

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

VOLUME I, No. 2 OCTOBER 1995

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Message From the President

Dear Members:

I am happy to report that we accomplished a number of important firsts during this past June:

- We published the first issue of the newly titled IAWM Journal under the spirited direction of editor Sylvia Glickman;
- We presented the first annual IAWM concert of competition-winning pieces at the National Museum for Women in the Arts in Washington, DC; organized by Clare Shore, the event received a glowing review in *The Washington Post*; and culminated in a ceremony honoring founders Tommie Carl (AWC), Nancy Van de Vate (ILWC) and Jeannie Pool (ICWM);
- We held the first meeting of the new IAWM Board of Directors, uniting the former boards of the AWC, ICWM and ILWC; we also elected to the board Althea Waites, Janice Rozena-Peri, Regina Himmelbauer, Susan Wheatley, Laura Kaminsky, Geraldine Carr and Jin Hi Kim—a warm welcome to them all.

And the summer months have ended on an upbeat note: I am pleased to report that “The Nancy Van de Vate Prize for Orchestral Music” has just been established by Clyde A. Smith. The award-winning work, in addition to a \$500 prize, will be considered for possible release on Vienna Modern Masters CD. The award is in honor of composer Nancy Van de Vate, who initiated the Search for New Music a number of years ago with the International League of Women Composers and who remains committed to encouraging women composers to write in large forms.

My own hopes for the remainder of 1995 are simple but ambitious: first to consolidate our gains, then to expand and slowly strengthen our services on behalf of the entire membership.

Toward that end, I would like to ask all of you to spread the word high and low about the newly created IAWM and, especially, to extend our invitation to a broad spectrum of individuals—conductors, performers, singers, musicologists, men as well as women—to join our ranks. With your active support, we will build an effective, high-profile organization to ensure equality for women in music.

Sincerely,

Stefania de Kenessey, President, IAWM

The *IAWM Journal* welcomes letters to the Editor in response to articles within the Journal, or on other musical matters of interest to our constituency.

Message From the Editor

First and foremost, my thanks to all who have written, telephoned, faxed and e-mailed their enthusiasm and approval of the June 1995 first issue of the new IAWM Journal. I have shared your messages privately with our journal staff; I want to state here publicly that without the patient and expert help I have received (and continue to receive) from staff members, you would have had nothing to be enthusiastic about. This journal is a group effort, and it is a remarkable experience to be working with such dedicated souls.

In this issue you will find an expansion of columns begun in June, both in number and in content. *Composers' Corner* features Emma Lou Diemer's account of the recording of her piano concerto in Prague (with a veiled semi-promise to write a Prague Symphony of her own some day!), and a memorial note about Harriett Bolz. In *Performers' Place*, Suzanne Summerville shares her Leipzig Diary with us, a fascinating account of her musical adventures in that city last summer, and Barbara Silverstein describes commissioning Margaret Garwood to write an opera for her former company, The Pennsylvania Opera Theater (known affectionately in that city as T-Pot). *Researchers' Room* is completely allotted this time to the massive and important effort by Elizabeth Hinkle-Turner, who has prepared a multi-page listing of currently available CD's of classical/experimental music by women. In addition to *Reports* from Canada, Boston, Vienna, and Colorado and California symposia, there are *Reviews* of nine CD's, one book and one concert, and the regular *Technology Tips* column from Sally Reid. *Members' News, Opportunities, and Announcements* of new publications, awards, and future festivals and symposia almost complete this issue.

You may recognize the importance of joining efforts to act both as a group and as individuals. The first report in *Action Aisle* is Clara Lyle Boone's description of her efforts to stimulate the programming of more music by women composers by major performing organizations. In addition to her background notes, she has shared with us some of her correspondence with Washington officials. More such correspondence from around the country would add weight to her mission.

