26-31. Jeannie Pool's address to the conference appears on pp. 1-5 of this issue. Her book *Silent No More: Women in Music*, which includes reminiscences of her experiences with the ICWM, will be published by Scarecrow Press.

*Stephen M. Fry is celebrating his 20th anniversary as a music librarian at UCLA. He earned degrees from the University of California at Riverside, Claremont Graduate School, and the University of Southern California, focusing on composition, theory, and musicology. He has contributed many articles on film music, music librarianship, women in music, and music philately to a variety of journals. Currently he serves on the Board of Directors of the Music Library Association and on the Board of Trustees of the Society for the Preservation of Film Music, where he is also Secretary. He also directs and arranges for The Westside Jazz Ensemble, a 17-piece jazz big band in Culver City. He has been a participant in the International Congress for Women in Music since 1982.*

## The International League of Women Composers

by Greg Straughn

(Additional information about the Newsletter/  
Journal provided by Hilary Tann)

The International League of Women Composers was created, in the words of its founder Nancy Van de Vate, "to create change and to provide a larger number of women musicians their first real opportunity to enter the professional mainstream." That was twenty

...a networking  
association of 450  
members and 100  
institutions in over thirty-  
six countries...

years ago. In the years that followed, the ILWC grew from an organization representing some ninety women in a dozen countries to a networking association of 450 members and

100 institutions in over thirty-six countries on five continents. This growth was dictated by the actions of its members; it is this internal momentum which has been the focus of the League both in principle and in practice since its very beginning.

Nancy Van de Vate, born in Plainfield, New Jersey, currently lives in Vienna, Austria. Her studies spanned the eastern United States, including piano lessons at the Eastman School of Music (1948-49), a bachelor's degree from Wellesley College (1952), an M.Mus. degree in composition from the University of Mississippi (1958), and a Doctor of Music degree in composition (1968) from Florida State University. Van de Vate has taught at nine universities in the South and Hawaii. Her music has been compared to that of Stravinsky, Druckman and Penderecki, and has been performed in eighteen countries on four continents. She was a Resident Fellow at Yaddo and at Ossabaw Island, and in 1979 won First Prize in the Los Alamos Chamber Music Competition for her Quintet. The 1987 Conifer compact disc of her orchestral music was a significant contribution to the music of living composers. Equal in importance to her creative work is her accomplishment in building a network of women composers who now share information and speak with one voice to champion and celebrate music by women composers. This she did with the founding of the ILWC.

As an activist woman composers' organization, the League was unique. Its founding was imaginative and courageous and Van de Vate gave it strong, insightful leadership. It postulated that change and an increase in opportunities for women composers was not possible without agitation. Van de Vate, a lifetime feminist activist, founded the first NOW chapter in Tennessee in 1970. In 1990, at age 60, she co-founded the Vienna Modern Masters record company, in large part to ensure equality to women composers, conductors, and performers for recording outlet and international display of musical skills.

The League of Women Composers, as it was first called, augmented its name by the adjective "international" to avoid confusion with the [American] League of Women Voters.



Nancy Van de Vate

This name change reflected the truly international scope the organization was to assume. The leadership of the ILWC has rested primarily with two women: its founder, Nancy Van de Vate, and (following her resignation in 1981), Elizabeth Hayden Pizer (1981-1993). In the eighteen months prior to the 1995 merger with AWC, the League was governed by an Interim Executive Committee coordinated by Hilary Tann, and including Jeannie Pool (Secretary), Lucille Field Goodman (Treasurer), Deon Nielsen Price (Membership), Tera de Marez Oyens (International Liaison), and Sally Reid (ILWC Journal Editor). Other board members during that period

included Nancy Van de Vate, Betty Beath, Susan Cook, Violeta Dinescu, Ruth Gipps, Jane O'Leary, Teresa Procaccini, and Elizabeth

Hayden Pizer. Each had served the League in the past with valuable contributions to membership, communications, and professional awareness.

Many projects have been fostered under the League's supervision and encouragement. These include publication of *Contemporary Concert Music by Women: A Directory of Composers and Their Works*, edited by Judith Lang Zaimont and Karen Famera (Greenwood Press: 1982); the Australian Broadcast Series of works by women composers on the 4MBS Brisbane and 3MBS Melbourne radio stations — the work of Betty Beath; Expressions, a radio series produced by Doris (Sorrel) Hays which aired throughout the United States

during the 1980s; an association with the Arsis Press, founded by Clara Lyle Boone for the promotion of music by women composers; and the Search for New Music, a composition contest for student women

composers — led most recently by Ruth Lomon, Elizabeth Vercoe, Susan Cook, Jane Weiner LePage, and Ev Grimes.

Perhaps the most important communications vehicle of the League has been its newsletter/journal. First edited by Nancy Van de Vate, the *ILWC Newsletter* was just that, a brief summation of members' activities and League communications. Under Nancy Van de Vate's editorship, the *ILWC Newsletter* also played a strong advocacy role. For example, the September 1980 issue contained "A Review of the MENC Selective Music Lists for Representation of Music by Women Composers" by ILWC member J. Carol Dixon. Dixon notes "MENC does not include a single work by a woman composer in the 1978 list of full orchestra compositions or in the 1974 list of major choral works." At the conclusion of the article the editor notes "The League will send copies of Ms. Dixon's report to the MENC, the *Music Editor's Journal* and the *Journal of Research in Music Education*. Suggestions for further action would be very welcome."

At this stage the *ILWC Newsletter* was primarily typeset in "letter" format. A grant from the NEA underwrote some of the 1981 mailing costs and funded the typesetting of the

June 1981 issue — an issue which was mailed to libraries in a successful subscription drive. Following Nancy Van de Vate's resignation in 1981, Valerie O'Brien assumed responsibility for the publication until the appointment of Hilary Tann (Fall-Winter 1982 to Spring 1987 issues). Mary Chaves (aka Emma Zevik) assumed the next Editorship, to be followed by Sally Reid (July 1991 - February 1995). The February 1995 issue signaled the transition to IAWM status and the new era under Sylvia Glickman's most-capable purview which begins with this issue.

A review of the last ten or so years reveals an increasing professionalism in the presentation of the *ILWC Newsletter*. In the early 1980's, Hilary Tann first hand-typed the publication and then sent it to be typeset. The issues expanded to 16-24 pages; two Assistant Editors (Elizabeth Vercoe and Jane Frasier) were added in 1986; and graphic changes included the presentation of some pages of musical score and a two-color edition (Summer 1984) to celebrate the 10th anniversary of the founding of ARSIS PRESS by Clara Lyle Boone. From her home-studio, Mary Chaves took the publication into the computer-age, complete with eye-catching graphics and a new name — the *ILWC Journal* (a suggestion rejected by the membership in 1985 but later deemed appropriate to the greater scope of the 1990's publication). Great strides forward were made during Sally Reid's tenure. The *ILWC Journal* grew to 64 pages, assumed its now-familiar blue cover, included photographs, and became "a publication of lengthy scholarly articles rather than a reflective chronicle." A global perspective was maintained with international liaisons Betty Beath and Mary Mageau covering Australia, and Jane O'Leary, Violeta Dinescu and Tera de Marez Oyens covering Europe. Before its transformation into the *IAWM Journal* in 1995, the publication included over thirty volunteer staff writers, ten international correspondents and four section editors: Deborah Hayes, features; Laurine Elkins-Marlow, reviews; Laura R. Hoffman, communications, and Julie Scrivener, layout editor. Sally Reid approached her editorial task with vision, technological expertise, and seemingly indefatigable enthusiasm.

The addition of sections such as "Opinion and Commentary" and "Opportunities for Members" best illustrate this transition from newsletter to journal. Beginning in 1983 these changes encouraged member activity and response. Thoughts presented in these venues centered around the purpose of the league (Van de Vate's communications in the early 1980's), and "ghettoizing" women composers and fairness and equity in competition judging (Tina Davidson's 1988 article). In Spring 1987 Chairperson Elizabeth Pizer wrote: "Our music is 'ghettoized' and excluded from the mainstream by virtue of it not being programmed, performed, and heard!"; and, as if to remedy this, she continues to compile a very thorough list of "Opportunities" for Journal subscribers.

For successive editors operating on a volunteer basis, the task has offered many rewards and challenges. In Fall 1986, then-Editor Hilary Tann was moved to write: "As women helping women we occupy a special place in today's world."

Historically, the women's movement has relied upon consensus and cooperation to gain its strength and reinforce its principles." However, the subsequent issue sounds a note of warning: "I have been drawn more and more towards a distinction between what I shall call the ILWC consumer and the ILWC member ... in the early days ILWC members saw themselves as belonging to a movement, as taking part in a

...performers, musicologists, educators and librarians — everyone interested in the music of women composers, not just the composers themselves... revolution ... [we need to recall that] the League is not hierarchical (top-down) but rather a support network (across)." The latter editorial moved Gwyneth Walker to respond "...you made the distinction between an ILWC member (one who

contributes) and ILWC consumer (one who takes without giving back). Imagine my disgust in realizing that I was just a consumer ... I hate consumers." Dr. Walker's offense spurred her to unite composers of Vermont with the support of the Vermont Council on the Arts.

In 1990, the International Congress on Women in Music, founded by Jeannie Pool, merged with the ILWC. This increased membership broadened the spectrum of participants and welcomed performers, musicologists, educators and

...an effective, powerful, leading voice for women in music... librarians — everyone interested in the music of women composers, not just the composers themselves.

Pool commented in 1990, "This joining together sends a signal to the music community of our strong commitment to best serve the women-in-music community and the unity of purpose in creating new opportunities for women in music."

The ILWC has now committed its resources to a united future with American Women Composers, Inc., enabling the newly formed International Alliance for Women in Music to continue with renewed vigor as an effective, powerful, leading voice for women in music. It seems fitting to conclude this rich yet brief history of the ILWC with the words of Ruth Schonthal upon Nancy Van de Vate's retirement as Chairperson. "What you did for all of us by founding the ILWC, organizing it, making it a viable force, making it possible for all of us to get acquainted, to become friends with — and yes, also enemies with [each other] — to exchange ideas and experiences, to make the music world at least take some notice of our existence, cannot be appreciated fully until one sees it in an historical context. All this and more makes it so important that we stay together!"

*Greg Straughn graduated with a Bachelor of Arts from Abilene Christian University. Currently, he is pursuing a Masters degree in musicology at the University of North Texas.*

The National Museum of Women in the Arts  
and the  
International Alliance for Women in Music  
present the  
Sixth Annual

Benefit Chamber Music Concert

Sunday, June 11 at 3:00 p.m.  
featuring the

Capitol Woodwind Quintet  
with Kathryn Brake, pianist

*Hot Air* by Victoria Bond  
(woodwind quintet)

*Diary of an Alien* by Margaret Brouwer  
(flute solo)

*Pianobook* by Sharon Hershey  
(piano solo)

*Wind Songs* by Judith Shatin  
(woodwind quintet)

*Doubles* by Judith Lang Zaimont  
(oboe and piano)

This is a recital of winning compositions chosen from the annual International Alliance for Women in Music competition of members.

A reception in the galleries will follow the performance. The concert and reception marks *Founders' Celebration*, honoring Tommie Ewert Carl, founder of *American Women Composers*; Jeannie Pool, founder of the *International Congress on Women in Music*; and Nancy Van de Vate, founder of the *International League of Women Composers*. These organizations have merged, as of January 1995, to become the *International Alliance for Women in Music*.

Proceeds will benefit the education programs of NMWA and the performance fund of the IAWM.

The National Museum of Women in the Arts  
1250 New York Avenue, N.W.  
Washington, DC 20005  
Two blocks north of Metro Center

For further information, please contact:  
The National Museum of Women in the Arts  
202-783-7370

Concert Only:  
Non-members, \$12.00  
NMWA and IAWM Members, \$10.00

Concert & Reception:  
Non-members, \$50.00  
NMWA and IAWM Members, \$45.00

# Composers' Corner

## Elizabeth Maconchy (1907-1994)

by Jennifer Fowler

One of the most prominent composers of her generation, the English/Irish composer, Elizabeth Maconchy, died in November 1994. She was a deeply dedicated and professional composer, whose life and music was an inspiration to us all.

After a childhood spent mainly in Ireland, where she had virtually no opportunities to hear orchestral or ensemble music—not even by gramophone or wireless—she entered the Royal College of Music in London at the age of 16. She studied piano but gradually switched her attention to composition and relished the time that she studied with Vaughan Williams there.

Maconchy was soon regarded as one of the most brilliant students at the RCM and won several prizes while still at college. However she was denied the prestigious Mendelssohn Scholarship for study overseas because, in the RCM director's opinion: "you will only get married and never write another note."

She did indeed get married—to the medical historian, William LeFanu, and in 1930 her orchestral suite, *The Land* had a triumphant performance at the London Promenade Concerts, conducted by Henry Wood. In the 30's she studied in Prague and, back in England again, continued to compose, despite a severe episode of tuberculosis and despite the difficulties of raising two daughters during the war. One of her daughters, Nicola LeFanu, also became a well-known composer and as a young woman, won the Mendelssohn Scholarship which had been denied to her mother.

Maconchy developed a consistent stylistic expression which combined fluidity with an essential toughness and contrapuntal linearity. These elements combine in her justly famous series of pieces written for string quartet: 14 in all, composed between 1933 and 1984. Maconchy has referred to her quartet writing as "an impassioned argument, an intense but disciplined expression of emotion." The entire cycle has been released on the Unicorn-Kanchana record label.

In middle age, Maconchy's output expanded, thanks to many commissions. Her orchestral works include a dramatic Concertino for clarinet and string orchestra (1945), a bassoon concerto (1952) and the overture *Proud Thames* which won a competition for a Coronation overture in 1953. Later works include 7 operas (some for children or amateurs), much other vocal and choral music (including a cantata *Heloise and Abelard*), further orchestral works and a great deal of chamber music.

Maconchy also spent much energy encouraging younger composers and served as the first woman chair of the Composers' Guild of Great Britain, and as president of the Society for the Promotion of New Music. She was created a Dame of the British Empire (the equivalent of a knighthood) in 1987.

Elizabeth Maconchy's music is published by Chester Music and Lengnick. A large selection of scores, recordings and background information is available from the British Music Information Centre in London. Many of Maconchy's manuscripts are held in the library of St Hilda's College, Oxford.

*Jennifer Fowler is an Australian born free-lance composer who lives in London.*

## Center for Women in Music at New York University

The Center for Women in Music at New York University was launched in the fall of 1993 under the aegis of the Department of Music and Performing Arts Professions in the School of Education. The Coordinator is Linda Kernohan, a composer and pianist currently a master's candidate at NYU.

The two main functions of the Center are 1) To serve as a clearinghouse for information useful to anyone who seeks to support the efforts of women to attain the highest possible professional goals in music; and 2) To sponsor lectures and panel discussions featuring prominent women in the field of music, and concerts featuring the works of women composers.

The Center has recently launched an on-line database on the Campus—Wide Information System (CWIS) at NYU. The database can be accessed by gopher at [cwis.nyu.edu](http://cwis.nyu.edu). From the main CWIS menu choose Academic Departments and Programs, School of Education and then Center for Women in Music. If you are using a web browser, the address: [gopher://cwis.nyu.edu:70/11/Departments/Ed/CWIM](http://gopher://cwis.nyu.edu:70/11/Departments/Ed/CWIM) will take you directly to the database.

If you would like to be on the Center mailing list, send a message with your name, mailing address, and, if you wish, brief biographical information, to [cwim@nyu.edu](mailto:cwim@nyu.edu).

During the 1994-95 academic year, the Center focused on Women Conductors. On March 14 a Citation for Distinguished Achievement in Music was presented to Eve Queler, founder and director of the Opera Orchestra of New York. On April 12, an evening of events celebrating women conductors featured vocalist Judy Collins showing and discussing a film she co-directed about conductor Antonia Brico, and the presentation of the first Elizabeth and Michel Sorel Award for Excellence in Music to JoAnn Falletta. Distinguished pianist Claudette Sorel, one of the founders of the Center, was also honored at this event.

The Center for Women in Music is the embodiment of ideas conceived during discussions at the Women in Music Conference, sponsored by the Department of Music and Performing Arts Professions held April 24, 1993. Distinguished guest panelists and performers featured at the conference included Claudette Sorel, Deborah Borda, Edith Borroff, Doriot Anthony Dwyer, Nancy Clarke, Virginia Eskin, and Catherine French.

Individuals and organizations are encouraged to contribute information they have which pertains to the goals of the CWIM. Please address correspondence to:

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# Researchers' Room

## Virgil Thomson's *Herald Tribune* Writings: Fulfilling the "Cultural Obligation" — Selectively

by Karen L. Carter-Schwendler

The concert reviews of the American composer, essayist, and music critic Virgil Thomson (1896-1989) are generally accepted as some of the best writing about music, indeed as models of good criticism. For Thomson, the career of critic involved cultivating a reputation as a strong-minded polemicist, a consummate promoter and interpreter of contemporary musical culture, and an articulate writer. He reviewed not only art music but also jazz, popular music, film music, theater, and books. Often, especially in his longer articles and books, he approached extra-musical topics in history, finance, and politics.

From 1940 to 1954 Thomson was head music critic for the *New York Herald Tribune*, where his reviews and other articles appeared regularly during the concert season, from about October through April. Due to his popularity, reviews were reprinted in several book-length collections.<sup>1</sup> Thomson's engaging prose style and polemical approach captured readers' interest and generated a response which was, if not thoroughly positive, certainly always lively, as is evident in a recently published collection of correspondence between Thomson and his readers.<sup>2</sup>

Thomson exerted undeniable influence on the New York musical scene and on his readers' views of music and musicians, particularly new American music. Over the years he became known for challenging the managerial policies of performing institutions such as the Metropolitan Opera and the New York Philharmonic which promoted a constricted repertory of largely 19th-century European "mainstream" works. He devoted increasing amounts of his reviewing space to performances of new music. In 1951, after ten years at the *Herald Tribune*, he underscored his objective in the preface to *Music Right and Left*, his third collection of *Herald Tribune* reprints:

Over the years ... my coverage has altered. At the beginning it was more catholic. I reviewed the big names and the little names, the old music and the new. Nowadays I pay less attention to standard repertory and standard soloists, to what one might call the nationally advertised brands. They get covered, of course; but I tend to leave these more familiar assignments to my ever-patient colleagues of the staff. I like to examine the newer trends, the nonstandardized musical life of outlying cities, experiments in the universities, everything that might be preparing the second half of our century for being different from the first.<sup>3</sup>

When reading Thomson's *Herald Tribune* reviews, I found myself asking questions that involved issues that were

somewhat different from other writers' glowing praise of his acutely perceptive ear and memorable language, his courage in criticizing established institutions, and his skillful explaining of contemporary trends for the enlightenment of his loyal readers. Did he really fulfill the "cultural obligation" to new American music<sup>4</sup> that he asserted was his critical *raison d'être*? More specifically, how and where did the activities and contributions of contemporary American *female* composers fit into his musical scene? Unlike other writers, such as José Iturbi and Lawrence Gilman (Thomson's predecessor at the *Herald Tribune*), Thomson did not deliver sweepingly negative judgments of women composers. He rarely mentioned feminine and masculine traits in music.<sup>5</sup> Yet he did review music by women differently from music by men.

This essay will examine these differences to reveal some of the ways Thomson's reviews supported a view of contemporary musical activities that was predominantly male. Some of his methods were obvious, such as a selective omission of women composers' music from his reviews. Perhaps more telling, however, were the subtle alterations in his language when he was discussing music composed by women.

### Selective omission

Though Thomson willingly discussed women as *performers*, at least as singers and instrumental soloists, if not conductors, he tended not to discuss women as *creators*.<sup>6</sup> Extenuating circumstances may be cited, such as the fact that fewer works by female composers were performed than works by men, and that Thomson could not possibly review every concert that took place. Yet he was selective in his attention. While he praised the League of Composers concerts for their emphasis on contemporary American music, and wrote frequently about their activities, he offered only a rare, and cursory, mention of the Orchestrette Classique, led by Frédérique Petrides, referring to the group's "thoroughly intelligent programming."<sup>7</sup> It is true that this group was in existence only during Thomson's first three years at the *Herald Tribune* (1940-43), yet the group did promote the cause of the American composer, male and female. It seems odd that he did not use it more often as an example.

When he chose not to mention works by women, one reason could be constrictions of space in the newspaper; in reviewing a program of several works, he might have room to name only one or two. In a review of a concert of original

compositions by students of the High School of Music and Art, he names the sixteen composers — six of them female — but not their works, except for Meyer Kupferman's woodwind sextet.<sup>8</sup> Another review, of a concert which included Mary Howe's song *Let Us Walk in the White Snow*, reveals a similar procedure of omission.<sup>9</sup>

While Thomson claimed to be interested in activities at the universities, and mentioned numerous commissions and awards procured by male composers, he was quite reticent about awards procured by women composers. Omitted was any mention of Miriam Gideon's commissions from the City College of New York, or Marion Bauer's commission by the League of Composers. Further, while Thomson usually managed to find time to attend concerts devoted to the music of contemporary American male composers, in 1951 he managed to miss a concert devoted entirely to works by Miriam Gideon, a concert which received a lengthy review from Olin Downes in the *New York Times*.<sup>10</sup> I do not mean that Thomson should have attended every New York concert, and been an ardent supporter of women's music. I am only pointing out that, for Thomson, the "cause" of American music was separate from the contributions that female composers were making.

### Alterations of language

In addition to his selective omission of women's creative efforts, I find that Thomson practiced a subtle, almost subliminal means of communicating a negative evaluation. When reviewing music by women, he often altered his usually effective critical and descriptive vocabulary, noticeably decreasing the number of vivid adjectives for which he was so famous in his reviews of music by men. It is generally acknowledged that the power of his prose style was that it not only imparted critical evaluation but also conveyed the degree of enthusiasm that a given composition engendered in him. Frequent readers of Thomson's reviews could become acquainted with his stock of adjectives and other descriptive vocabulary — even if they occasionally found him mystifying — and they would certainly interpret any absence of his usual descriptive remarks as strong indication of reduced interest in the composition under discussion.

Just as it is generally recognized that Thomson wrote most successfully and vigorously about things with which he was most comfortable, such as American music and French music, so also he seems to have been more comfortable with compositions written by men than by women. When writing about music by women, he often seems to "distance" himself by writing in a style that is more objective, less descriptive, drier in tone, and less "passionate." It is not clear that this lack of enthusiasm that I find was intentional on his part. Yet one cannot help but notice that when he did not like a piece of music by a man, he was direct and to the point, as in this comment about Honegger:

Arthur Honegger's "Joan of Arc at the Stake" has never meant much to this colleague .... So loosely conceived and

so casually composed a work could not be expected to have much tension in performance.<sup>11</sup>

Similarly, he wrote of Ernst Krenek's *Symphony no. 4*:

It is troublesome to encounter a work so seemingly serious in thought, so certainly ambitious, and so thoroughly well composed in a practical sense, and yet to be utterly unable at any point to be convinced by it.<sup>12</sup>

Compared to these outspoken remarks about men's music, his apathy and passivity when writing about women's compositions is striking. The reader's sense of Thomson's discomfort is heightened when the review is about music by women and men both, as in his 1941 review of a League of Composers concert. Consider the following paragraph about Miriam Gideon's three songs, *The Too Late Born*, *Gather Ye Rosebuds*, and *Sonnet*:

Miss Gideon's songs were charming melodically, but lacked grace prosodically, because the English language does not lend itself prettily to equal note-values, as French does. Trying to fit it to any such pattern gives the result something of the flavor of a translation.<sup>13</sup>

This was followed by remarks on Alvin Etler's *Five Speeds Forward*, for flute, oboe, viola, and bassoon, which Thomson described as

... graceful in both writing and execution. The combination is a charming one that lends itself to all sorts of variety in musical texture. The second of the "Speeds" was a richly flowing slow movement of great breadth and loveliness.

Thomson's prose is more animated, more typically "Thomsonian," in the discussion of Etler's work. The view he conveys of Gideon's songs is not hostile or antagonistic in any way; rather, it is straightforward, objective, and to the point. The reader is told that while her songs contained nice melodies, her approach to prosody left something to be desired. Of course, his remark denigrating English prosody is indicative of his admitted bias for things French. Notwithstanding, the objective tone of Thomson's comments also conveys less enthusiasm for Gideon's songs than do his elaborate remarks about Etler's work, and, owing to Thomson's considerable influence, Gideon would seem to have been placed at a disadvantage. Reading these comments today, of course, we have the advantage of knowing that her name is now more familiar to most people than Etler's.

In a review from 1953 we may compare Thomson's comments on the music of Peggy Glanville-Hicks and Henry Brant.<sup>14</sup> He reported that:

Peggy Glanville-Hicks's "Letters from Morocco" are six longish songs for tenor and orchestra composed in frank (and often imaginative always agreeable) evocation of North African musical ways to descriptions of that land culled from letters of Paul Bowles. Their texts are beautiful; and their music, in at least two cases, is poetically touching. In all cases it is scored with a sure hand, and its application of Arabic vocal melisma to English words gives a pungent flavor.

He had this to say about Henry Brant's *Signs and Alarms*:



Scored for two clarinets, piccolo, trumpet, trombone, tuba, two horns and percussion, the piece is at once a comical joke and a high expert study in instrumental sonorities. Every part is a piece of virtuoso writing, and the whole is an exciting extension of instrumental customs, as well as an entertaining pleasantries. Especially original and effective are its researches into the acoustical affinities of tuba with kettledrum and of xylophone with piccolo, the former duet accompanying a hair-raising trombone solo, the latter a side-splitting passage for trumpet.

Again, while there is nothing overtly negative in Thomson's comments about Glanville-Hicks's work, it comes off less well when juxtaposed with the more engaging writing about Brant's.

In another review headed "Substantial Novelties" (1949), Thomson comments on works by four composers — Wallingford Riegger, Ruth Crawford, Lou Harrison, and Alan Hovhaness — and responds extremely positively to all but the last.<sup>15</sup> Riegger's *String Quartet no. 2* he finds "full of meaning," "serene," and the "work of a master workman"; "it is shapely, clear, varied, free and eminently sensible." Harrison's *Suite for Strings No. 2* is "sweet," "sincere," "original," "ingenious," and "strong." Crawford's *String Quartet*, second movement, is "striking," "thoroughly absorbing," "distinguished," "noble," "daring," and "completely successful," yet he devotes the least space to it of the four works reviewed. Further, he begins his review of this work, not with the composer's name, but with "A slow movement from a [the] quartet by Ruth Crawford. . . ." While it is conceivable that Thomson was implying that this work, dating from 1930, was a "classic" compared to the others, nevertheless he makes the names of the other three composers more immediately apparent.

Because today's assessments of Thomson's reviews are usually based on the reviews in reprint collections rather than on the sum total of his reviews in the *Herald Tribune*, I have compared the two versions. I have found only one review that was altered substantially in its reprint version.<sup>16</sup> It begins as follows:

The Composers' Forum gave us last Saturday night in the McMillin Theater of Columbia University one of its more entertaining contrasts. Music by Julia Smith and Lou Harrison made up the program. The easy-going jollity of the former set off perfectly the quiet poetry and intense auditory expertness of the latter without placing either at an unnecessary disadvantage.

Miss Smith had mobilized two pianos, three singers, two conductors (including herself) and an orchestra of some forty players. She produced with these forces extended selections from a fairy-tale opera, a five-piece twelve-tone piano suite, and a symphony on American folk airs. All were marked by animation, clear expressive intent and a preoccupation with the school trade.

While Smith's three pieces of "jollity" received only this paragraph in the reprint, Lou Harrison's works of "intense auditory expertness" received four times as much. Moreover, his compositions merited the following description:

The whole is delicate of sound, thoroughly alive rhythmically and melodically, evocative of some tranquil and vibrant scene. Few composers now alive can fascinate the ear, as Mr. Harrison does, with simple procedures. At once plain and sophisticated, his music reflects a concentration on music's basic elements that is as expressive, surprisingly, as it is intrinsically interesting.

Later in the review Thomson remarks:

The evening's final delight (preceding the forum discussion) was a pair of Pastorals for strings that imitate the sound of a vielle, or medieval hurdygurdy. Sophisticated, picturesque and exquisitely melodious, these pieces use Mr. Harrison's elaborate skill in composition toward the service of an utterly simple expressive purpose. They, too, transport us to a dream world where all is music, really music, really interesting musically, really sensitive and elaborate and lovely and not about anything in the world but how beautiful the materials of music can be when handled with tenderness and with intelligence.

Again, the language of the passage regarding Julia Smith's works is far more objective. It tells the reader what instruments were used, what type of works were heard, and how they were successful in technique and expression. Nothing superfluous is said, nothing more is needed. By comparison, in discussing Harrison's work, Thomson depends on his readers to interpret phrases such as "plain and sophisticated," and "intrinsically interesting," and to appreciate the poetry of his description of "a dream world where all is music, really music, really interesting musically . . . [etc.]." The title of the review is itself significant: "For Teaching [Smith's work] and For the Mind [Harrison's]."

The reprint of the review omits the following paragraph that elaborates on Smith's work and does, I think, merit quoting:

Entertaining to hear once, if a shade insistent thematically, all these works appeared to your reviewer less exigent as communications of their author's inner ear-life than determined in their wish to impose her talents on the young. These talents are not small, and her training has been respectable [she was a student of Thomson at one point] if none too thorough. One wonders, indeed, if this composer's complaisance toward the standards of the high school auditorium does not conceal a certain esthetic innocence on her part and perhaps, too, a sagacious instinct toward basing her career on captive audiences: Her music is jolly and, even in the twelve-tone context, easy to take. If it were not quite so easy also to leave alone, its amiable qualities might give it an authentic charm. At the present state of her advancement, Miss Smith seems to have, for all her pleasant gifts, her native energy drive and her relentless good humor, no discernible artistic personality at all. A factory-smooth product for the educational machine is apparently her ideal. Her obvious sincerity and openness of mind might delay its achievement.

Again, whether one agrees with Thomson, one must acknowledge that he is not attacking Smith's music. Instead, his statements offer exactly what should be expected — opinionated criticism. Unfortunately, these comments are not only especially harsh when juxtaposed with the glowing

account of Harrison's works, but also less imaginative and less inspired.

Equally disconcerting here are Thomson's recurring, and denigrating, references to the "school trade" and "captive audiences" and the like. Is he suggesting that Smith's work is somehow simple to the point of being inane, and better performed for the less sophisticated ears and less-intellectually developed minds of high school students? Is he suggesting that she pursue a career as a "school marm"? No easy answer can be found. It is significant that Smith was known primarily as a pianist, composer and writer, not an educator. Her works include operas, symphonic works, a piano trio, a string quartet, and a piano concerto. Her writings include a book on Copland and one on Carl Friedberg. By contrast, Thomson had nothing but praise for Aaron Copland's play-opera *The Second Hurricane*, which was written specifically for high school performers. In this case he remarked that:

The Hurricane in score is as satisfactory as it was in performance. It is a very beautiful work, a very rich work, touching, exciting, gay and a real music-pleasure.<sup>17</sup>

Of course none of this resolves the question of why so much of the original review of Julia Smith's works was omitted from the reprint version. Obviously, Thomson did not want this portion of the review to be re-read. One could speculate that when he re-examined the review he judged it atypical of his prose style and chose to omit it. Placed alongside the other reviews in the collection, it stuck out like a sore thumb. That the adjectives and descriptive remarks about Harrison's work were included in full is not surprising, as they are in keeping with the reviewing style that established Thomson's reputation.

### Thomson's "canon"

Throughout his tenure on the *Herald Tribune* Thomson claimed that he was an avid promoter of contemporary music, and censurer of those who were not dedicated to varying the musical diet, broadening the repertoire from the canon of European classics. Contrary to his declaration, it seems that what he was really trying to achieve was a new musical canon that consisted primarily of works by contemporary male Americans. No matter what the reason, Thomson did not provide compositions by women with representative space, nor did he always review them on equal terms with works written by men. The bottom line is: he did not promote *all* contemporary American music.

Unfortunately, Thomson is no longer here to discuss his methods or explain the reasons behind them. What concerns me is not the fact that the *Herald Tribune* writings continue to be held in high esteem — that position is in many ways well deserved — but rather that many writers continue to claim that they are the quintessential paradigm for music criticism that reflects unequivocally the contemporary "musical scene" in which they were written. While the attitudes and reception may be accepted as historical facts, they must not be perpetuated without question.

### NOTES

1. *The Musical Scene* (1945), *Music Right and Left* (New York: Alfred A. Knopf, 1951), *The Art of Judging Music* (1948), and *Music Reviewed 1940-1954* (New York: Vintage Books, 1967). He also wrote for *Vanity Fair*, *Harper's*, *Vogue*, *Modern Music*, *The American Mercury*, and *The Boston Transcript*. His books include *The State of Music* (1939, rev. 1962), *Virgil Thomson* (1966), and *Music with Words: A Composer's View* (1989, posth.).
2. *Selected Letters of Virgil Thomson*, edited by Tim Page and Vanessa Weeks Page (New York: Summit Books, 1988), 147-278. The *Herald Tribune* during those years had a daily circulation estimated at 450,000, the weekly book section 750,000. The figures are from Thomson's introduction to *Music Reviewed: 1940-1954* (1967), v.
3. *Music Right and Left*, ix.
4. Thomson, "The Cultural Obligation," reprinted in *The Musical Scene* (New York, 1945), 263-265.
5. He did remark that the women's chorus at Stephens College in Columbia, Missouri, was "for once, on the efficiency level of the best male choirs" ("From the Middle States," *Herald Tribune*, 25 February 1951, sect. IV, p. 8).
6. For a few other cursory mentions of women composers by Thomson, see "University Festival" in *The Art of Judging Music*, 203-6; *American Music Since 1910* (New York: Holt, Rinehart and Winston, 1971), and Barbara Zuck's "Virgil Thomson: American Music and Music Critic — Remarks by Virgil Thomson at the Otterbein Virgil Thomson Festival," *Otterbein Miscellany* (December 1976): 1-23.
7. Thomson, "Conducting Reviewed," reprinted in *Music Left and Right*, 69. The Orchestrette Classique performed works by Diamond, Dello Joio, Copland, Barber, Menotti, Ulric Cole, and Julia Smith, according to Carol Neul-Bates, ed., *Women in Music* (New York: Harper Torchbooks, 1982), 69.
8. Thomson, "The Budding Grove," reprinted in *The Musical Scene*, 133.
9. Thomson, "Masterpieces Revived," reprinted in *Music Right and Left* (New York, 1951), 104.
10. Olin Downes, "Miss Bauer's Work Makes Up Concert," *New York Times*, 9 May 1961, L41.
11. Thomson, "Anniversary Show," *Herald Tribune*, 19 November 1952, 26.
12. Thomson, "Music Throughout," *ibid.*, 30 March 1951, 14.
13. Thomson, "Choice Young," *ibid.*, 3 February 1941, 9. The three songs are published under the title *Sonnets From Fatal Interview*.
14. Thomson, "Original and Exciting," *Herald Tribune*, 23 February 1953, 11.
15. "Substantial Novelties," *ibid.*, 16 March 1949, 21.
16. Thomson, "For Teaching and For the Mind," *ibid.*, 17 April 1950, sect. IV, p. 6. It is reprinted in *Music Reviewed 1940-1954*, 313-314.
17. *Selected Letters of Virgil Thomson*, 127.

*Karen L. Carter-Schwendler recently completed a Ph.D. in musicology at the University of Kentucky. She wrote her dissertation on the music and activities of folksinger/songwriter Jean Ritchie. The article on Thomson is a shortened version of a paper presented at the 1992 Sonneck Society Conference.*

# Reviews

## Women Composers, The “Condensed” Version: A Review of *The New Grove Dictionary of Women Composers*

by Deborah Hayes

*The New Grove Dictionary of Women Composers*, Edited by Julie Anne Sadie and Rhian Samuel. London and Basingstoke: Macmillan Press, 1994. ISBN 0-333-51598-6. £45.00. (xlii + 548 pp.) U.S. edition: *The Norton/Grove Dictionary of Women Composers*. New York: W.W. Norton, 1995 (avail. Sept.). ISBN 0-393-03487-9. \$39.95.

*The New Grove Dictionary of Women Composers* is an attractively produced volume of biographical information, descriptions of style and context, worklists, and bibliography for almost 900 women composers in the Western tradition. The pages are slightly smaller than in the 20-volume “parent” dictionary *The New Grove Dictionary of Music and Musicians* (1980); the print is a bit larger and very readable, in the same typeface as *The New Grove Dictionary of American Music* (4 volumes, 1986). Layout is attractive, in the *New Grove* style; about 250 illustrations, organized by Elisabeth Agate, enhance the double-column text format and include composer portraits, photos and reproductions of autograph manuscripts, printed music, and title pages.

International in scope, the volume includes composers in the Western “classical” tradition in virtually every part of the world, including Western and Eastern Europe, the Americas, Australia, New Zealand, and Asia. Composer entries in alphabetical order, almost every one bearing the name of its author, occupy 516 pages or almost all of the volume. Next come an alphabetical list of contributors’ names and addresses — about 325 contributors in all — and a subject index. Front matter includes a brief foreword by the *New Grove* general editor, Stanley Sadie, a preface in two parts by editors Julie Anne Sadie and Rhian Samuel respectively, a 33-page chronology of events the editors find significant in the history of women in music, and brief lists of bibliographical abbreviations and library siglia.

Promotional material from Macmillan Press estimates that *The New Grove Dictionary of Women Composers* more than doubles the coverage of women composers in *The New Grove Dictionary of Music and Musicians*. The aim, writes Stanley Sadie in the foreword, has been “to repair a deficiency.” Using “the tried *Grove* procedures involving information-gathering from scholars and critics of substance and authority, evaluation and sorting,” the editors have intended to “acknowledge” women’s contribution, “to give it a sufficient context and to identify any specific elements of its character.”

In spite of the high hopes these words may engender, readers who are accustomed to the thoroughness and extensiveness of other *New Grove* publications can not help but be disappointed in this volume. It is obviously too small to begin to do justice to the subject. The list of composers is so limited and exclusive, the articles are so brief, the

discussions of style and context are so superficial, the worklists are so selective, and the bibliographies and lists of manuscript locations are so incomplete that this scarcely seems to belong in the *New Grove* series. While the research and writing are of undeniably high quality, as is expected in a *New Grove* volume, most of the contributors seem to have been hampered by severe limitations on space.

One can compare *The New Grove Dictionary of Music and Musicians* and its coverage of men composers of almost every description, including men who wrote few works, men of influence who were appreciated within a small private circle and published only a title or two, men who ceased composing after marriage, men whose principal career was not actually in music, and men who are remembered chiefly for having been related to, or having worked with, important men. Long articles are devoted to important cities and the men who composed there, and to musical genres and the men who used them in their work. For the “great” composers — Bach, Beethoven — one finds book-length sections about the life and works and style, lists of works with opus numbers and catalog numbers, description and location of manuscripts and first editions, extended bibliographies, and on and on.