Second, Lucille Field Goodman has prepared a sample letter to encourage all of us to write, or Fax, or e-mail our state and federal representatives with regard to saving the National Endowment for the Arts funding. In *The New York Times* of Sunday, September 19, 1995, Schuyler G. Chapin (New York City's Commissioner of Cultural Affairs) states the issue in a most effective way. “Art is what marks a civilization ... Do we know who controlled the grain markets in ancient times, or who, in fact, was the richest person in Rome at the height of the empire? No. But do we know Greek poetry and Roman art? Of course we do.” Take a moment to write on behalf of saving the portrait of our musical culture of today.

Sylvia Glickman, 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.

Action Aisle

All-Male Programming: An Antitrust Violation?

Clara Lyle Boone of the Arsis Press in Washington, D.C., has asked us to reprint the following correspondence that documents her ongoing attempts to persuade the U.S. Department of Justice to investigate current gender monopoly in concert programming—the prevalent policy of conductors, orchestra boards, artists' managers, and others in the music industry of rejecting out of hand anything composed by a woman. She argues that it is an instance of sex discrimination; the Civil Rights Division, however, has declined to investigate. She argues further that it constitutes an illegal restraint of trade, that is, that the policy of performing only music composed by men restrains Arsis Press and other publishers of music composed by women from doing business and is thus a violation of the Sherman Antitrust Act. The Antitrust Division, however, has declined to investigate. Boone has found that the Justice Department attorneys do not understand the music industry and can not fully comprehend these arts and gender issues. She offers the letters and her commentary on them in hopes that IAWM members will be able, collectively, to help the attorneys realize the importance of the issues.

Item #1

Letter from Clara Lyle Boone of Arsis Press, Washington, D.C., to Senator Wendell Ford, November 17, 1994:

Arsis Press has been publishing concert and sacred choral music by contemporary women composers for twenty years. In the face of rising costs, the possibility of our achieving profitability continues to be quite slim.

A basic reason for this is the age-old conditioned perception of concert audiences that women do not write music. Our first priority in 1974 was to establish that they do. Most of our composers hold doctoral degrees in music composition, and we struggle, day by day, to create markets for their music. It is extremely difficult to challenge a 300-year tradition of all-male concert programs.

How helpful it would be if Title VI of the Civil Rights Act of 1964 included gender! We are advised that it is not wise to open this title for amendment, and we are looking at other more promising legal means to help us become competitive.

We see hundreds of performing organizations across the country operating in restraint of trade by waving their all-male banners. We see their exclusive policy being subsidized by the federal funds in their budgets. The National Symphony Orchestra is having another all-male season in its usual tradition, and we are feeling the financial pain. Without performances we can expect no sales, no broadcasts and, of course, no performing rights fees.

We have been able to observe a steady diminishing of prejudice in the last decade. More conductors are open-minded and will take the time to learn a new score. We hope to see the position of the federal government clearly established to forbid the use of federal funds unfairly and to provide legal recourse when discrimination is overt and documented.

We have a contractual obligation with the Library of Congress to preserve our papers. For this reason, we have twenty years of records either in our own possession or already in storage at the Library. We would like to do whatever we can to send a message of inclusiveness to all the federally funded arts monopolies.

Item #2

Letter from Senator Wendell H. Ford (Kentucky) to Clara Boone, dated November 22, 1994:

Dear Clara:

Thank you for your letter regarding the age-old tradition of all-male concert programs, and the struggle to establish women composers in this field. I can certainly understand your concern with this matter.

As you may know, Congress is limited in its ability to directly influence the specific actions and regulations of Executive agencies. However, I have taken the liberty of forwarding your letter to the Department of Justice for their consideration and comment. I will contact you upon receipt of a response.

Sincerely,
Wendell Ford

Item #3

Letter from Senator Ford to Clara Lyle Boone, dated January 4, 1995:

Dear Clara,

Enclosed is the response that I received from the Department of Justice regarding the possible discrimination of female composers on the basis of gender. The Department has no knowledge of the National Symphony Orchestra limiting its performances to works by all-male composers. However, they would suggest that you discuss your concerns directly with the National Symphony and the management of the Kennedy Center for the Performing Arts.