By these standards the entries in *The New Grove Dictionary of Women Composers* are sketchy indeed. Among the longest are those on Amy Beach (almost 6 pages, by Adrienne Fried Block, from *The New Grove Dictionary of American Music*), Elizabeth Lutyens (4-1/2 pages), Francesca Caccini (4+), Hildegard of Bingen (4 pages, by Ian Bent, from *The New Grove Dictionary of Music and Musicians*), Ethel Smyth (4), Ruth Crawford, and Grazyna Bacewicz (almost 3). Many important names are accorded even less space: Isabella Leonarda, Barbara Strozzi, Marianne Martinez, Fanny Mendelssohn, and Augusta Holmès are discussed in a page or two, as are Alma Schindler Mahler, Florence Price, Germaine Tailleferre, and Cécile Chaminade (2 pages, an expansion by Marcia Citron from her brief entry in *The New Grove Dictionary of Music and Musicians*). Lists of works, categorized by genre, function, or medium as is customary with *New Grove* work lists, are almost always “selective,” even for major figures.

Extremely brief is the coverage of several women of influence who were appreciated within a small private circle and published only a title or two, especially 18th-century

women. The entry for the esteemed *salonnière* Marie-Emmanuelle Bayon (1746-1825), my sole contribution to the volume, is a mere 100 words; Julie Anne Sadie's articles are similarly brief for Anne Valentine (1762-1842), Mme Ravissa, and Mme Papavoine. The short-lived Lucille Grétry (1772-1790) is discussed more extensively, as are Hélène-Louise Demars (c1733-after 1759), Julie Candeille (1767-1834), and Mlle Duval (1718-1775). No mention is made of their contemporaries Jeanne Cécile and Mme de Charrière, formerly Belle van Zuylen, 1740-1805), some of whose works are now available on CD.

Readers may well wonder how the editors have managed to limit their coverage to 875-900 composers, compared to the 6,000 documented in Aaron Cohen's *International Encyclopedia of Women Composers* (1987). Julie Anne Sadie in her prefatory essay headed "Women Composers in Musical Lexicography," dismisses Cohen's work, an exhaustive compilation of information from published sources, as "derivative"; further, she finds it "less than critical," but offers no further explanation of "critical." Rhian Samuel suggests aspects of critical judgment in her part of the preface, an earnest essay headed "Women's Music: A Twentieth-Century Perspective," in which she explores recent awareness and appreciation of a "female voice" in music. The fact that the work of women performance-artists is easily identified as female may explain the quite lengthy coverage, with photo, of Laurie Anderson (b. 1946). It is not clear, though, that the presence of an identifiable female-ness in a composer's music has been an important basis of the editors' choices. While no one would envy the editors their enormous task of exercising critical judgment and determining merit and prominence and historical significance, their reticence on such matters of editorial policy is puzzling.

On the matter of composers' names, a major issue in women's history, the editors are more forthcoming. Stanley Sadie explains that "the traditional *Grove* policy has been followed — of placing an entry where most people are likely to seek it first" (with apologies to "those whose expectations may be disappointed") and by supplying cross-references. Julie Anne Sadie explains further that the editors felt a need to "enumerate and regularize" the often long and complicated forms in which women's names have been transmitted. In practice, the "regularizing" is more evident than the "enumerating." In many cases several of the names and variants so painstakingly listed in Cohen and elsewhere have been omitted, and along with them, of course, the cross-references. In other cases, however, names have been added; Cohen's Maria Teresa Pelegri (b. 1907) is now Maria Teresa Pelegri i Marimón.

Most helpful are the innumerable corrections of birth and death dates and other data in Cohen (and in the hundreds of published sources on which he drew). Further, about 135 composers, or 15 per cent of the names in *The New Grove Dictionary of Women Composers*, are not listed in Cohen. Of these, over half are 20th-century composers, many of them born in the late 1950s; among the youngest are Sonia Bo (b. 1960) of Italy, Hilda Paredes (b. 1959) of Mexico, and

Suzanne Gireau (b. 1958) of France. Entries on gospel singer-composers in the U.S. are reprinted from *The New Grove Dictionary of American Music*. Also added (without explanation) is cellist Charlotte Moorman (1933-91).

Additions of earlier names include brief entries by the late Jane Berdes on several 18th-century Venetian women — Vincenta Da Ponte, Agata Della Pietà, Michielina Della Pietà, Santa Della Pietà, and, perhaps most interesting, Anna Lucia Boni, whose sonatas continue to be re-published under her Germanized name, Anna Bon. Suzanne Cusick has provided substantial new information about Settimia Caccini (1591-after 1661) in Florence and Francesca Campana (d. 1665) in Rome. Olive Baldwin and Thelma Wilson have identified the two English women Maria F. Parke (1772/3-1822) and Maria Hester Park, née Reynolds (1760-1813), whose work many researchers have confused. Assuming that an addition may have required omitting someone else, it is unclear why a certain Miss Davis (c1726-after 1755) of Dublin is added, if the author must comment so scathingly that "her only claim to be listed as a composer" is a report of her singing some of her own songs. Yet if, as Stanley Sadie once wrote, *New Grove* "seeks to discuss everything that can be reckoned to bear on music in history and on present-day musical life," this Miss Davis should be mentioned, along with the several other Miss Davises whom Cohen found but who are absent from this volume.

Obviously what was needed was a *New Grove* dealing with women composers and their music in, say, ten volumes — at least. Or perhaps what is even more desperately needed is a *New New Grove Dictionary of Music and Musicians* that would be even-handed in its treatment of women and men, not exaggerating the men's contributions and not minimizing and abbreviating the contributions of the women. This new effort would be of usable size — preferably fewer than twenty volumes. And it would be a best-seller.

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## Journal Correction

On p. 3 of our February 1995 issue, the title of the organ work by Florence Price in the ClarNan catalog is *Suite No. 1* (not simply "No. 1") and the edition includes suggestions for registration of the suite. On p. 1, CN2, CN3, CN4, and CN5 are in Dr. Jackson's hand calligraphy. The Grmani *Sinfonia* in Briscoe's *Historical Anthology* is a facsimile of the manuscript copy in the Austrian library, probably a copyist's score rather than an autograph.

# Reviews

## *Amy Beach and Her Chamber Music: Biography, Documents, Style* a review by Juanita Karpf

*Amy Beach and Her Chamber Music: Biography, Documents, Style* by Jeanell Wise Brown, Tennessee Temple University, Chattanooga, Tennessee, published in 1994 by The Scarecrow Press, Inc. 52 Liberty Street, P.O. Box 4167, Metuchen, New Jersey 08840; (908) 548-8600; FAX: (908) 548-5767; ISBN 0-8108-1884-7 (hardback); 407 pp.

Published as No. 16 in the Scarecrow Press series, "Composers of North America," Jeanell Wise Brown's *Amy Beach and Her Chamber Music* is the sixth volume in the series to chronicle the life and works of a woman composer. Curiously, however, much of the material found in Brown's work is covered in an earlier study, No. 2 (1987): *Energy and Individuality in the Art of Anna Huntington, Sculptor, and Amy Beach, Composer*, by Myrna G. Eden. While none of us desires to slight Amy Beach's prodigious creative output and her undeniable influence on American music, why publish two full length studies on Beach in such a short period of time? Surely there are other women composers whose careers merit the attention of this series.

Like other titles in this series, Brown's book draws heavily upon doctoral research, specifically her D.M.A. document completed at the University of Maryland in 1993. Given the short time span between the appearance of Brown's thesis and this published version, the lack of editorial revision and polish so evident in this book comes as no surprise. In the transition from thesis to book, correction and editing comprise a pivotal and time-consuming task, and editor William Loring assures us that accuracy sets Brown's work apart from other scholarly publications on Beach. Loring writes, "this book offered by Dr. Jeanell W. Brown...corrects errors which, from earliest authors of articles, reviews, and books about Amy Beach, were set forth by writers whose search for facts went no further than to repeat whatever they saw in print that seemed plausible..." (xxix-xxx). However, Brown's bibliography reveals a cursory survey of the literature on Beach and her times, with almost no reference to the recent (and sterling) work of such scholars as Adrienne Fried Block<sup>1</sup> and E. Douglas Bomberger.<sup>2</sup> Research by these and other authors illuminates Beach's musical language in detail and with a depth of analysis totally absent from Brown's book. Not only does Brown ignore crucial aspects of Beach's compositional process, she fails to acknowledge the work of others whose publications currently round out the body of published Beach research. More specifically, anyone writing about Beach would do well to communicate with Block, who, as Beach's biographer (book forthcoming), remains the most prolific, accessible and informed of all Beach scholars.

Presumably we can hold the editors of this series accountable for its content and its quality, and Brown's uneven writing style and weak scholarly method call into question the level of vigilance and critical acumen expected

of an editorial staff. Many of Brown's analyses of Beach's chamber works offer little more than might be found in recital program notes. She fares worst with pieces that draw upon Native American folk songs for material, such as the *Quartet for Strings, Op. 89* and *Trio, Op. 150*. Why does Brown quote Beach's own description of the Quartet as being "founded upon Eskimo themes," (276) only to ignore this wonderful cue in her discussion? My own (unpublished) research on Beach's fascination with Native American music was corroborated in a conversation with Block in May 1989 at the Symposium on Women Composers held at the University of Florida in Gainesville. Yet Brown makes no mention of Block's published account (1990) of Beach's use of Native American melodies, nor does Brown offer any substantive analysis of either of the aforementioned chamber works. An otherwise rather conservative composer, Beach's skillful juxtaposition of folk elements with a cultivated European musical vocabulary provides some of the richest material for analysis, and places Beach among the most prominent of composers who sought to define a truly American musical style. Brown fails to place Beach at the focal point of this larger context.

Numerous other problems mar Brown's work, and oversights and inaccuracies appear with regularity throughout her book. Writing about American composers active during the late 1800's, Brown states, "It may be said of the New England group, for example, that most of them studied extensively in Europe..." (20). To which members of the "New England group" does Brown refer? She never makes their identity known. Other seemingly significant figures also remain anonymous. Brown writes that Beach's "compositions were being introduced in major European cities by prominent singers and chamber music groups. As mentioned previously [40], for example, the *Violin Sonata* was successfully performed in Berlin with Teresa Carreño at the piano..." (47-48). Surely a performer of Carreño's reputation would have teamed up with other world-renowned musicians, yet we never learn the name of the violinist.

Stylistically, Brown's writing suffers from a lack of editorial assistance, for example, her use of the word "Negro" (129), reliance upon the passive voice, and frequent lapses into unsophisticated and naive prose. Statements such as, "to appreciate Beach's music one must realize the importance of the emotional content of her compositions" belie the supposed scholarly intent of this book. Still other sentences read like

quotations straight from an inaccurate music appreciation text: "It should be remembered that by 1940, tonality had been expanded to atonality and polytonality, many rules of functional harmony had been abandoned, and composers such as Bartók and Schoenberg had introduced new styles of music" (257).

Perhaps the most egregious weakness in Brown's book lies with her comprehension of gender issues. In all fairness, attempting to place Beach or any woman composer in the mainstream of a male-dominated Western canon still presents certain challenges and may even invite confrontation and resistance. To dismiss the effect gender exerted on any female musician prior to (only) the past two or three decades is to deny the most salient of influences. For in spite of education, financial resources, social status, innate talent, and professional and artistic connections, being a woman composer solicited any number of seemingly incongruous reactions, most of them negative. However, apparently we have nothing to fear since William Loring asserts in the *Foreword* that, "Amy Beach was a completely normal woman..."(xxx). Editor E. Eugene Helm adds that, "yes, the world does need more gender studies, and no, this [book] is not one"(xxxi). Yet Brown qualifies her evaluation of Beach almost immediately by embracing the gender question: "During a time in our history when females were not readily accepted into the world of music composition, Amy Beach made great strides towards improving the image of women composers. Her compositions in the form of symphony and mass were incredible accomplishments for an American woman in the late 1800's and early 1900's" (4-5). Rather than proceeding confidently forward by placing her biographical discussion of Beach within the framework of feminist musicology carefully forged by Marcia Citron, Susan Cook, Susan McClary, Ruth Solie, Judy Tsou and others, Brown instead attempts to reinvent women's history. The same "gender obstacles" (13) Brown identifies as impediments to the careers of Fanny Mendelssohn and Clara Schumann did not miraculously vanish by Beach's time, and if they did, why did Brown spend several pages describing the turn-of-the-century women's movement? She concludes that "Amy Beach was the first successful American female composer to overcome the gender issue successfully..."(13). What circumstances and events contributed to Beach's success? How was Beach's career and life different from those of previous women composers? Brown ignores these questions and does not critically examine certain potentially advantageous circumstances that enabled Beach "to overcome the gender issue," thus placing her on more equal footing with her male colleagues.

Even the technical production of this book falls short of satisfactory. A slightly smaller print font would have allowed more room for the musical examples. Many of the figures are reduced beyond legibility. The index lacks appropriate detail and the spacious layout of the endpapers suggests that portions of the manuscript might have been transferred directly from the author's doctoral thesis. In fact, Brown makes reference to her book as "this document"(257).

If you need information on Amy Beach, consult other sources. Brown offers no useful information except a few interesting photographs. Let us hope that Block's biography will appear soon.

Notes:

<sup>1</sup> See articles by Adrienne Fried Block: "Amy Beach's Music on Native American Themes," *American Music* Vol. 8, No. 2 (Summer 1990): 141-166; "Dvorak, Beach, and American Music," in *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, ed. by Richard Crawford, R. Allen Lott, and Carol J. Oja (Ann Arbor: University of Michigan Press, 1990), 256-280; "On Beach's *Variations on Balkan Themes*, op. 60," *American Music*, Vol. 11, No. 3 (Fall 1993): 368-371; "The Child is Mother of the Woman: Amy Beach's New England Upbringing," in *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, ed. Susan Cook and Judy S. Tsou (Urbana and Chicago: University of Illinois Press, 1994), 107-133.

<sup>2</sup> See articles by E. Douglas Bomberger: "Motivic Development in Amy Beach's *Variations on Balkan Themes*, op. 60," *American Music* Vol 10, No. 3 (Fall 1992): 326-347; "Communications," *American Music* Vol 11, No. 3 (Fall 1993): 371.

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## Frank E. Warren Music Service

Frank E. Warren Music Service announces plans to expand its publishing branch, which includes formation of EARNESTLY MUSIC.

It is their belief that creators should have the opportunity for fair distribution of their work without having to forfeit the Rights to their own creations. Focusing on chamber and choral music, including transcriptions and educational materials, these "for composer" companies will service both ASCAP and BMI writers. Plans call for the establishment of a network between composers and performing ensembles, creating an organization where writers, performers and publisher work together in a professional, collaborative environment. Inquiries from dealers and open submissions from composers are welcome. For more information contact: Frank E. Warren Music Service, 26 Wiswall Street, W. Newton, Massachusetts 02165 USA.

# Reviews

## CD Releases: Interesting and Exciting Experimental Sound Art

by Elizabeth Hinkle-Turner

In this feature I usually compile for members recording information which I have collected each quarter from fairly well-established sources such as Schwann's *Opus*, and *Gramophone* and *Fanfare* magazines. In addition, readers of the *IAWM Journal* offer me valuable information and feedback which I try to include in subsequent issues. This quarter, however, I will be sharing with you the CD offerings of two small, but very active independent companies that carry exciting catalogs of primarily little-known and highly experimental musicians. Both of these organizations include as part of their mission the support and encouragement of women composers.

New York City is home to a large number of independently-working composers whose music is far too experimental to receive commercial support. These artists also do not have access to academically-supported studios and many of them would have to rely on expensive commercial establishments in order to record and distribute their works. A successful independent studio program which has supported experimental composers since the mid-1980s with awards of residencies in its own large StudioPASS facility is Harvestworks Inc.: An Audio Arts Organization. Harvestworks is worth particular mention because a large majority of its award beneficiaries have been women. Composers such as Anne LeBaron, Anna Rubin, Brenda Hutchinson and numerous others have done creative work at StudioPASS. According to its catalog, TELLUS, the "audio magazine," was created in 1983 in New York City by Joseph Nechvatal, a visual artist, Claudia Gould, a curator, and Carol Parkinson, a composer and staff member at Harvestworks/StudioPASS. This team perceived a need for a cassette series that would offer an interesting and challenging alternative to radio programming and commercially-available recordings. TELLUS is published and distributed as part of the Harvestworks program.

TELLUS has expanded well beyond its initial cassette series and now offers CD recordings and collections, and distributes through special arrangement, the work of many artists. I strongly urge you to contact Harvestworks and get the TELLUS catalog, which features many rare and unusual works including Fluxus sound art and international music. All TELLUS offerings include music performed and written by women. For their catalog write: TELLUS, 596 Broadway, Suite 602, New York, NY 10012 or email: harvestw@panix.com.

Another growing catalog of interesting and exciting work is published by Nonsequitur Inc., producer of The Aerial and What Next? CD series. The Aerial functions as an "audio magazine" and its releases feature collections of new work primarily created in the electronic and computer music mediums. What Next? is a series of CDs by individual

composers who also utilize music technology in their work. Both series include much music by women.

The Nonsequitur Foundation Inc. was founded in 1989 as a non-profit musician-run organization and is especially concerned with presenting many diverse offerings of experimental music and audio activity. The catalog describes its artists as "pushing the boundaries of how we define 'music', encouraging us to expand our listening to become ever more inclusive." Nonsequitur also features a large selection of books and other materials and distributes CDs produced by Lovely Music, O.O. Discs, and New Albion as well as some other smaller labels. Some of the women whose works form a significant portion of this catalog are Anne Lockwood, Jin Hi Kim, Pauline Oliveros, and Alison Knowles. For a copy of the Nonsequitur catalog write: Nonsequitur Inc., P.O. Box 344, Albuquerque, NM 87103-0344 or call: 800-949-8404 (U.S. and Canada) and 505-224-9483 (international orders).

Next issue will include more new releases, a continuation of my complete listing of women's works on CD, and some reviews of recent recordings of the music of Tera de Marez Oyens (who, by the way, should be in my comprehensive list under the letter "M" and not "D") and other composers from the Netherlands. One other correction to my "A-D" list: in the words of the informant, "Joan Cererols is definitely a bloke!" Notices of very new releases which have crossed my desk are:

"Character Sketches: Solo Piano Works by 7 American Women," featuring Tania Leon, *Momentum*; Victoria Bond, *Sandburg Suite*; Jane Brockman, *Character Sketches*; Marga Richter, *Fragments and Exequy*; Gwyneth Walker, *Cantos for the End of Summer*; and Judith Lang Zaimont, *Calendar Collection*. Nanette Kaplan Solomon - pianist. Leonarda LE 334.

Fowler, Jennifer. *Blow Flute: Answer Echoes in Antique Lands Dying* (1983). Vox Australis VAST007-2.

Gideon, Miriam. *Symphonia Brevis*. "Robert Black Conducts" on Master Musicians Collective. MMC 2008.

Warshauer, Maxine. *Revelation*. "Robert Black Conducts" on Master Musicians Collective. MMC 2008.

Please continue to send me your suggestions and corrections!

*Elizabeth Hinkle-Turner is a composer and multimedia developer who currently lives and works near Champaign-Urbana, Illinois. She is busy completing her text, Crossing the Line: Women Composers and Music Technology in the United States and her CD-ROM, An Introduction to Electro-Acoustic Music. This spring she has given papers and has had performances at Michigan State University, Ithaca College (SEAMUS), University of Wisconsin-Madison (CMS/ATMI), and the University of Iowa (SCI).*



# Reviews

Musica Feminea — *Nine Centuries of Music by Women Composers*

Seattle Pro Musica, Karen P. Thomas, conductor

March 11, 1995 — Seattle, Washington

a concert review by Lynette Westendorf

Nearly a millennium has passed since Hildegard of Bingen penned her tribute to the Virgin Mary, *O virga ac diadema*, but the elegance and superb craft of her work offer a pointed reminder that the fruits of her musical labors were lost to us for far too long. The capacity audience at Seattle's University Congregational Church seemed to share these sentiments as the choral works of eight talented women composers (including Hildegard's *O virga* ...) were enthusiastically received at a Seattle Pro Musica concert entitled: Musica Feminea — *Nine Centuries of Music by Women Composers*.

SPM Artistic Director and Conductor Karen P. Thomas presented a challenging mix, including two sixteenth century motets by Raffaella Aleotti (*Facta est cum Angelo*, and *Ascendens Christus in altum*), and three madrigals by Maddalena Casulana (*Vedesti Amor giammai*, *Morte—Che voi?—Te chiamo*, and *Per lei pos' in oblio*). Also included were Fanny Hensel's *Gartenlieder*, Op. 3, and three wonderful works by Lili Boulanger, *Les Sirènes*, *Hymne a Soleil*, and *Soir Sur La Plaine*. Boulanger posed no small challenge to the ensemble in terms of range, phrasing, intonation, and melodic interpretation. Fortunately, this group of (mostly) amateur singers was both dedicated and impeccably prepared. Ensemble soprano Patricia Star contrasted richly with the darker harmony of *Les Sirènes*, and soprano Jeanne van Bronkhorst performed admirably on *Soir Sur La Plaine*, a tricky work for phrasing.

The second half of the concert featured modern compositions by three prominent Seattle composers, Diane Thome, Carol Sams, and Janice Giteck. Thome's *Three Psalms* is the well-known composer's only choral work, and, along with Hildegard's *O virga* ..., was the evening's most superbly crafted piece. Tenor Paul Benningfield (the only professional vocalist hired to augment the ensemble) and the choir were accompanied by flute and strings; unfortunately, the dry acoustics of the church made instrumental blend somewhat difficult. Carol Sams, known primarily for her work in opera, contributed two short pieces from *The Earthmakers* oratorio, and Janice Giteck's *Om Shanti*, accompanied by violin, cello, and didjeridu, was a haunting, ritualistic piece which seemed (given the nature of ritual) just too short. (Better to be wanting for more, I suppose.)

During a pre-concert discussion with composers Diane Thome and Carol Sams, it appeared from some of the questions and comments that many attendees were very much in awe of women composers. That notion strikes me as problematic. We ought to be careful not to assume that a work written by a woman is good *because* it is written by a woman. The issue is complicated, however, by the fact that so little concert music by women is known to professional musicians, much

less to the general public (no thanks to the program directors of radio stations and artistic directors of most ensembles). The challenge is to balance these issues: the monumental task of becoming familiar with the output of women, while at the same time judging individual works by rigorous artistic standards. In the meantime, it is a wonderful thing to be part of a community of people who recognize that the dedicated programming of music by women is essential before we can come to terms with how those works fit into the whole of music history. Kudos to Karen P. Thomas for doing her part.

Lynette Westendorf is a free-lance composer and performer whose primary research has been on free jazz. Her article, "Cecil Taylor: 'Second Layer,'" is forthcoming in *Perspectives of New Music*.

## New Music from NACUSA

*An American Sampler: New Music from NACUSA* has recently been released by ERM records. This distinctive CD offers a unique opportunity to experience the rich variety of contemporary musical styles, and features recent works by Robert Carl, Stefania de Kenessey, Jennifer Higdon, Charles Dvorak, Nancy Bloomer Deussen, Richard Nanes and Jeremy Beck. The CD can be ordered directly from ERM records (Cat. No. 6662, \$10.00 US) at 3712 North Broadway, Suite 264, Chicago, Illinois 60613; FAX (708) 559-0805; Tel (312) 935-1676. Further information (including brief audio samples of each piece) is available on the Internet.

e-mail: numusic@interaccess.com or

WWW: <http://www.interaccess.com/users/numusic>.

## Dale Warland Singers

On January 14, Dale Warland, Music Director and Founder of the Dale Warland Singers, and Carol Barnett, DWS Composer in Residence announced the four composers to participate in the 1995 New Choral Music Program for Emerging Composers.

Chosen from a field of 146 applicants were: Lisa Bielawa of Bronx, NY, a graduate of Yale University and a student of Martin Bresnick; Anne Kilstofte of Richfield, MN, a doctoral candidate in composition at the University of Minnesota; John Fitz Rogers of Ithaca, NY, a doctoral candidate in composition at Cornell University and a student of Steven Stucky and Roberto Sierra; and Eric Whitacre of Yerington, NV, a senior composition student at UNLV. The reading session will take place June 13 at Macalester College in St. Paul, Minnesota.

# Reports

## MLA Women in Music Roundtable

by Jeannie Pool

The Women in Music Roundtable of the Music Library Association met at the 64th Annual Meeting of the MLA on February 10, 1995 at the Crowne Plaza Ravinia Hotel in Atlanta, Georgia. Annette Voth (Arizona State University, Tempe), Co-Chair of the Roundtable, welcomed the participants and introduced Renee McBride from UCLA, the first speaker. McBride's concise and well-conceived presentation described The June L. Mazer Lesbian Collection in West Hollywood. She offered a historical view of the collection, which was initially began as a kind of cultural collection of materials representing the lesbian community in 1980 in Oakland. It is now housed in a space provided by the City of West Hollywood. By May of this year, however, the collection will be relocated to the University of Southern California. It contains books, art works, postcards, oral histories, subject files, periodicals, videos, records, cassettes and compact discs related to popular music for the Lesbian community.

McBride told the group about the development and legacy of the music of the lesbian community as shown by the record labels, concert producers, artists and festivals. She pointed out that although the music still has a devoted following, the business side has been greatly affected by the recession of the 1980s and the saturation of the market in the early 1990s. Part of the decline can be attributed to the fact that many women are now accepted in the mainstream of popular music—women who would not have been given a chance in previous decades because of their sexual orientation. The collection publishes a newsletter, *In the Life*. The current address for the collection is 626 North Robertson Blvd., West Hollywood, CA 90069, (310) 659-2478. Issue No. 7 (Summer 1994) is devoted to "Women's/Lesbian Music," and features an interview with Alix Dobkin and a description of the collection's highlights along with articles on producer, composer and arranger Elaine Miller; Peg Brewer, member of the funk jazz band Lilith; and singer, songwriter, guitarist and percussionist Vicki Randle. [note: a portion of Ms. McBride's bibliography on women's music follows this article]

Linda Harding, a music librarian colleague of musicologist Jane Bowers, of the University of Wisconsin-Milwaukee, announced that she was interested in initiating a national database for locating music by women composers and wondered if librarians representing such collections at the session were interested in joining her efforts. There was a mixed response to her proposal because so many other finding guides now exist related to women in music and there was concern about this project being a duplication of other efforts now underway.

Sharon Prado of Harvard University then presented her paper, "New Win into Old Skins: Traditional Genres and

Contemporary American Women Composers." An issue of Contemporary Music Review is being planned with Karin Pendle as guest editor which will focus on modern American women as composers and authors. The issue will include pieces of Vivian Fine, Meredith Monk, Laurie Spiegel, Augusta Read Thomas, Shulamit Ran, among others. It will also include an article on sources and resources. Prado is preparing an article for the issue on four women composers working in traditional genres (i.e. concertos, symphonies, string quartets, etc.) including Ellen Taaffe Zwilich, Joan Tower, Katherine Hoover, and Nancy Van de Vate. To give an example of what she was encountering when researching women who have written pieces in traditional genres with traditional titles, she played an excerpt of Anne LeBerge's concerto utilizing recorded frog sounds on Golden Croak Music. [Theodore Front lists something called Frog Peak Music??] Then she presented an analysis of Zwilich's *Chembala* and her *String Quartet* from 1974. She also presented some analysis of Tower's works *Silver Ladders* and *Sequoia* and talked about Hoover's *Medieval Suite* (1986) and *Double Concerto for Two Violins and Orchestra*. She acknowledged composer Nancy Van De Vate as the one who opened the doors for Tower, Zwilich and Hoover in the orchestra field through her advocacy work with American music organizations and funding sources. Prado described these works as "new wine in old containers," and said that the use of traditional genres had not constrained or restricted the women composers who were writing pieces with these titles.

Erro Richmond (amc@tmn.com) of the American Music Center spoke about the on-line accessibility of the AMC collection of more than 6,000 scores by contemporary composers. Jeannie Pool announced the formation of the International Alliance of Women in Music and told the librarians to anticipate the title change for the journal (from Journal of the International League of Women Composers to Journal of the International Alliance for Women in Music.) Monica Burdex (Cal State Northridge Library) told the group about some new research being done on late 19th and early 20th century British women composers. In a session which followed the Women in Music Roundtable, Margaret Ericson of Tufts University presented a paper, "Sources for Women in Music" and she distributed one of her excellent bibliographies, which was entitled, "Reference Refresher: Women and Gender Issues in Music." Her bibliography "Women in Music: Selective Bibliography on Women and Gender Issues in Music, 1987-1992," has been announced for 1995 publication by G. K. Hall & Co., 866 Third Avenue, New York, NY 10022. Pre-publication orders are now being accepted and should be sent to Doug Rose, 18th floor, or FAX to 212-605-9350.

## A Very Select Bibliography About Women's Music

by Renee McBride

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## Reports

### SEAMUS@Ithaca'95

by Sally Reid

*SEAMUS@Ithaca'95*, the national conference of SEAMUS (Society for for Electro-Acoustic Music in the United States), was held at Ithaca College in Ithaca, New York, March 23-25, 1995. This conference surely broke records for performances of works by women composers. Of the 105 works programmed (by my count), fifteen were by women. A work by a woman composer appeared on each of the ten conference concerts. Bravo SEAMUS! (This doesn't imply that 10-15 percent is an acceptable representation for women, but such progress must be noted. We should encourage more submissions by women and work with vigor to overcome the stereotypes and obstacles which discourage women from exploring electronic genres.)

Among my personal conference favorites were the sound/videocreations, which included Anne Deane's *Positive Thinking* and Elizabeth Hinkle-Turner's *A Parable of Pre-Existing Conditions*, a wonderful and disarmingly personal musical/political work. Also captivating was Joanne Carey's *Three Songs for Soprano and Radio Baton*, which was effective in spite of minor technical difficulties. Carey demonstrated the potential of the radio baton during the SEAMUS Marketplace (an innovative show-and-tell bourse for conference attendees). Mara Helmuth's intriguing sound installation, *Sound Colors*, was set up just outside the Marketplace. Passers-by could manipulate the NeXT computer interface, designed by Helmuth, to select and control sounds in the installation.

Sylvia Pengilly presented another technical marvel in her *Interface Music from the Mind*. Wearing a headband to transmit brainwaves over radio frequencies, with certain frequencies mapped onto MIDI functions, Pengilly was able to control sound and graphics in an awesomereal time performance.

The very wonderful Sound Projection/Concert de diffusion presented by the Canadian Electroacoustic Community (CEC) included works by two women, Wende Bartley's *Rising Tides of Generations Lost* and Hildegard Westerkamp's *Breathing Room*. Westerkamp's work created a sound sculpture from sounds of breath.

Other works by women during the conference included my own *From Whence Butterflies?*, Kalah Brown's *She's Lost It!*, Madeleine Criswell's *Animations*, Diane Thome's *Ringin', Stillness, Pearl Light*, Judith Shatin's *Four Songs for Girls' Chorus and Tape*, Maggi Payne's *Aeolian Confluence*, Linda Dusman's *and a voice was heard in Rama*, Elizabeth Pizer's *Aquasphere*, and Linda Selzer's *Autumn Cove, Spring Night*.

Paper sessions included presentations by Mary Simoni on the Media Arts program at the University of Michigan, and by Colleen F. Wheeler and John P. Lamar on Real-time, Interactive Control of Algorithmic, Rhythmic Processes. Elizabeth Hinkle-Turner's Desktop Multimedia presentation demonstrated her grand success in nurturing student creativity.

Peter Rothbart, Conference Director, and Scott Wyatt, SEAMUS President, are to be commended for the production of a fine festival with quality performances, amazing innovations and always lots of fine music.

# Reports

## Report from Canada

by Ursula Rempel

What do you do for entertainment in the middle of a freezing prairie winter? In Manitoba, almost 14,000 people attended Winnipeg's week-long Fourth Annual New Music Festival held January 20-28. Eight concerts featured the works of such composers as Gavin Bryars, Louis Andriessen, John Adams, John Corigliano, Terry Riley and Keith Jarrett (several of them in attendance as artists -in-residence), as well as works by eight Canadian women.

In a concert named *Generation X*, *Solstice* for oboe d'amore, piano, piccolo and percussion, and *San Rocco* for choir (with oboe and percussion in prominent roles) by Vancouver's Melissa Hui were enthusiastically received, as was *This is my Voice*, *String Quartet No. 3* by Calgary's Kelly-Marie Murphy, performed by the KRONOS Quartet. Ms. Murphy has also been commissioned to write a 20 minute work for the Winnipeg Symphony Orchestra.

Described as "an electronic soundscape" the Vancouver composer, Hildegard Westerkamp's *Sensitive Chaos* premiered at the gala concert on January 28. Alexina Louie (now living in Toronto) is Canada's "most performed Canadian composer" according to the CBC! She was this year's Distinguished Visiting Artist-in-Residence at the Festival, and her work *Thunder Gate* (for violin and orchestra) was performed by the Winnipeg Symphony Orchestra concert mistress, Gwen Hoebig.

A concert of Theatre, Dance, Words & Music, included Winnipeg composers, Diana McIntosh (...and 8:30 in Newfoundland) and Marilyn Lerner and Lori Freedman (*Coming Through Slaughter*). Lori was also the featured performer in John Corigliano's *Clarinet Concerto* at the Gala concert.

Carol Ann Weaver (Conrad Grebel College, University of Waterloo, Ontario) writes of a new work to be presented at a conference at Millersville University in Pennsylvania June 8-11. The conference is titled "Quiet in the Land: Women of Anabaptist Traditions in Historical Perspective (An Academic Conference)" and Carol Ann's piece is "a multi-media performance work called *Quietly Landed?*" She writes that it is "a compilation of writings from various Menno women writers, put into a dramatic context. The themes of this piece range from Menno background women being silenced to them being empowered, from being sidelined to being the decision-makers in various settings... Truly a new work based on our collective experiences growing up Menno!"

And from Calgary, Hope Lee has provided the following information: two finalists (of 9) in the 1994 CBC Young Composers' Competition were Melissa Hui and Kelly-Marie Murphy. Melissa won the first prize in the chamber music category and the grand prize; Kelly was awarded the first prize in the string quartet competition and the audience prize.

New Music Concerts in Toronto celebrated the 60th birthday of composer Norma Beecroft on November 27 by presenting five premieres which included Beecroft's *Images*, *String Quartet*, and *Face to Face*, as well as Hope Lee's *Journey Out of Night*, commissioned for this concert. Hope's work has also been one of five or six selected to represent Canada at the ISCM in Denmark in 1996. Others include works by Linda Bouchard and Alexina Louie.

The International Computer Music Conference will be held in Banff, Alberta September 3-7; one of the main topics for papers, presentations and music is "Women and the Technology of Art." For further information please contact ICMC95@Banffcentre.ab.ca

University of Ottawa organist Karen Holmes will present a concert in the Fall with organ and harpsichord works by women from the past to the present. And in Calgary, Hope Lee is coordinating a joint concert of the ACWC and NWC (New Works Calgary) for the 1996-96 season. Linda Bouchard will be guest conductor/composer. Hope promises to have details for the next issue.

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## Maud Powell Foundation

The Maud Powell Foundation announces the publication of The Maud Powell *Signature*, a quarterly newsletter devoted exclusively to the achievements of women in classical music.

The Maud Powell *Signature* explores the contributions of women composers, performers and conductors, past and present, and provides a forum for research, resources, and commentary. Founded in 1986, The Maud Powell Foundation, a non-profit organization, has become a voice in broadcasting the significant contributions women have made to music throughout the ages.

Maud Powell (1867-1920) was the first great American violin virtuoso to attain international rank. She holds the distinction of being the first instrumentalist to record for the Victor Red Seal Label in 1904. Powell's legacy and ideals thrive today and give new generations of women the courage to follow their dreams. The Maud Powell *Signature* builds on Powell's vision and her philosophy that women should take their place alongside men as equals in all areas of music composition and performance.

The premiere issue of The Maud Powell *Signature* will be published in June. For further information and to subscribe contact: Karen A. Shaffer, 5333 N. 26th Street, Arlington, Virginia 22207, USA or L. A. Perine, lperine@drum.ncsc.org.

# Reports

## Albania 1994

by Elisabetta Brusa

I was invited to talk about my compositions at the Academy of Music in Tirana, and Gilberto Serembe, my companion, about conducting. I met several composers and a few conductors. They are opening up to new experiences after having been cut off from the rest of the world for 50 years. They are mainly interested in Avante-grade music and the younger ones obviously prefer to forget their traditional folklore (which I think is a pity) and cannot yet conceive Neotonicity.

The Tirana Radio and TV Symphony Orchestra is a decent orchestra by Italian standards but not by American or British standards. A strange thing is that they don't have a harp. This is because there is no harp school whatsoever in the whole of Albania. They managed to find a contrabassoon and a bass clarinet for me but (like all the other instruments of the orchestra) they were of poor manufacture. They also have no clarinet in Eb and no xylophone, vibraphone and other percussion, so these had to be substituted for with someone's private synthesizer. They couldn't move the piano into the concert hall for just my piece, so another synthesizer had to be used.

It was a very good orchestra three years ago. Now a lot of the best musicians have found work abroad. They played Bruchner's 5th better than my work *La Tirade*. It was the first time that anything of Bruckner was performed in Albania. They, however, lack the culture as well as a certain technique to play well works that are unknown to them. Other composers which were not allowed until 1990 were Mahler, the School of Vienna, contemporary composers and anything religious like Mozart's Requiem.....!!! Incredible!!! Apparently, however, they play classics such as Tchaikowsky very well indeed.

They find it difficult to obtain the classics that are not the usual repertoire. They don't have the money to pay for scores and parts so they copy them all by hand since labour is very cheap. I am reasonably satisfied with the performance of my work; more or less what it would have been if it had been performed in Italy (though with all the instruments). Poor Gilberto dreams about other Bruckner performances, though he realizes he shouldn't judge this orchestra too harshly, knowing their circumstances.

A recording was made in their old-fashionedly equipped studio. The TV also made a video of the concert. Admittedly they are not very good. The building that hosts the Radio and its orchestra (and all that is inside it) is in a terribly filthy and crumbling condition. The instrumentalists have to work in poor and difficult circumstances too. It is actually not like going back 50 years ago. It is worse. There is great poverty and everything is in bad condition since the fall of the dictatorship in 1990. Apparently, though there has been no

freedom when 1946 after the Germans left, the appearance of Tirana was that of a well kept city. Now it is in a dreadful state; everything is falling to pieces. People are still frightened to speak, though they are free to set up their own businesses (usually in tiny street stalls, of which there are hundreds) and to travel abroad, if they have the rare opportunity of doing so. I personally think there is still some hidden control of their freedom.

When Albanians are able to put away some money, the first thing they buy is the TV, then the satellite, then the refrigerator and finally the washing machine. Thus, it is astounding to see dreadful crumbling houses with wash all hanging out on the balconies, each one of which has a Sharp satellite dish antenna. TV is their only form of amusement, though the electricity goes away in parts of Tirana almost every day. A lot of people do not have a telephone and those who do sometimes get cut off for days on end, including the Radio Orchestra offices! There are no public telephones on the streets. The one public telephone post we went to had four cabins...but only one line!