Should you wish to pursue this further, please don't hesitate to contact my office for more assistance. I appreciate the time that you have taken to advise on matters of concern to you, I only wish that the outcome was more positive.

Best wishes.
Sincerely,
Wendell Ford

Item #4

Letter from Deval L. Patrick, Assistant Attorney General, Civil Rights Division, U.S. Department of Justice, Washington, D.C., to The Honorable Wendell Ford, U.S. Senate, dated December 27, 1994:

Dear Senator Ford,

This is in response to your letter forwarding correspondence of Ms. Clara Lyle Boone of Arsis Press. Ms. Boone raises a concern about musical performing organizations that receive Federal financial assistance who may be discriminating on the basis of gender when they do not include works by female composers in their concert seasons. We apologize for the delay in responding.

Ms. Boone notes that Title VI of the 1964 Civil Rights Act prohibits recipients of Federal financial assistance from discriminating on the basis of race, color, and national origin, but not gender. As you know, Title IX of the Education Amendments of 1970, prohibits sex discrimination in education programs receiving Federal financial assistance. Thus, to the extent that it can be shown that a musical organization is part of an educational program or activity that receives Federal financial assistance and that it refuses to perform compositions by female composers because of their gender, it is possible that Title IX may be violated. That is a determination that would have to be made on a case-by-case basis. Complaints alleging violations of Title IX should be filed with the agency that provided the Federal financial assistance.

Ms. Boone cites as an example of a possibly discriminatory organization, the National Symphony Orchestra, because it is having another all-male season. We have no knowledge as to whether the National Symphony has limited its performances to works by male composers in the past or whether it refuses to perform the works of female composers because of their gender. However, it may be useful for Ms. Boone to discuss her concerns directly with the National Symphony and the management of the Kennedy Center for the Performing Arts, where the National Symphony performs. I hope you find this information of use.

Sincerely,
Deval L. Patrick

Item #5

Letter from Brenda F. Carleton, Chief, Legislative Unit, U.S. Department of Justice, Washington, D.C., to Clara Lyle Boone, dated May 31, 1995, with copies to Joyce L. Hundley, Antitrust Division, and Bill Yeomans, Civil Rights Division:

Dear Ms. Boone:

Thank you for bringing to the attention of the Antitrust Division your concern that musical performing institutions, such as symphony orchestras, have violated federal law by refusing to perform musical scores created by women composers.

You explained that you have previously presented your concerns to the Department of Justice's Civil Rights Division. You received a letter in reply from Assistant Attorney General Patrick informing you that the federal civil rights laws do not

provide a remedy for the situation you describe. You subsequently contacted enforcement officials in the Antitrust Division, including myself, to determine whether federal antitrust laws may have been violated by what you believe to be a persistent refusal to include works by contemporary or deceased women composers in performance programs. You also seek the Antitrust Division's assistance in introducing legislation that would address the type of discriminatory practices you believe exist, should existing federal antitrust law not apply.

As stated in your letter, you are not aware of evidence of collusion on the part of artistic or management directors or other officials of musical performing institutions; however, you believe that such institutions perpetuate a nationwide discriminatory policy with respect to the performance of musical scores composed by women. This conduct, you believe, constitutes the basis of a violation of Section 2 of the Sherman Act.

After careful review of the information and material you have presented, we have concluded that your antitrust allegations lack a sufficient basis to justify further inquiry by the Antitrust Division. Section 2 of the Sherman Act prohibits actual or attempted monopolization of any relevant market. The offense of monopolization is generally held to require two elements: (1) the existence of market power, that is, a dominant market share such that a single firm can control price or exclude competitors from the market; and (2) the use of unlawful means to achieve or maintain a monopoly. The multitude of performance fora in the United States belies the assertion that performance institutions are situated to engage in monopoly conduct. Moreover, it appears from the information provided in your letter that works by women composers, including published works offered for sale by your company, are increasingly performed to audiences in Europe and have begun to gain recognition by audiences in the United States.