Many public offices and shops are painted light turquoise (a favorite Islamic colour) which is usually peeling away. The streets are in such bad condition, full of mud and large holes (into which people continually fall and break legs particularly at night since there is hardly any street illumination) that one has to scrape and clean one's shoes and trousers every day if it rains or dust oneself off if it doesn't. There were hardly any cars before 1990. Some traffic lights have just been put in the center of Tirana. Cars are confused and bicycles and pedestrians don't even pay attention to them, or to the traffic wardens who whistle and wave furiously.

There was religious persecution under the dictatorship, so most churches, monasteries and mosques were destroyed. We saw a couple of beautiful 14th century monasteries and one mosque built in 1789 and it is horrifying to think of the other great works of art that were destroyed by the one madman called Enver Hoshja. He executed people with flame throwers. He confined others to years of imprisonment or in tiny villages and obliged their relatives and friends to renounce them in public and also in writing. Just fancy a father having to sign a paper in which he renounces his son!!!

I know a musician who passed through partly similar circumstances. For six years he could hardly speak to anyone and all his friends avoided him for fear of being persecuted in turn. A Minister of Agriculture was confined for five years because he exchanged a load of tomatoes with one of bananas, considered a capitalist fruit. Bananas are now sold on many street corners. Holes in the ground are not the only thing one must watch out for...I could go on with a lot of other stories.

Elisabetta Brusa, Milan

# Reports

## Vienna Congress: The Ninth International Congress on Women in Music

by Deon Nielsen Price

Congratulations to Regina Himmelbauer and Ulrike Sladek of FEMMAGE in Vienna for their enthusiastic planning, organization and gracious diplomacy in hosting the Ninth International Congress on Women in Music, called "Female Music Rush-Hour"!

The multi-leveled Wittgensteinhaus is an excellent facility for such musical conferences and performances. The gallery halls on the ground floor provided an informal and welcome setting for the opening concert which began with the spectacular, imaginative, quasi-improvisatory vocal performance of Sainkho Namchylak (Siberia).

In the first floor classroom upstairs, the Friday lectures and discussions represented an excellent level of musicological scholarship and I believe give a real boost and encouragement to the work of women in music. I hope several of them will be published in the *IAWM Journal* because there were too many new concepts and exciting data for me to assimilate immediately. The lecturers were Eva Rieger, Iris Ter Schiphorst, Martha Brech (Germany), Mary Ellen Kitchens (Germany/USA) and Tera de Marez Oyens (Netherlands).

Between sessions I enjoyed browsing through the many books, sheet music, cassettes, and compact disks displayed by publishing companies, Frauen u. Musik and Furore, on one of the lower levels. I understand that the CD's had the most purchasing appeal to this gathering of primarily composers and musicologists.

Located on the lowest level, the concert hall with its stage and magnificent nine-foot Steinway grand piano was the site of the Friday evening concert, 200 Years of Music by Austrian Women Composers. Arriving too late to hear the 12th Century troubadour song, I was treated to a first-rate piano trio performance by Bettina Schmitt, Sara Cox, and Edda Breit from the Hochschule fur Musik in Vienna. It surely must have been a phenomenon in Vienna to hear music by females which had been composed at the same time as that of the male classical master composers which the city obviously worships. Some of the composers represented were Sophie-Carmen Eckhardt-Gramatté, Lili Boulanger and Nancy Van de Vate. Following the stunning performance of her Trio, Nancy was honored by board members of the IAWM for her work in the 1970's as founder of the International League of Women Composers.

The next event I was able to attend was in the same hall early Saturday evening—Sally Reid's (USA) presentation of exciting possibilities for the IAWM WEB SITE on the Information Super Highway. Several international members reported the steps being taken in Europe to solve the problem of protecting copyrights. Sally indicated that in keeping with the volunteer policy of the *IAWM Journal*

and concert performances, IAWM members should only submit materials for the WEB SITE which they are willing to have in the public domain.

The experimental nature of the concert electro-acoustic compositions which followed, produced an uneven program. Gabriela Proy's taped acoustic environmental sounds in Schlachthof (Slaughterhouse) was deafening with sounds of machinery and the screams of cattle. It's impact was heightened with a slide presentation and interactive featuring a candle lit table set with fine china plates filled with large ribs of meat. Tera de Marez Oyen's *Charon's Gift* for piano and tape seemed a serene change of mood in this context. Kristin Nordeval's ambitious, many faceted vocal performance in Music Theatre Works included works by several composers, of which arguably the most successful was Anne Le Baron's Excerpts from "The E and O Line".

Patricia Adkins Chiti (Italy) delighted us Sunday morning by sharing two videos in her television series for RAI, *Donne in Musica*. We viewed the promotional video and the program on Italian women in music, one of the 30 programs which include works from 27 countries and contributions from nearly 60 women. Congratulations, Patricia, on the increasing success of this project! Perhaps we members of IAWM can exert influence in our own countries to help this series to be presented throughout the world. Or, perhaps some of us could even produce similar programs of women in music in our own countries.

Up a level from the concert hall in a cafeteria lounge, we enjoyed a delectable brunch/feast. It was so pleasant and the conversations so engaging that the concert scheduled back in the concert hall began more than an hour late. This was the IAWM sponsored concert in which I performed with Deborah Kavasch, Lily Hood Gunn and Michael Arnold (USA). We were gratified with such an enthusiastic audience response to our music.

Backstage after our concert, we were surprised to learn that many other performers had arrived expecting to perform music of attending composers precisely at one o'clock, rather than later in the afternoon. This misunderstanding was truly unfortunate and caused problems for the performers and composers in meeting airplane and work schedules and other performance commitments, as well as audience fatigue. I thoroughly enjoyed listening to all of the presentations until five o'clock and was impressed with the wide variety of styles, the innovations, and most of all, the thorough preparation which was apparent in most of the performances.

Thank you for the opportunity for us to make music in this city which has inspired the creation of so much great music of the past!

# Reports

## Female Music Rush-Hour: Ninth International Congress on Women in Music

by Caroline Collingridge

With generous assistance from South East Arts and the British Council I attended the 9th International Congress on Women in Music. I was there as the UK representative of the organisation 'Women in Music UK' and also as a flute soloist to give a short recital of works by living British women composers. I had previously attended the 7th and 8th International Congresses (Netherlands and Spain respectively) and the MusicAlaska Women Congress (Fairbanks, Alaska) in August 1993 so this was a chance to continue the friendships that I had made in previous meetings and also to make new contacts.

The Congress was held in the Wittgensteinhaus, Parkgasse, which was very close to the centre of Vienna (Wienmitte), built by Paul Wittgenstein from 1927-29 for his sister and classified as a historical monument since 1971. It is now the seat of the Cultural Department of the Bulgarian Embassy and is used extensively for international cultural events. The Congress was organised by 'Femmage', the Association for Feminist Arts and Culture, founded in 1991 in order to contribute to a broader comprehension and knowledge of women's arts and to promote and support women artists by presentations and information. Assistance was also given to the Congress by the International Alliance for Women in Music (formerly International League of Women Composers and International Congress of Women in Music) and the Cultural Department of the City of Vienna. As well as providing an article for the Congress brochure I took with me leaflets, books, brochures and CDs about women musicians in the UK. The Congress opened with an introduction by the two main organisers, Regina Himmelbauer and Ulricke Sladek, who put in an enormous amount of effort to ensure that the Congress was successful and who were always on hand to answer any queries that anyone might have. Congratulations must go to them for their vision and energy in realising such an enormous project. Unfortunately the Minister for Women's Affairs, Johanna Dohnal, who was to have given the welcome, was unable to attend.

My initial impression was that there were fewer participants than in previous years (31 full Congress participants from 12 countries) and the concerts in the Concert Hall in the basement of the Wittgensteinhaus, for whatever reason, were not particularly well-attended, which was a shame because we were treated to music of a very high standard. The other impression was that this Congress did not have as much contact or collaboration with the wider community of Vienna. Vienna is still one of the world's major musical and artistic capitals and it seemed a pity that women's music was not a regular feature in the Musikverein, for instance, or that more members of staff from the

Hochschule fur Musik were not in evidence at the Congress. Maybe, in future congresses, music and other cultural learning centres and organisations could be invited to contribute or collaborate in some way and that the wider public has direct information and can also participate, and this may also alleviate some of the load of responsibility from the organisers' shoulders. Of course, it does require adequate funding, and if the funding is small this makes the task more difficult.

Throughout the Congress there was an audio and video 'bar' stocked with CDs and cassettes of various recordings and a selection of the 'Donne in Musica' television series (about which more later). 'Furore Verlag' from Kassel in Germany had a range of sheet music and recordings for sale; their publications are excellently produced for anyone who doesn't know where to get music by women composers (free catalogue available). 'Frauenzimmer' Bookshop also had a range of books for sale to interested participants.

The lectures which I thought provoked much interest and discussion were "The Role of the Female Conductor Under the Aspects of Gender Studies" given by Mary Ellen Kitchens who is an American now living in Germany, herself a conductor and musicologist. She used slides of famous conductors as well as some of the pioneer women conductors (like Sarah Caldwell) who are almost forgotten today but who have paved the way for people like Sian Edwards of English National Opera. Some of the questions posed are vital if we are to rid ourselves of our own prejudices - What difference would there be if the critic is male (female) writing about a female (male) conductor? What words are used in orchestral rehearsals to encourage the players if conductor is male/female? Does body language make any difference to players' performance? What reactions do members of an audience have to male/female composer on the programme/conductor/performers/manager/attendants etc.? Are sales of CDs affected if composer/conductor is female? Are rehearsal techniques/leadership styles different and, if so, what effect does this have on players/audiences? What power structures pre-exist and how do we cope with these or change to different structures? It was clear that there is much still to be done if we are to be an unprejudiced world where positive freedom of expression is welcome by all.

The other lecture I wish to focus on was by Tera de Marez Oyens entitled "When we lose audience: on the dichotomy between contemporary music and audiences." She reiterated an old Dutch phrase regarding critics who can do so much damage when writing about new music: 'That which the farmer doesn't know he doesn't eat.' She gave very positive suggestions as to how a composer can write music that was original, personal and yet accessible to the receiver's ears.



For audiences she suggested: be patient to listen more than once to a new piece; use intuition and own judgement rather than a critic's; take an interest in new sounds with an open mind; start at an early age to listen to contemporary music (here would be space for another lecture on music education!) For composers she suggested: keep away from the 'mystical' aura; explain simply and clearly what needs to be explained; don't involve the listener in complicated techniques; try to show joy in the music; have recognisable motives; think of the psychology of the listener. A copy of Tera's lecture is available from her or the Congress organisers, as are copies of other lectures.

Of the many concerts I will pick only a few that were memorable for me. From a technical point of view the voice of Sainkho Namtchylak was truly amazing. She has studied the overtone and throat chanting of Tuva and other sources from Siberia and Mongolia and the pitch range was from a deep bass to a very high coloratura. She lives in Vienna and has built up quite a following and has made several CDs - I was certainly moved by what I had heard. From a dramatic point of view the music theater works for soprano and electronic tape give by Kristin Norderval (Norway/USA) was brilliantly realised. The work took the form of a series of compositions which followed on from each other: 'Alone "Levadi"' by Diane Thome, 'Eurydices's Death, Strange Skies, Unreal Light & Sound' by Anne le Baron, 'The Eleventh Hour' by Kristin Norderval, and 'By a departing light, preparation for solo flight, so flight' by Leslie Wildman. The trio concert of works by Austrian composers on the Friday evening was well played by Sara Cox, Bettina Schmitt and Edda Breit. The final item was the Trio by Nancy van de Vate which was not only brilliantly crafted but also spoke to me from the heart and it was a great honour that we were able to witness the tribute given by the IAWM to Nancy van de Vate, who was there in person, for her vision and energy in establishing and overseeing the progress of the International League of Women Composers. She has been and still is a person of great inspiration to women musicians and I felt very privileged to have met her.

We were able to see two programmes from the 'Donne in Musica' series created and presented by Patricia Adkins Chiti from Italy. Patricia has moved mountains to create this series and I am already in the process of trying to persuade television companies in the UK to buy the series. They are, from the little I saw, well worth watching.

Finally, Sally Reid outlined the IAWM proposal for creating a world-wide network using the computer internet - an electronic multi-media database on women composers and women-in-music topics hosted by Abilene Christian University in Abilene, Texas. The Web Site currently includes headings: About IAWM; IAWM publications; discographies, bibliographies and syllabi; individual composer homepages; publishers' catalogues; opportunities listings; other Women in Music organisations; future festivals; other composer resources. More information about this will be in the next IAWM Journal. For those of us in Europe two points were raised which might cause a problem regarding computer

information: first, not as many European musicians have access to the kind of computer resources mentioned, unless one is attached to a university, and this rules out many women musicians. Secondly, there is the problem of copyright and the Performing Right Society. Putting information on a world-wide network means that this information is open to use and abuse by anybody in the world, so it is worth bearing this in mind especially as the computer networks are growing so rapidly.

My only disappointment was that, due to lack of time on the final day and the over-running of some of the presentations, my recital had to be cancelled and I apologise to those composers whose works I was to have performed that their creations were not heard during the Congress.

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## Technology Tips: The World Wide Web

### by Sally Reid

#### *What is the World Wide Web?*

The World Wide Web (WWW, W3 or Web for short) is a body of information (including text, graphics, audio and video) which is accessible through the internet with "browser" software. The web "browser" software you choose will depend on your platform. Netscape is my choice for the Macintosh and it is presently free to potential consumers like you and me.

To "go" to a web site address in Netscape (all browser software is similar), select "Open Location" from the File Menu, or click on the "Open" directory button. Type in the URL (those funny site addresses you see printed everywhere) and press the Return key. The specified Home Page will appear! A Home Page is the initial document in a web site archive which provides "clickable" links to additional information. You'll soon be "surfing the net" with the pros. When you find a web site you hope to return to again, save it by selecting "Add" from the Bookmarks Menu. The site will appear on your Bookmarks Menu for future reference.

The IAWM has established a presence on the web by publishing a Home Page about the Alliance, including past journal articles and links to member home pages. Publishing a Home Page is similar to publishing a brochure, but in an electronic environment. Information about Home Page construction can be found at <http://gnn.com/gnn/netizens/construction.html>. This site includes a Home Page template and tips about creating and publishing a home page.

Other composer organizations have established web sites, including SEAMUS (Society for Electro-Acoustic Music in the US), ICMA (International Computer Music Association) and IRCAM (Institut de Recherche et Coordination Acoustique).

The American Music Center site lists all scores in the AMC Library by instrumentation and by composer's last name. The Center for Women in Music (CWIM) at New York University has made the New York Women Composers' catalog of member works available on their gopher site. The archive catalog of the International Institute for the Study of Women in Music at California State University, Northridge can be perused by telnet. It contains the Aaron Cohen collection, the Ruth Shaw Wylie collection and all former ICWM members' scores and tapes. What powerful resources for performers and scholars! Links to all these sites and more are available from the IAWM Home Page.

<http://MUSIC.ACU.EDU/WWW/IAWM/home.html>

# Technology Tips

## E-Mail, Listservs and Other Cyberspace Secrets Revealed

by Sally Reid

You've probably heard a lot about the information superhighway lately. Stories of cyberspace abound. Have you wondered what a composer/musician might gain by joining this frantic on-line activity? Your computer is a tool for achieving musical ends beyond just music notation.

The IAWM is establishing a presence in cyberspace and you may come along as we build our network. These technologies introduce new possibilities for communication. We dream of less duplicated effort and the open sharing of information. Participation can dissipate the sense of isolation we all sometimes experience as women composers, women performers, etc. The IAWM Electronic List and the IAWM Web Site are important projects in our future.

So you've got a computer and you're interested in "logging on!" Where to start!? You'll need a modem and local internet access, either through a university, your employer or a commercial provider. May I suggest you begin with a trip to your local library to peruse an excellent article by Adam C. Engst, "Making the Internet Connection," which appears in *MacUser* magazine (May 1995 issue, p. 66). Most of the information applies to IBM PCs and compatibles as well as to the Macintosh. It is a very thorough and helpful article.

Those affiliated with a university can generally receive staff assistance to connect an office computer to the campus network and/or to install software for e-mail and web browsing. If you plan to dial-in from home (whether to a campus or commercial provider), you'll need a modem and communications software. If you don't have a local storefront vendor, try the many excellent mail order services. They can provide next day delivery and are willing to answer questions and make recommendations by phone. (PC & Mac Connection, 1-800-800-1111; MacWarehouse, 1-800-255-6227).

Your modem will come with basic communications software and installation instructions. Commercial services (like America on Line, 1-800-827-6364; and CompuServe, 1-800-848-8199) provide easy-to-use software (for MAC or Windows) and step-by-step instructions. They often give away free on-line time to let you sample their services. Electronic mail from a commercial provider can cost as little as \$10.00 per month.

Eudora is a popular mail utility, and there is a student freeware version (no cost). Such mail software stands between you and the sometimes arcane command sequences required by mainframe systems. Eudora also allows you to easily append files to your messages, transferring them to your correspondents without stripping them of their unique formatting (e.g. a Microsoft Word document retains italicized and bold characters). Having used telnet and terminal emulation for years, I value the ease with which Eudora allows me to work with content without focusing unnecessarily on the "process."

*What is the internet and how does e-mail work?*

The Internet is a global collection of computer networks. Internet addresses provide maps for connecting these systems, allowing messages to be sent from one network to another. Out "on the net" an electronic address is read backwards to locate the addressee. For example a message from you to me (addressed to reid@acuvax.acu.edu) travels from your personal computer to your server and then "out" onto the internet. Here it locates the generic category of "edu" addresses, which designates my location as an educational institution (Other common suffixes are "com" for commercial, "gov" for government, and a host of two letter country codes, like "uk" for United Kingdom, "au" for Australia, "ca" for Canada, "fi" for Finland, etc.). Then the specific institution is identified ("acu" stands for Abilene Christian University), and the specific computer (acuvax) at that institution. Having arrived, the message is directed to the user (reid) at (@) this location. So you see, conceptually this whole electronic mail business is *very* simple. Practically it is just as you have suspected—complete mystery and magic!

*What are Listservs? How do I subscribe?*

Not only can you send electronic mail messages through the internet, but you'll have access to a host of intriguing "lists" or discussion groups. A List or Listserv is an automated message distribution system that forwards copies of received messages to all "subscribers." (There is no charge for list participation). To subscribe to the IAWM Electronic List, for example, send the text message "subscribe" to the address "ilwc-request@acuvax.acu.edu." Your name will automatically be added to the list of subscribers and you will begin receiving copies of other members' "posts." You'll find immediate acceptance into a virtual community of more than 100 women composers, performers, scholars and educators. Lists of other music listservs can be found on the web at:

<http://server.berkeley.edu/~ayukawa/lomml.html>

<http://www.clark.net/pub/listserv/lsmus1.html>

[http://www.music.indiana.edu/misc/music\\_list.html](http://www.music.indiana.edu/misc/music_list.html)

You can receive a copy of the List of Music Mailing Lists (LoMML) by sending a request to Myra Wong at: [mkwong@sdcc13.ucsd.edu](mailto:mkwong@sdcc13.ucsd.edu). Wong handles these requests manually. For *technology tips* on the World Wide Web, please see page 28.

*Sally Reid is a composer (ASCAP) and Professor of Music at Abilene Christian University where she teaches a course entitled Computer Applications in Music. Dr. Reid was ILWC Journal editor from 1991-1994 and continues to assist in production of the IAWM Journal. As IAWM Vice-President she serves as owner of the IAWM List and the IAWM Web Site.*

# Future Festivals

## IUP Fourth Festival of Women Composers:

March 20-23, 1996

Indiana University of Pennsylvania announces the Fourth Festival of Women Composers, March 20-23, 1996. Performers, composers, musicologists, theorists, librarians, and educators are invited to submit a one-page abstract of their proposed lecture, recital or lecture/recital featuring music of women composers. Women composers are invited to submit scores.

The Festival is sponsored by the College of Fine Arts on the IUP campus under the direction of two music faculty, Sarah Mantel and Susan Wheatley. Their purpose in founding the festival was to create a forum in which scholars and performers focusing on the compositions of women could present their research, and women composers could present new works. The Festival's mission is to promote gender balance in musical programming by 1) generating information about women composers, past and present; 2) providing performers and scholars with access to works by women composers; 3) providing opportunities for public performance; and 4) showcasing the works of contemporary women composers.

Past Festivals have not only succeeded in meeting the goals of the mission statement above, but have also grown steadily in size, scope and artistic renown in each year since the festival's founding in 1990. The first festival featured composer-in-residence Libby Larsen as well as Pennsylvania composers Tina Davidson, Marilyn Taft Thomas, Sylvia Glickman, and guest artist Judith Radell in three concerts and 15 festival events, including performances by students and faculty of music by historical women composers. The second festival in 1991 added a national call for papers and scores which resulted in presentations by 31 international performers, composers, and scholars. It also included a commission for and residency by composer Judith Zaimont and a residency by Pennsylvania composer Margaret Garwood. By far, the largest growth was experienced in 1993 during the third festival, which commissioned a chamber work from composer-in-residence Emma Lou Diemer. In addition, a nationally distributed call-for-papers yielded proposals from over 75 musician/scholars, and 58 national and international musicians/scholars were chosen to present at the conference.

Plans for the Fourth Festival include residencies for composers Katherine Hoover, Nancy Galbraith, Sylvia Glickman, Sharon Hershey, and Cynthia McTee, as well as African-American scholar and musicologist D. Antoinette Handy. Another festival highlight will be the

Pennsylvania premier of Libby Larsen's *Sons and Dances* for orchestra and children's chorus involving 250 public school students from the community as singers.

The Festivals of Women Composers at IUP have made unique and vital contributions to audiences and the national academic community, and have been widely acclaimed. Festival presenters have given performances of and lectures on the music of numerous historical women including: Ethel Smyth, Antonia Bembo, Francesca Caccini, Josephine Lang, Fanny Hensel, Clara Schumann, Maddalena Lombardini Sirmen, Rebecca Clarke, Pauline Viardot-Garcia, Carrie Jacobs-Bond, Ruth Crawford, Cecile Chaminade, Helene Montgeroult, Elizabeth Jacquet de la Guerre, Marion Bauer, Julia Smith, Helen Hopekirk, Barbara Strozzi, Amy Beach, Anne Boleyn, Germaine Tailleferre, Lili Boulanger, Florence Price, and Margaret Bonds. Contemporary composers whose music has been presented include: Violet Archer, Barbara Kolb, Libby Larsen, Mary Lou Williams, Cynthia McTee, Yvonne Desportes, Amy Quate, Joan Tower, Adriana Holszky, Emma Lou Diemer, Harriette Richardson, Sylvia Glickman, Gwyneth Walker, Katherine Hoover, and Sally Reid. A review in the June, 1993, ILWC Journal stated, "The true forte of IUP's Festival of Women Composers is that it is not just another new music festival that happens to focus on composers who are female. The content of the festival is much broader with scholarship on and performances of music by women from the 12th century to the present!"

Submission Deadline:

July 15, 1995

To submit a proposal or a score  
please address inquiries to:

Dr. Sarah Mantel

Dr. Susan Wheatley

Department of Music

Indiana University of Pennsylvania

Indiana, Pennsylvania 15705 USA

wheatley@grove.iup.edu

sjmantel@grove.iup.edu)

(412) 357-2390

FAX (412) 357-7899

# Call for Music Presentations

## Fourth Festival of Women Composers



Indiana University of Pennsylvania  
March 20-23, 1996

One-page abstract of proposed lecture, recital, or lecture/recital featuring music of women composers ... women composers are invited to submit scores ... **deadline for proposals is July 15, 1995.**

Please send to:  
Drs. Sarah Mantel and Susan Wheatley  
Department of Music  
Indiana University of Pennsylvania  
Indiana, Pennsylvania 15705  
Voice: (412) 357-2390  
Fax: (412) 357-7899  
Internet: [wheatley@grove.iup.edu](mailto:wheatley@grove.iup.edu)  
[sjmantel@grove.iup.edu](mailto:sjmantel@grove.iup.edu)

## Future Festivals

### American Music American Women Symposium: August 3-6, 1995

American Music American Women, the first Susan Porter Memorial Summer Symposium, will be held August 3-6, 1995 in Boulder, Colorado, USA. Planners intend this to be a true symposium—a banquet of ideas and a showcase of performers, composers, and scholars with ample opportunities for sharing. Sections will be video-taped and printed materials about the contents of the presentations will be distributed to other educational institutions in Colorado and elsewhere, and to individuals.

Sponsored by the American Music Research Center at the University of Colorado, the symposium will include papers on the music of North American, South American, and Native American composers, 19th-20th Century African-American musicians, cutting-edge contemporary composers, performance artists, band and orchestral conductors, song composers and performers, and popular figures such as Mary Lou Williams and Barbra Streisand. Discussions will focus on such issues as ideology, female socialization, and the involvement of professional women musicians with the latest technology.

Eight brief midday concerts are scheduled over the four days as well as three evening events. These include a recital of African-American spirituals arranged by contemporary women and performed by the Boston based group Videmus; a performance of Amy Beach's monumental *Mass in E Flat* for orchestra and chorus; and a concert by pianist Virginia Eskin. Keynote speaker for the conference dinner Friday night will be Karen Wolfe, Dean of the Oberlin Conservatory.

For registration materials, schedule, information about lodging, and other details contact:

Professor Tom Riis  
College of Music  
Campus Box 301  
University of Colorado  
Boulder, Colorado 80309  
[riis@spot.colorado.edu](mailto:riis@spot.colorado.edu)

# Opportunities: *a chronological listing of competitions, calls for scores, etc.*

compiled by Elizabeth Hayden Pizer

**1995 Barlow International Competition — Orchestra Music.** American composers under the age of 39 are eligible for the competition. There are no restrictions regarding gender, race, religion, or political persuasion. Composers who have won a prize in previous Barlow International Competitions for orchestral music will not be considered. Award: the winning composer will receive a \$10,000 commission from the Barlow Endowment for a work to be performed beginning with the 1996–97 season by a consortium of orchestras, which include: the Minnesota Orchestra, the St. Louis Symphony, & the Baltimore Symphony. The work will be 15–25 minutes in duration & is expected to meet the highest artistic requirements for the medium. Half of the commission fee will be paid when the contract for the commission is signed, & the other half will be paid when the finished score is submitted to the Barlow Endowment. An application form must accompany supporting materials, which include: a résumé of compositional activity, & 1 or 2 representative orchestral scores with cassettes or CD recordings. Postmark deadline: **June 30, 1995** (all entries must be postmarked before **July 1, 1995**); & must be received by **July 10, 1995**. The winners will be announced before September 15, 1995. For complete entry guidelines & application forms, contact: Barlow International Competition 1995, Harris Fine Arts Center, Brigham Young University, Provo, UT 84602. [orig]

**The Mary Flagler Cary Charitable Trust** is continuing a program to assist in the commissioning of new music by nonprofit professional performance institutions based in New York City. Proposals may be submitted by new music ensembles, theater companies, opera companies, and other presenting organizations. Grants may cover up to 100% of a commissioning fee (and librettists, if applicable) including copying costs. Commissions will be open to all composers, regardless of citizenship status or composition style. Postmark deadline: **June 30, 1995**. For information, contact: Gayle Morgan, Music Program Director, Mary Flagler Cary Charitable Trust, 122 East 42nd Street, #3505, New York, NY 10168. Phone: (212) 953-7705. [AMC]

**The Abbott Chamber Players First Annual Composition Contest.** Composers are invited to submit original works or arrangements in any style, 7–12 minutes in duration, for a quartet of flute, violin, cello, & guitar, or for corresponding trios including guitar. Entry fee: \$15 (payable to: Abbott Chamber Players). Award: \$300. Submit parts or multiple

scores; cover letter; brief program notes; bio; & an SASE. Postmark deadline: **July 1, 1995**. For complete submission details, contact: Abbott Chamber Players, Tracy Funt Kraus, Artistic Director, PO Box 2478, Worcester, MA 01613. Phone: (508) 753-2134.

**Marimolin 8th Annual Composition Contest.** Composers are invited to submit works (preferably unperformed) of 7–15 minutes duration, for any of the following combinations: violin & marimba; violin, marimba, & clarinet; violin, marimba, & bass. Prizes: a total of \$600, plus performances. Deadline: **July 1, 1995**. For complete guidelines, contact: Nancy Zeltsman, 475 Lake Drive, Princeton, NJ 08540. [SCI]

**The Director of Orchestras at James Madison University** announces a call for orchestra and chamber orchestra scores to be performed in coming seasons. Works of medium difficulty that have a maximum duration of 20 minutes are requested. No soloists. Available instrumentation: 1) orchestra: large winds, brass, percussion, and strings (12-12-10-7-6); and 2) chamber orchestra: multiple winds, brass, percussion, and strings (4-4-3-3-1). Send scores, tapes (if available), and an SASE. Deadline: **July 1, 1995**. Submissions should be sent to: Dr. Robert McCashin, Director of Orchestras, James Madison University, Music Department, Harrisonburg, VA 22807. Phone: (703) 568-6197. [AMC]

**4th Festival of Women Composers.** Indiana University of Pennsylvania announces a call for music presentations for the Festival, which will be presented March 20–23, 1996. Performers, composers, educators, musicologists, theorists, and librarians are invited to submit a 1-page abstract of their proposed lecture, recital, or lecture/recital featuring music of women composers. Women composers are also invited to submit scores. Deadline for proposals: **July 15, 1995**. Please send to: Dr. Sarah Mantel or Dr. Susan Wheatley, Festival Directors, Department of Music, Indiana University, Indiana, PA 15705. Phone: (412) 357-2390; fax: (412) 357-7899. e-Mail: wheatley@grove.iup.edu -OR- sjmantel@grove.iup.edu

**Fribourg Festival of Sacred Music 6th International Competition in Composition.** The purpose of this contest is to encourage the creation of original works taking their inspiration from sacred texts of the Christian tradition. Open to composers of all ages & nationalities. The submitted work must be completely original & unpublished, & must not have been

performed. Works must not exceed 20-minutes in duration, & an estimate of performance time must appear on the first page of the score. Anonymous submission. The work is to be scored for solo soprano voice & an instrumental ensemble which must be comprised of a minimum of 10 instruments & a maximum of 16. Instrumentation may be drawn from: 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 horn, 1 trumpet, 1 harp, 1 celesta, 1 glockenspiel, 1 xylophone, 1 marimba, 2 violins, 1 viola, 1 cello, & 1 bass. The text used for the setting must be drawn from 1 of 5 Latin texts provided within the printed rules of the competition. 6 copies of the score must be submitted. Postmark deadline: **July 31, 1995**. Awards: 1st Prize — SFr. 8,000, plus performance during the Fribourg Festival of Sacred Music, Fribourg, Switzerland, from July 5 to July 14, 1996; 2nd Prize — SFr. 2,000; 3rd Prize — SFr. 1,000. For further information, complete submission guidelines, & copies of the specified texts, contact: Fribourg Festival of Sacred Music, International Competition in Composition of Sacred Music, PO Box 292, CH-1701 Fribourg, SWITZERLAND. [orig]

**1996–97 Fulbright Scholar Awards for U.S. Faculty & Professionals.** The 1996–97 program year marks the 50th anniversary of the Fulbright Program; & the competition awards will include grants to nearly 140 countries. Awards range from 2 months to a full academic year, & many assignments are flexible to the needs of the grantee. Virtually all disciplines participate: openings exist in almost every area of the arts & humanities, social sciences, natural & applied sciences, & professional fields such as business, journalism, & law. The basic eligibility requirements for a Fulbright Scholar award are U.S. citizenship & the Ph.D. or comparable professional qualifications. Application are encouraged from professionals outside academe, as well as from faculty at all types of institutions. The deadline for lecturing or research grants for 1996–97 is: **August 1, 1995**. Other deadlines are in place for special programs, including Fulbright seminars & academic administrator awards: **November 1, 1995**. For further information & application materials, contact: The Council for International Exchange of Scholars, 3007 Tilden Street N.W., Suite 5M, Box GNEWS, Washington, DC 20008-3009. Phone: (202) 686-7877. e-mail (application requests only): CIES1@CIESNET.CIES.ORG

**The National Foundation for Advancement in the Arts** announces the availability of Astral Career Grants. These awards are made to artists in various disciplines, including composition, and vocal and piano performance. Deadlines: **September, December, March, and June**. For complete information, contact: NFAA/Astral, 3915 Biscayne Boulevard, Miami, FL 33137. Phone: (305) 573-5502.

**The Concord Singers** announces a composition competition to celebrate its 20th anniversary season. All composers are invited to submit an 8-10 minute work for SSAA and piano that has a text compatible with the theme "Building Community Through Song." Award: \$500, plus performance. Postmark deadline: **October 1, 1995**. For complete guidelines and application forms, contact: Debra Pinson Boyman, Concord Singers Composition Competition, 175 Woodbine Circle, New Providence, NJ 07974. [AMC]

**5th ACREQ International Electro-Videoclip Competition.** Organized by the Association pour la création et la recherche électroacoustiques du Québec, the competition is aimed at electroacoustic composers & independent video artists who are searching for new links between images & sound. All audio & video artists are invited to submit a miniature audio &/or video work. Awards: (AUDIO) Jury Prize, \$500; Concert Public Prize, \$250; Société Radio-Canada Radio Public Prize; & the works of the finalists in the audiocategory will be put out on CD. (VIDEO) 2 jury prizes; 1 concert public prize. The 10 audio & video works in nomination will be performed during the gala evening which will close the competition. Maximum of 2 works per category. Duration must be between 2 & 3 minutes. Deadline: **October 13, 1995**. For completed details, contact: ACREQ, 4001 Berri, No. 202, Montréal, Québec H2L 4H2, CANADA. Phone: (Lynda Clouette) (514) 849-9534; fax: (514) 849-0323. e-mail: infomus@vax2.concordia.ca

**1995 Louis & Virginia Sudler International Wind Band Composition Competition.** All composers are invited to submit works for symphonic band or win orchestra that were written between October 30, 1993, & October 30, 1995. Anonymous submission. Prize: \$12,000 & a travel stipend to attend the award ceremony. Receipt deadline: **October 30, 1995**. For complete guidelines & application forms, contact: Colonel John R. Bourgeois, Chairman, Sudler International Wind Band Composition Competition, c/o United States Marine Band, 8th & I Streets, S.E., Washington, DC 20390. Phone: (202) 43304044; fax: (202) 433-4752.

**Alan Tindall Hutchinson Memorial Young Composers Competition.** All contestants must not have reached their 25th birthday as of April 1, 1996. Proof of age will be required of the selected winner(s). The entry should be a chamber work of between 15 and 30 minutes in performance length, and scored for no more than 8 players selected from the following instrumentation: 1 violin, 1 viola, 1 cello, 1 string bass, 1 flute, 1 clarinet, 1 trumpet, 1 horn, 1 percussionist, 1 voice (soprano), piano, and electronic media (1 engineer). Previously performed works are acceptable if not published. Only one work will be accepted from an individual composer. Three copies of the score must be submitted, each with the composer's social security number or other reference marking as the sole identification of the composer. Entry fee: \$10.00. Tape recordings, if submitted, must be recorded on high quality cassette or DAT containing only the submitted work on Side One. SASE. Receipt deadline: **November 1, 1995**. Award: \$5,000, presented to a single winner, or apportioned among 2 or 3 winners. The winning work(s) will be performed in a Fall 1996 concert by the Contemporary Music Forum of Washington, DC. For complete details, and to obtain application forms, contact: Hutchinson Competition, Department of Music, George Washington University, 801 22nd Street NW, Suite B144, Washington, DC 20052. Phone: (202) 994-6245. [orig]

**1995 19th Annual NBA/William D. Revelli Memorial Band Composition Contest.** The contest is open to all composers, & there are no restrictions as to style, form & length. Anonymous submission — the composer's name may not appear on the score or tape, & a sealed envelope containing the completed entry form should be attached to the inside cover of the score. The tape should be identified by title only. Entries must be the original & unpublished concert band/wind ensemble work of the composer. Entries must be submitted with a full score & tape recording of good quality (synthesizer recordings are unacceptable). Receipt deadline: **November 1, 1995**. Award: \$3,000. The final decision of the judges is expected to be made prior to December 31, 1995. To obtain further information & entry forms, contact: Terry Austin, Attn: NBA Composition Contest, Department of Music, Virginia Commonwealth University, PO Box 842004, Richmond, VA 23284-2004. [orig]

**3rd International Award of Musical Compositions Ciutat de Tarragona 1995.** The competition is open to all composers. Any symphonic work may be submitted, with or without soloists and/or electro-acoustics. The compositions must be unpublished, unperformed, and unawarded; and participants must submit a signed statement confirming this information. Awards: 1st prize of 1.000.000

pesetas; 2nd prize of 500.000 pesetas. Each composer may submit only one work. Anonymous submission: the score must be presented with a pseudonym; and the pseudonym plus the composition's title must appear on the outside of an accompanying envelope. The envelope should contain: a photostatic copy of the composer's identity card or passport, along with details about his/her residence (address, phone-number, etc.). Receipt deadline: **November 15, 1995**. Scores should be sent via registered mail. The jury's decision will be announced by December 15th, 1995. For further details, and to send submissions, contact: Premi Internacional de Composició Musical Ciutat de Tarragona 1995, Ajuntament de Tarragona, Registre General, Placa de la Font 1, E-43003 Tarragona, SPAIN. [orig]

**Fifth Kazimierz Serocki International Composers Competition.** The contest is open to composers of all nationalities and there is no age limit. Works for string orchestra with or without soloists will be accepted. Compositions must be unpublished and unperformed before the end of the competition. Deadline: **November 30, 1995**. For complete details, contact: Polish Society for Contemporary Music, ISCM Polish Section, ul. Mazowiecka 11, 00-052 Warsaw, POLAND. Phone: (48/22) 276981; fax: (48/22) 277804.

**The Music Fix Composition Competition.** Works scored for clarinet, bassoon, and piano which have not yet been performed will be accepted. Performance duration: 10-20 minutes. Award: \$1,000, plus performances. Scores should be accompanied by their respective parts. Postmark deadline: **December 1, 1995**. For further information, and to send submissions, contact: Dale Fix, 3118 Hermina Street, Madison, WI 53714. Phone: (608) 249-6385. [orig]

**International Trumpet Guild 1996 Brass Trio Composition Contest.** An unperformed work written during the 1994-96 period, although a tape recording of a reading is required with the score. Duration: 10-15 minutes. Awards: First Prize of \$1,500 and Second Prize of \$500, plus performance at the 1996 International Trumpet Guild Conference. Deadline: **January 1, 1996**. For complete entry guidelines, contact: Professor Robert Levy, Box 599, Conservatory of Music, Lawrence University, Appleton, WI 54911. Fax: (414) 832-6633.

code to information sources:

[orig] = original documentation  
[AMC] = American Music Center  
[NYWC] = New York Women Composers  
[SCI] = Society of Composers, Inc.

# General Opportunities: *opportunities without stated deadlines*

**1996 International Computer Music Conference at Hong Kong Institute of Science and Technology.** Dr. Lydia Ayers will be the chair this event and indicates that they are especially interested in computer pieces using live performers on Asian instruments; and they would also appreciate more submissions from women composers. For further information and submission details, contact: Dr. Lydia Ayers, House 48, Marina Cove, Lot 526, DD210, Sai Kung, Kowloon, HONG KONG. Phone: (852) 2335-0558; fax (of Dr. Andrew Horner, Lydia's husband): (852) 2358-1477. e-mail: layers@cs.ust.hk [NYWC]

**John Deethardt**, librettist, seeks a composer to collaborate with on a tragic comedy opera-in-progress. The work takes place in early 19th century France. An ideal composer would be one who composes in a melodic style. For further information, contact: John Deethardt, PO Box 1588, Grand Lake, CO 80447. Phone: (303) 887-9297.

**Frank E. Warren Music Service** announces plans to expand its publishing branch, which includes the formation of Earnestly Music. It is their belief that creators should have the opportunity for fair distribution of their work without having to forfeit the rights to their own creations. Focusing on chamber and choral music, including transcriptions and educational materials, Earnestly Music will service both ASCAP and BMI writers. Plans call for the establishment of a network between composers and performing ensembles, creating an organization where writers, performers and publishers work together in a professional, collaborative environment. Open submissions from composers and inquiries from dealers are welcome. For further details, contact: Frank E. Warren Music Service, 26 Wiswall Street, West Newton, MA 02165. Phone: (617) 332-5394. [SCI]

**David Epstein** seeks recordings of experimental electronic/computer music for broadcast on a radio program at Rutgers University. Works that will be considered include: 1) any work that mixes acoustic and electronic sources; 2) electronic music with non-western influences; 3) pieces made via software synthesis; 4) music that uses an algorithmically generated score; 5) original-sounding ambient works; 6) etc. CDs, records, and tapes will be accepted. Also, if David particularly likes your work, he will write a review and post it on the Internet (provided permission is granted by the composer). For further information, and to submit recordings, contact: David Epstein, 56 Redmond Street, New Brunswick, NJ 08901. e-mail: epstein@caip.rutgers.edu [SCI]

**The Mephisto Ensemble** announces a call for scores for chamber ensemble and actors for performance consideration. Any combination of the following performing forces will be accepted: 3 actors, violin, double-bass, clarinet, bassoon, trumpet, trombone, and percussion. Works more tuneful in nature will receive priority consideration. Send cassette tapes, which will not be returned. For further information, contact: Manon

Derome, 66 Greenham Road, London N10 1LP, England, GREAT BRITAIN. [AMC]

**Nancy Ambose King**, professor of music at the University of Illinois, is in the working stages of compiling oboe music of female composers for a CD that she will be recording. She still has some space available on the recording and is interested in either:

- 1.) already completed works for solo oboe, oboe and piano, solo oboe with small chamber ensemble, and/or oboe with computer or tape; or
- 2.) women composers interested in composing for this medium.

Please contact Nancy for more information at naking@ux1.cso.uiuc.edu

**The Da Vinci Quartet**, the string quartet in residence at the University of Colorado, Colorado Springs campus, is looking for works composed by women to add to their repertoire and would welcome suggestions and scores. The group has some funding available for commissioning of a new work. Kitty Knight, P.O. Box 7150, Colorado Springs 80922-7150. (719) 789-3681.

**20th Century Music**, a monthly publication devoted to new music, announces a call for contributions in analysis, composition, criticism, interdisciplinary studies, musicology, and performance practice. Also, review of books, concerts, recordings, and videos are welcome. For further information, and to send materials, contact: 20th Century Music, PO Box 2842, San Anselmo, CA 94960. Phone: (415) 457-3714. [AMC]

**The Derrière Guard**, an alliance of artists interested in reconsidering the avant garde at the close of the 20th century, seeks recruits. Performance projects for the 1995-96 season will be formulated during Spring, 1995. Composers and performers should submit proposals, work samples, and an SASE to: Stefania de Kennessey, 30 West 63rd Street (25G), New York, NY 10023. Phone: (212) 765-2537.

**The Pacific Chamber Soloists** announce a call for scores for works for 3-15 players drawn from the following instrumentation: flute, oboe, clarinet, bassoon, horn, trumpet, bass trombone, 2 percussion, piano, 2 violins, viola, cello, and bass. Pieces for larger &/or unusual combinations of these instruments are especially welcome; voice or electronics may be included. Send scores and tapes (if available) to: Pacific Chamber Soloists, 1214 North 7th Street, Tacoma, WA 98403-1403. e-mail: tpeters@sas.upenn.edu

Concert band and small ensemble (high school level) pieces by women composers are being sought. Please send information concerning any works housed at the Canadian Music Centre or elsewhere to: M.A. Gauthier, Adam Scott C.V.I., 175 Langton Street, Peterborough, Ontario K9H 5R6, CANADA. Phone: (705) 743-7373.

**20th Century Vox.** KPBX, a public radio station in Spokane, WA, announces a call for recordings of new vocal music for a radio program known as 20th Century Vox. Recordings must be CD, DAT, or open reel. Though, extremely high quality audio cassettes will be considered. All submissions must be accompanied by the following details: composer's address and bio, program notes, translations, and brief info on the performers. Include an SASE with materials. Women and minority composers are of particular interest. Send materials to: KPBX, 20th Century Vox, c/o Johanne Blank, 1911 East 6th Street, Spokane, WA 99202.

**Les Amis Concerts** is planning a series of monthly reading sessions of new chamber music. These informal sessions, to take place in Toronto (Canada), will be open to the public and will include talks by the composers. Submissions are invited from composers of all ages. For further information, contact: Les Amis Concerts, 282 Douglas Road, Richmond Hill, Ontario L4E 3H6, CANADA. Phone: (416) 924-9247.

**Minnesota Composers Forum 1995 Performance Incentive Fund.** The Performance Incentive Fund (PIF) serves to encourage performers to add new musical works by living composers to their repertoires. By making grants to soloists or ensembles to support rehearsal and performance costs, PIF acts as an incentive to build new partnerships between performers and composers, and to bring contemporary music to a variety of audiences, especially those unfamiliar with new music. In turn, composers will gain leverage in dealing with ensembles and will benefit from multiple performances of their work and from being heard in a region of the country other than their own. In this pilot year, between 26 and 50 grants in the range \$500-\$1,500 (from a total pool of \$40,000) will be made to performers to pair up with a composer with whom they have never worked before. Composers and performers must also be based in different geographic areas of the U.S. Grant amounts will vary according to the length and difficulty of the work and the number of players involved. The work must not have been commissioned by the performers. It may have received a premiere (or a few performances) or may be as yet unperformed. Performers will undertake to play the work 3 or more times within an 18-month period. Both composer and performers must be current members of the Minnesota Composers Forum (applicants may join at the time of application). Applications may be sent at any time of year. Proposals will be reviewed monthly by a rotating peer-review panel whose identity will remain anonymous until results are announced. For a complete prospectus of the project and application forms, contact: Philip Blackburn, Minnesota Composers Forum, 332 Minnesota Street #E-145, St. Paul, MN 55101-1300. Phone: (612) 228-1407; fax: (612) 223-8619. e-mail: compfrm@maroon.tc.umn.edu [orig]



Raymond Walton is a doctoral student at the University of Georgia; and in partial fulfillment of his degree requirements, he is conducting a research project on music for bassoon and tape. He will briefly discuss every published and unpublished work which he can find, partly as an annotated bibliography and partly as a performance guide. He will also list music for bassoon and live electronics or sequencer. He will include all information on publication and availability. For further details, and to submit data, contact: Raymond Walton, School of Music, Fine Arts Building, University of Georgia, Athens, GA 30602. Phone: (404) 534-2759.

The editors of *Leonardo* are soliciting papers from women working with art, technology, &/or art and science. The paper will be published in *Leonardo* as well as in a future *Leonardo* book. For further information, contact: Judy Malloy or Pat Bentson, *Leonardo*, 672 South Van Ness Avenue, San Francisco, CA 94110.

**Radford University Center for Music Technology**, as a service to composers, will press audio compact discs for a total cost of \$50 per disc. Send high quality audio tape in DAT, cassette, or 1/4" reel-to-reel format without noise reduction, written program of material, a statement indicating copyright ownership, and a check for \$50 made payable to Radford University. Up to 72-minutes can be recorded. Materials should be sent to: Bruce Mahin, Box 6968, Radford University, Radford, VA 24142. Inquiries may be sent to the same address, or via e-mail to: bmahin@ruacad.ac.runet.edu

**Recording Orchestras for Composers and Conductors.** Orchestras are available for making Master tapes at competitive rates. Rates range from US \$8,500 for a 65-minute recording with a highly reputed chamber orchestra (35 players), to US \$30,000 for a first-class European symphony orchestra of 80 players. The orchestras offer 21 hours of rehearsal/recording time. Distribution on established CD labels may be available could reduce costs. For additional information and specific quotations, please contact: Dr. Harry M.B. Hurwitz, Symphonic Workshops Ltd., 281 Pacific Avenue, Toronto, Ontario M6P 2P8, CANADA. Phone: (416) 760-9319; fax: (416) 762-6258.

**An artist/film-maker** with a special interest in new music seeks New York area composers with film experience for future short film projects. Films are low budget, but artistically and technically strong. Send tapes, biography (indicating film experience), and an SASE. Tapes should show range and musical vision. For further information, and to send materials, contact: WILDflower Productions, Box 1970, Canal Street Station, New York, NY 10013-0873. [AMC]

**Low Cost Digital Recordings of Symphonic Music.** Reasonable rates are available to composers for recordings of symphonic music performed by Polish radio and philharmonic orchestras &/or choruses, which are produced with regularly updated professional digital recording and editing equipment. There is also the possibility to release the music on the popular CD series, "Music of Six

Continents", by VMM (Vienna Modern Masters). Managed by an experienced (over 30 CDs recorded) Polish company with highly educated sound engineers specializing in classical music. Composers' supervision of the recordings welcome. Easy and inexpensive accommodations are also available in Poland. For more information, contact: Jerzy Noworol, Cracovia Artists, ul. Dobrego Pasterza 127/55, PL 31-416 Krakow, POLAND. Phone/fax: 48 12 122449.

**Il Virtuosi Records**, a new music label, seeks composers, instrumentalists, and ensembles. For more information, contact: Il Virtuosi Records, Ingleside Music, PO Box 320, Pennington, NJ 08534. Phone David Berends at: (609) 737-2586.

**The Stetson University New Electronic Music Ensemble** seeks scores to perform during the 1995-96 season. MIDI instruments available include: Yamaha wind controller, Mallekat Pro, Zeta cello, Zeta 5-string violin, MIDI guitar (Roland GR1 controller), and Kurzweil K2000SR keyboard. Numerous sound modules and signal processors are available along with Apple and IBM computers. Scores using acoustic instruments and tape along with electronics will also be considered. Send scores to: Kari Juusela, Stetson University School of Music, DeLand, FL 32720. Phone: (904) 822-8987. e-mail: juusela@suvax1.stetson.edu

**Ekko!**, a New York based new music quartet, announces an ongoing call for scores and tapes of works for the following instruments in any combination: flute, guitar, trombone, and percussion. Works for one or 2 additional instruments &/or voices will also be considered. SASE. Send materials to: Mike Rosensky, 110 East Main Street #201, Charlottesville, VA 22902. Phone: (804) 296-2892, or (212) 923-9241.

**The Center for New Music and Audio Technologies** announces a call for scores to be performed during the 1995-96 season. Works involving live electronics and from 1-10 performers would be ideal, though works for performers and tape will also be considered. Send scores and tapes (if available) to: Guy Garnett, Director CNMAT Ensemble, 1750 Arch Street, Berkeley, CA 94709. Phone: (510) 642-8731; fax: (510) 642-7918. e-mail: guy@cnmat.berkeley.edu

**Call for broadcast materials.** Laura Lentz, a graduate student in musicology at the University of Wisconsin in Madison, is co-host of a classical radio program called "Other Voices" on WORT-fm and has issued a call for materials. The show focuses on contributions by women composers, performers and conductors from Hildegard to the present; and there is a "New Music" segment that airs weekly which has featured interviews with such composers as Ann Gebuhr and Joelle Wallach. Recordings are sought for the radio program; and also of interest are any pre-produced series that may be applicable for this program. Please contact: Laura Lentz, 219 Division Street, Madison, WI 53704. Phone: (608) 249-9501; fax: (608) 256-3704. e-mail to Laura Lentz at: lrlentz@students.wisc.edu; or to Tracy Dietzel at: dietzel@macc.wisc.edu

**Central New Jersey Composer Connection**, a composer as performer cooperative, seeks members interested in composing and performing their own works. Instrumentation will be decided by the makeup of the group. For more information, call: Craig Bakalian at (909) 821-2409.

**The Emory University Archive of Music and War**, newly inaugurated, seeks contributions of scores, recordings, and other documents pertaining to war-related art music. The collection will be available to students and the research community. For further information, contact: Linda Matthews, Head, Special Collections, Robert W. Woodruff Library, Atlanta, GA 30322. Phone: (404) 727-1066.

**The Audible Woman, CIUT 89.5 FM (Toronto).** Broadcast on the first Tuesday of every month, from 8-10 PM, The Audible Woman is a radio program featuring art-music and related music-based genres by women. "Art-music" includes such musical arenas as the following: experimental, avant-garde, classical, sound-art, improvisation, electro-acoustic, computer, sound-poetry, sound-installations, etc. Programming music by over 250 women world-wide since 1983, we welcome submissions on vinyl, cassette (Dolby b/c, MPX, DBX, or no noise reduction), CD, reel-to-reel (7.5 or 15 ips, with no noise reduction), or DAT. Please include bio/programme notes. We are also interested in info/papers on women in music/feminist music theory and musicology. Additionally, we are soliciting potential co-hosts/general help from local women. Ongoing projects include spotlighting local composers, creating a database, and mailing notices of broadcasts. We regularly receive materials from male and female performers, conductors, mentors, and recording and distribution companies, as well as from women composers directly. Born as "Classical Women" in 1983 at the University of Michigan's WCBN-FM, we have continued the program since 1991 at CIUT-FM, a community radio station of the University of Toronto serving the larger Ontario region and portions of New York State. For further information, and to submit materials, contact: Sarah Peebles, 91 St. George Street, Toronto, Ontario M5S 2E9, CANADA. Office phone: (416) 595-0909; on-air phone: (416) 595-5063. e-mail: sarahpbs@intacc.web.net [orig]

**Wired for Sound** seeks works for broadcast on community radio. For details, and to submit materials, contact: Chris Meloche, Wired for Sound, PO Box 1403, Station A, London, Ontario N6A 5M2, CANADA.

**The Aulos Trio** seeks recent works for flute, clarinet, piano and/or electroacoustics. May also include voice. For further information, and to send materials, contact: Aulos Trio, 1818 Robinwood Place, Orleans, Ontario K1C 6L3, CANADA. Phone: Tim Maloney at (613) 995-3400; fax: (613) 996-4424.

code to information sources:

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[SCI] = Society of Composers, Inc.

# Opportunities

## Women Composers: Music Through the Ages

### *Call for Nominations*

*by Martha Furman Schleifer*

WOMEN COMPOSERS: MUSIC THROUGH THE AGES (WCMTA), edited by Martha Furman Schleifer and Sylvia Glickman, is projected to be a twelve volume collection of music by women composers from Kassia (born ca. 810) to the present. Volumes I and II (composers born through 1699) are currently in production. The eighteenth century volumes are in preparation. Nominations (no scores, please) are currently being accepted from composers and researchers for the nineteenth and twentieth century volumes.

The purpose of WCMTA is to document the creative output of women through the ages with examples of their music, each example preceded by an essay containing essential biographical information, a discussion of the historical and intellectual context of the music, and musical analysis. A selected list of works, bibliography and discography are also included for each composer. The G. K. Hall, Library Reference Imprint of the Macmillan Publishing Company will publish Volumes I and II in December 1995.

International in scope, this is the first large-scale, comprehensive compilation of music by women in a library reference series; it documents the substantial contribution of women to music and to cultural history. The volumes contain newly computer-engraved, modern performance editions of historically significant and contemporary music. The unique content of WCMTA significantly expands the resources currently available for performance, study, teaching and research. The volumes contain orchestral, choral and chamber music, as well as solo instrumental and vocal music shown in full score. Each entry contains a complete work or a complete movement from a multi-movement composition, with location of performance parts noted. All music scores appear on the page in portrait-orientation to ensure ease of use at the piano.

The editors of WCMTA were invited to prepare this series by G. K. Hall. They announced their initial search for contributors through an extensive mailing and in journals in the United States and abroad. Résumés and proposals received were evaluated; contributors to the first two volumes were invited to participate. Volume I, Composers born before 1599, contains twenty-two entries beginning with Kassia, written by Diane Touliatos, three articles on Hildegard by Audrey Davidson and Marianne R. Pfau, and one on the Trobairitz by Chantal Phan. Three articles on anonymity by Anne Yardley, Nora Beck and Diane G. Cardamone follow. Articles on Schwester Bertken by Christina Hospenthal and Gracia Baptista by Calvert Johnson, Lucretia Vizzana by Craig Monson, Alba Trissina

by Robert Kendrick and Aleotti/Alleota by Thomasin LaMay include many women of the church. Jane Bowers wrote the entry on Caterina Assandra, Martin Picker on Margaret of Austria, and the entries on the Caccini sisters include Francesca by Caroline Cunningham and Settimia by Candace Smith. Smith also wrote about Quinciani, Cesis, Orsini and Claudia Sessa, who flourished in 1613.

Volume II, Composers born 1600 to 1699, includes seventeen entries ranging from Francesca Campana (ca. 1605/1610-1665) through Maria Grimani, who flourished between 1713 and 1718. Volumes III, IV and V, Composers born 1700 - 1799, are now in preparation; Volumes VI, VII and VIII will include nineteenth century women composers. The last four volumes will focus upon twentieth century composers. We are now soliciting proposals for the nineteenth and twentieth century volumes. Composers may not write their own essays in the interest of objectivity, but they may suggest a contributor for the entry and edit their own music. Researchers may nominate any composer. We encourage the composition of new twentieth century works for the series.

Please send proposals and nominations to WCMTA, 1210 West Wynnewood Rd., Wynnewood, PA 19096.

*Dr. Martha Furman Schleifer teaches Music History at Temple University, PA.*

PRE-PUBLICATION OFFER  
AVAILABLE IN NOVEMBER 1995:

VOLUME 1:  
COMPOSERS BORN BEFORE 1600  
November 1995 8 1/2 x 11 est.400pp.  
0-8161-0926-5 Cloth \$100.00  
Standing Orders: \$90.00

VOLUME 2:  
COMPOSERS BORN BETWEEN 1600 AND 1699  
November 1995 8 1/2 x 11 est.400pp.  
0-8161-0563-4 Cloth \$100.00  
Standing Orders: \$90.00

Women Composers is available on standing order. With a standing order plan, you get each volume as soon as it is published—at 10 percent off the individual volume price. For standing order customers, shipping and handling are FREE.

TO ORDER CALL TOLL-FREE 1-800-223-2336

# Bulletin Board

*news of individual members' activities*  
compiled by Felicia Sandler

## HONORS AND AWARDS

**Beth Anderson** is discussed in Nathan Rubin's *John Cage and the 26 Pianos*. Her mail art "Rusty Lectures on the Internet" appeared in Mailed Art In Uppsala, an exhibit in Sweden from June 4 to September 17, 1994.

**Ann Deane** is one of 7 American composers whose work was chosen to be sent to various radio stations around the world for possible broadcast under the auspices of Minnesota Composer Forum: Sonic Circuits Composer 1995. The work chosen was *Positive Thinking* for alto flute and tape. She has also received Santa Barbara Arts Commission/Arts Fund Award 1994, and the Leni Fe Bland Award to the most talented Santa Barbara composer.

**Barbara Garvey Jackson** received the W.I.S.E. (Women in Significant Achievement) award for her work in women's studies in music at the sixth annual Women's Festival in Fayetteville, Arkansas on March 10, 1995.

**Sylvia Glickman** received the 1995 Award for Distinguished Service in Support of Concert Music composed by women, presented by the NY Women Composers Inc.

**Ursula Mamlok** has been awarded a Solomon Guggenheim Foundation Fellowship.

**JoAnn Kuchera-Morin** won honorable mention in the Bourges Festival Prize of France.

**Kayako Matsunaga** won First Prize in the Vienna Modern Masters Performers Recording Award Competition for her performance of *Piano Sonata #1* by Rashid Kalimullin.

**Jeannie Pool** received the NACUSA Award February 18, 1995.

**Ruth Schonthal - Ein Kompositorischer Werdegang im Exil** (Ruth Schonthal - A Composition Development in Exile) by Dr. Martin Helmighas is a 400 page biography and analysis of composition published by the Olms Verlag, Berlin, in September. The book is currently being translated and will be published in English by PRO AM, White Plains - USA and London. She is also included in an extensive biography in the new *International Grove's Dictionary on Women in Music*. **Ms Schonthal** received the Internationalen Künstlerinnen Preis at the opening of the International Contemporary Music Festival in Heidelberg (October 28 - November 2, 1994). Her works *The Canticles of Hieronymus*, *String Quartet #1*, and *The Temptations of St. Anthony*, were all performed. **Ruth Schonthal** has been invited by the

President of YADDO for a stay at the famous Artist Colony in July 1995. The NY Times has a wonderful article on Ms. Schonthal in the Sunday December 11, 1994 edition of the paper.

**Judith Lang Zaimont's** *Symphony No. 1* won the international 1994 McCollin Competition for composers.

## COMMISSIONS

**Dr. Mary Jeanne van Appledorn** has been commissioned by the University of Central Arkansas for *Cycles of Moons and Tides* an 8 min. work for concert band for the 50th anniversary of Tau Beta Sigma, 1995.

**Nancy Bloomer Deussen** has received a commission from Richard Nunemaker, clarinetist, for a concerto for cl. and small orchestra to be premiered Nov. 4 and 5, 1995 by the Tulare County Symphony Orchestra of Visalia, CA. Other performances are scheduled for Dec. 3rd with the Chico Symphony, CA; Feb. 13th with the Amarillo Youth Symphony, TX; and May 3rd 1996 with the Baytown Symphony in TX.

**Anne Deane** is one of 20 American composers chosen to represent the U.S. in the Gaudeamus Foundation Multi-Country "Link" Project 1994, a multi-country commissioning project based in Amsterdam.

**Sylvia Glickman** has been commissioned for the 2nd time by the Lehigh Valley Chamber Orchestra, this time to write a fanfare to celebrate their 15th anniversary. The premiere will be January, 1996.

**Ursula Mamlok** received a commission from the Fromm Music Foundation, as well as one from the AGO for a work to be performed during the 100th anniversary convention held in NYC in July 1996.

**Hilary Tann** has been commissioned to write 2 new works: *From The Song of Amergin* for fl, viola and harp for the Criccieth Festival Summer of 1995, Wales; and *From Afar* for orchestra by the Reader's Digest/Meet The Composer Consortium Commission for performance 1996-7 season by the Santa Fe Symphony with the Women's Philharmonic, the Columbus Pro Musica, the Knoxville Symphony, the Augusta Symphony, and the University of South Carolina Symphony.

**Dr. Susan Wheatley** of Indiana University of Pennsylvania has received a Fulbright research award for study in Austria on the work of Gunild Keetman, co-founder of Orff-Schulwerk.

**Chen Yi** received commissioning grants from The Fromm Music Foundation for a quintet written for erhu and the Kronos Quartet; an NEA Composers Fellowship for a flute concerto written for James Galway and the Wichita Symphony; and a Meet The Composer/Reader's Digest Consortium Award for a chamber work written for New Music Consort, SF Contemporary Music Players and Los Angeles Philharmonic Assoc.

## PERFORMANCES/PRODUCTIONS

**American Women Composers Midwest** presented a tribute to Betty Jackson King: "Sounds from the Motherland" on February 26, 1995.

**Beth Anderson** reports the following performances:

- February 3, 1994, Andrew Bolotowsky and the composer performed a concert of Beth's original works at The Sidewalk Cafe, NYC.
- *August Swale* was produced and performed February 13, 1994 by "Music Under Construction" NYC.
- *Minnesota Swale* was performed February 20, 1994 by the Minnesota Sinfonia in Minneapolis, Jay Fishman conducting.
- A shortened version of *The Fat Opera* was presented by Lou Rodgers and performed by Blanche Foreman and the composer on April 24, 1994 in NYC.
- *Pennyroyal Swale* was performed April 29, 1994 at the Bates College New Music Festival in Lewiston Maine.
- *New Mexico Swale* a newly commissioned quintet was performed April 23 by Music Under Construction in NY.
- A 20 minute section of her musical comedy *Elizabeth Rex: or, The Well-Bred Mopther Goes To Camp* (lyrics by Joanne Krestan) was presented May 19 by Golden Fleece.

**Elizabeth Scheidel-Austin's** *Zodiac Suite fur Klavier* was performed by Craig Johnson on the 11th of November in Leibnizhaus Hannover on a program of all new American Music. The music was played again on November 20th at the Galerie an der Michaeliskirche in Hildesheim.

**Kathleen Bielawski's** *ICE* was performed by Members of the Women's Sections of the Fairbanks Choral Society, Theresa Stone, Conductor, in a Faculty Concert February 12th sponsored by the UAF Dept. of Music.

**Nancy Bloomer Deussen's** *Musings: Circa 1940* for solo piano was performed by the composer at San Jose City College, CA, March 8th; at Fortnightly Music Club in Palo Alto CA on March 12th; at the NACUSA SF Bay Concert March 17th; and at a Mu Phi Epsilon Concert on April 1st and 2nd in Palo Alto, CA. Her *Trio for Violin, Clarinet and Piano* was performed at the NACUSA concert at UC Riverside on March 12th, CA, and at Fortnightly Music Club on March 12th, Palo Alto, CA.

**Anne Deane's** *Positive Thinking* for alto flute and tape was selected for performance at Ithaca College.

**Emma Lou Diemer's** *Catchaturlian Toccata* was presented on the North/South Consonance, Inc. concert entitled *California Contemporaries*, Jan. 29th in NYC.

**Lori Dobbin's** *Music For Chamber Orchestra* was performed by the Cleveland Chamber Symphony, Edwin London Conductor, February 27th at Cleveland State University, and February 28th at the College of Wooster.

**Sylvia Glickman's** orchestral work *The Walls are Quiet Now*, a holocaust remembrance piece was performed April 23rd at the Germantown Jewish Center in PA on the occasion of the dedication of a Torah that had been saved in Prague during World War 2. Her Emily Dickinson songs received performances at the University of the Arts in February and at Westchester U. in March.

**Barbara Harbach's** *From Skagway to White Mountain: Voices of Pioneer Women* was performed on the Fairbanks Choral Society Faculty Concert February 12th sponsored by the UAF Dept. of Music.

**Stefania de Kenessey's** *Jumping Jacks* was performed March 17, 1995. She was also included in A Concert of New Chamber Music sponsored by NACUSA on March 19th. Her *Sunburst* was performed March 6, 22, and 24 by **Nanette Kaplan Solomon**, pianist.

**Janet Maguire** sends news from the Venezia Nuova Musica: a concert April 1st featuring the music of Judith Weir and Dominic Muldowney and performed by Linda Hirst, singer, and the Ex Novo Ensemble, Claudio Ambrosini, conductor.

**Ursula Mamlok's** music has received several recent performances: *Der Andreas Garten* was performed on March 5th on the American Women Composers Concert and in April at Northwestern, and will be performed again in Philadelphia in November. The *Five Intermezzi* for guitar was performed by Paul Bowman in Chicago on March 3rd, and will be recorded by the Francesca Trio. Ms. Mamlok's piano trio *Panta Rhei* was performed by Trio Phoenix on May 28th in Mountain View, CA, and June 4th in SF. *Wild Flowers* for solo violin was performed by Roger Zahab at the Frick Fine Arts Building in PA, March 14th. *From My Garden* was performed on the same program and on a program May 8th and 19th in SF, by Mimi Dye, vla. The *Four German Songs* were performed by Janet Gottschall and Lynn Baker on March 26th at the Kosciuszko Fndtn, NY. *In Celebration* will be performed Nov. 2nd by Alaria Chamber Ensemble at Weill Recital Hall in NYC. *Girasol* will be performed in Feb. 1996 by the Chamber Music Society of Lincoln.

**Joann Kuchera-Morin's** *Speira* was presented on the North/South Consonance, Inc. concert entitled *California Contemporaries*, Jan. 29th in NYC.

**The New York Women Composers** and Aviva Players jointly presented a concert in honor of Women's History Month at the Kosciusko Foundation March 26th featuring the work of **Ursula Mamlok**, and **Mira Spektor**.

**Tera de Marez Oyens** performed a concert of some of her own works for piano solo and piano and tape in Amsterdam on Dec. 9th. The choreographer Joke Molenaar created a dance on *Ballerina on a Cliff* for dancer Petra van Aken. *Jupiter Wounded* for piano and tape received its premiere. The other works performed were: *Sentenced to Dream* and *Preludium und Tanz* both for piano solo; and *Charon's Gift* for piano/tape.

**Felicia Sandler's** *In The Valley of The Moon* for SSAA was performed May 6th, 7th and 12th by the SF Bay Area **VOCI**, Mitchell Covington conductor. Her *Psalm 100* for SAATB was performed May 7, 12 and 14 by the East Bay **Sacred and Profane Chorus**, Susan Swerdlow conductor. Ms. Sandler's *Sansa Kroma* was the festival piece for the CA Children's choir festival this past Spring, and will be taken on tour to Italy in July by the Contra Costa Children's Chorus, Iris LaManna conductor. *Nsa Ni O* was the festival piece selected for the choral conference held this past March at Stanislaus College, CA.

**Ruth Schonthal's** *The Four Epiphanies* for unaccompanied viola was performed in Moscow in a concert of music by NY Women composers, July 4, 1994. Her work was also part of the celebratory concert recognizing her 70th birthday at the Heidelberger Kultur Institut on September 18, 1994, and at repeat concerts in other German cities and towns in the days that followed. The Westchester Musicians Guild sponsored a concert devoted to her music at the College of New Rochelle April 30th. Ms. Schonthal has been invited by the Senate of Hamburg and the Lubeck Senate to participate as speaker and pianist in "Portrait Concerts" of her music. Afterwards she will hold a 5 days symposium on the subjects of "The Emotional Elements in Music," "What Makes Style," and "How Taste is Formed" at the yearly convention of Psychoanalysts and Psychotherapists in Bad Wildungen, then participate in a concert of her music in Freiburg before returning home.

**Judith Shatin's** *Widdershins* for solo piano was performed by Craig Johnson on the 11th of November in Leibnizhaus Hannover on a program of all new American Music.

**Nanette Kaplan Solomon**, pianist, was busy in March performing a number of concerts in which the music of IAWM members **Sheila Silver**, **Ruth Schonthal**, **Emma Lous Diemer** and **Stefania de Kennessey** was featured, along with works by Fanny Mendelssohn-Hensel and Lili Boulanger. The concerts were on March 6th at Susquehanna University; March 22nd for The Steinway Society of Western PA; and on a Faculty Recital at the Slippery Rock University Music Dept., March 24th.

**Suzanne Summerville**, mezzo-soprano, in conjunction with Rose Chancler, Theresa Stone, Theodore DeCorso and Members of the Fairbanks Choral Society, performed a recital of songs and duets by Fanny Hensel February 12th on a Faculty Recital sponsored by the UAF Dept. of Music.

**Hilary Tann** has had many recent performances of her work. During her Residency Aug. 29 through Sept. 3 1994 for the Presteigne Festival in Wales, her *Duo* for oboe and viola, *Doppelganger* for piano, and *A Sad Pavan Forbidding Mourning* for guitar were performed; and *Water's Edge* for string orchestra, and *The Cresset Stone* for solo violin received their premieres. Her *Of Erthe And Air* was performed Jan. 22nd in Dublin, Feb. 9th in Galway, and again May 1st on the St. Louis Symphony *Discovery* concerts. Ms. Tann's *Open Field* for orchestra has had 2 recent performances: Michigan Symphony, Nov. 20th, and the Camelia Orchestra - CA, Jan. 22nd. Her *Windhover* for sax was performed April 7th and 13th in Schenectady NY. Also in Schenectady was the presentation of *Winter Sun, Summer Rain*, a ballet performed by the Ellen Sinopoli Dance Company. *Duo* was performed in New Paltz Nov. 4th, and *Doppelganger* was performed at the U of Penn Feb. 3rd.

**Venezia Nuova Musica** is planning to perform *The Consolations of Scholarship* by Judith Weir.

**Elisabeth Waldo** produced "Music of the Rainforest Peoples" on March 12, 1995. This was the 3rd in a concert series of World Cultures.

**Women In The Arts** at the U. of Conn presented a Lecture/Song Recital *Fanny Mendelssohn: Pioneer Woman Composer* on March 30th.

#### **PREMIERES**

**Beth Anderson's** newly commissioned viola solo was premiered by Mimi Dye on a new music concert series in San Francisco May 19th.

**Dr. Mary Jeanne van Appledorn's** *Les Hommes Vides* for unacc. choir was performed at Texas Tech University and Temple University. Her *Reeds Afire* for cl. and bsn. was premiered at the MTNA conference March 27th in Albuquerque, NM. *Postcards to John* for guitar was premiered at Christ & St. Stephens Church in NYC on March 5th as part of their North/South Consonance Series.

**Libby Larsen's** *Song Dances to the Light* received its first performance Feb. 18th, presented by the American Orff-Schulwerk Association. The piece was commissioned by AOSA in commemoration of the 100th birthday of Carl Orff, and was performed at the Kennedy Center. This 'premiere year' will include subsequent concerts set for Fairfax and Portland (June), Rochester (Oct.), and beyond, concluding in Dallas in Nov.

**Ursula Mamlok's** *Constellations* (a SF Symphony commission) received its NY premiere on Feb. 24th during the Contemporary Music Festival at the Manhattan School of Music, Lawrence Leighton Smith conducting. The University of CA Davis premiered her Quartet for fl, vln, cello and piano *Polarities* on May 21st. *Polarities* will be performed again Nov. 30th in NYC.

**Ruth Schonthal** enjoyed the world premiere of her commission piece *Die Mauer; vorher und nach her-ein deutsches zeitgenössisches Singspiel* (The Wall, Before and After - A contemporary German Singspiel) at a concert of her compositions to celebrate her 70th birthday. This concert was September 18, 1994 at the Heidelberg Kultur Institute, which commissioned the work, and also included the world premiere of her *Improvisations for solo violin*.

**Hilary Tann's** *With The Heather and Small Birds* for orchestra received its world premiere with the European Women's Orchestra Sept. 17th. Her *Water's edge* for string orchestra received its world premiere at the Presteigne Festival in Wales in September, and it's US premiere by the St. Cecilia Orchestra in NY.

**Augusta Reed Thomas's** *Fantasy For Piano and Orchestra* received its world premiere in January 28th at the Women's Philharmonic Concert in Berkeley, CA.

**Chen Yi's** recent premieres include: *Shuo* for string orchestra Jan. 22 - commissioned by San Jose Chamber Orchestra; *Ge Xu* Jan. 28 commissioned by MTC for the Women's Philharmonic; *Tang Poems Cantata* April 27 - commissioned by Bradley University, IL; and *The Linear for Orchestra* June 3 - commissioned by Oakland Youth Orchestra.

**Judith Lang Zaimont's** *Symphony No. 1* will receive its premiere with the Philadelphia Orchestra January 19, 20 and 23, 1996.

## PUBLICATIONS

**Beth Anderson's** *My Laughing Child* was published in October 1994 in a collection edited by Sol Weber entitled *Rounds Galore* - recommended by Pete Seeger Premiers.

**Dr. Mary Jeanne van Appledorn** has received notification of the publication of *Ayre* for strings by Southern Music Company.

**Ursula Mamlok's** chamber work *Alariana* for recorder, clar, bsn, vln and cello has been accepted for publication by Hildegard Publishing Co.

**Felicia Sandler's** two new arrangements of West African songs *Nsa Ni O*, and *Meda Wawa Ase* for SAB Chorus unaccompanied have just been published by E.C. Schirmer.

## RECORDINGS AND BROADCASTS

"An American Sampler: New Music from NACUSA" has just been released by ERM records, and features the work of two of our members: **Nancy Bloomer Deussen** and **Stefania de Kenessey**, ERM6662 - (Editions de la Rue Margot).

**Beth Anderson's** *Minnesota Swale* which was commissioned and premiered by the Minnesota Sinfonia is being recorded in Bratislava for Opus One CDs. Her *Trio: dream in 'd,'* for vln, cello, pf, and her *Net Work* for piano solo are being recorded in Washington D.C. for Tirreno CDs.

**Ursula Mamlok's** *Rhapsody* will be recorded by Earplay in SF. Her 3 violin works: *DeSigns* (vln, piano), *From My Garden* solo vln and *Sonata* (vln, piano), commissioned by Catherine Tait, will appear on Gasparo CD in the near future.

The complete concert of **Tera de Marez Oyens'** December 9th concert of her own works (see *Performances above*) was broadcast on radio on April 25th. As well, a new CD [Marcato Records and CD's 189503 - The Hague, Holland] will soon be released with Ms. Oyens' *Pianoconcerto Confrontations* ("A garden in New York," "White Space," and "Josephstadt"). Also on the CD are the *Violinconcerto Structures and Dance* and *Linzerconcert* for accordion and orchestra. All three works are accompanied by the Radio Symphonic Orchestra.

**Dianne Goolkasian Rahbee** announces the release of a new CD featuring her piano music. *The Music of Dianne Goolkasian Rahbee* is available on Seda Productions, Belmont, MA.

**Ruth Schonthal's** music is contained on three new CD's released in June of 1994: 1) *The Canticles of Hieronymus* performed by Margaret Mills, who commissioned and also performed it at the International Contemporary Music Festival in Heidelberg (October 28 - November 2, 1994), *Gestures*, and *Self Portrait of the Artist as an Older Woman* on the Cambria label; 2) *String Quartet #1* performed by the Crescent Quartet on the Leonarda label; 3) and *Fiestas and Danzas* also on the Leonarda label, Nanette Kaplan-Solomon, pianist.

**Jeanne Singer** received funds for recording costs of *To Be Brave Is All* for inclusion on the master Musicians Collective CD series of orchestral music by contemporary composers.

**Hilary Tann's** *The Cresset Stone* for solo violin received its BBC Broadcast by Krzysztof Smietana.

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The IAWM Affiliate Board, an advisory group composed of designated representatives of Affiliated Organizations, is being formed. Organizations (or projects) may affiliate with the approval of a majority of the IAWM Board of Directors.

The Affiliates meet in conjunction with Congresses and/or the Washington, D.C. concert to share information about current women-in-music projects and activities and to provide counsel and guidance for the IAWM Board of Directors' activities, projects and long-range planning.

Affiliation is undertaken to improve communications, foster broader cooperation and avoid unnecessary duplication of effort. For additional information, contact:

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