We must also decline your request for assistance in seeking new laws to address the conduct you have described. In the past thirty years, antitrust enforcement has benefited by the application of sound legal and economic analysis emphasizing that enforcement should focus on consumer welfare. We do not find a viable theory of anticompetitive harm to consumers that would justify a recommendation to the President to seek changes in existing law. Of course, you may wish to talk to your elected representatives about their interest in seeking the changes you advocate.

If you remain convinced that the antitrust laws might provide a legal remedy for your concerns, I suggest that you consult with private counsel who can advise you in greater detail of the strengths and weaknesses of the legal argument you wish to advance.

I and others with whom you have spoken at the Antitrust Division acknowledge your concern and commitment to encourage the performance of musical compositions by women. We appreciate your having brought this matter to our attention.

Sincerely,
Brenda F. Carleton

Commentary

by Clara Lyle Boone

My involvement with the U.S. Congress in matters related to the arts dates back to 1956 when I rode the train to Washington during the spring break at Emma Willard School in Troy, New York. I brought with me proposed revisions to the Copyright Law, and my Kentucky Congressman, Brent Spence, forwarded my recommendations to the Chairman of the House Judiciary Committee. In early 1960 I was dropping off to Members of Congress a proposal for federal aid to the arts. My proposal was included in the Democratic Party Platform of that year (p. 49). The resulting bill, shepherded through Congress by John Brademas, master of the legislative process, was enacted by Congress in 1965 and created the National Endowment for the Arts and the National Endowment for the Humanities.

Although it is still legal to discriminate against women in the use of federal funds, several of the grant programs have responded positively to sundry complaints of gender discrimination. They maintain civil rights offices and will mail forms for filing a formal complaint. Mr. Patrick's letter states clearly our current situation.

I believe that as women in music we have a special responsibility to assure that another generation does not come to maturity believing that women do not write music. It should not carry over into the twenty-first century that women can be in tears upon hearing their first concert work by a woman composer.

My recollection is that the reason Title IX includes prohibition against sex discrimination is that opponents of the bill expected to kill the entire bill by that insertion. The vote that assured passage of the bill was a major surprise. I was present in the gallery in 1959 when the House of Representatives resoundingly voted down equal pay for equal work. Electronic voting was not then installed, and I still cringe when I recall the macho mood on the floor.

We can be part of the winds of change. Ms. Carleton's letter alerts us to ways to improve our tactics. Not having legal precedents or case histories regarding gender consensus monopoly, we can place our most effective emphasis on the deprivation of audiences (consumers) in being quarantined with all-male concert programs. We as music professionals constitute an insignificant voting bloc, but enlightened concert audiences can swing an election. Arsis Press and the growing number of standard publishers bold enough to publish music by women are deprived of essential markets, women composers are deprived of important audiences, but most of all, nation-wide audiences are deprived of the healing of gender-blind program building.

Ours is the gender that holds a legal monopoly in giving birth. Our laws are intended to cooperate with nature. However, a pattern of entire seasons of all-male programs is a common-sense example of illegal monopoly. The gender bias has continued for so long without a legal challenge that a whole supporting music industry exists around the concept of all-male concert programs. This is our inheritance from our European culture.

Who should be called to account? Where does one begin? There is no experienced core of attorneys in the Antitrust Division. In fact, one staff member commented, "You need a Ruth Bader Ginsburg!"

It is a revelation to sit down in any repository or library and read the Sherman Act of 1890. There are too many men in the music business telling me that I am on track or on target for me to be willing to give up on this approach. It seems most practical to notify, first of all, the artist management organizations that provide communities across the continent with their single-gender music, i.e., the standard repertoire. The ruling to accomplish that purpose needs to come from the Antitrust Division.

We yet hope for a meaningful dialogue with someone in that office. As an individual retired from the classroom, I cannot but be surprised that conclusions have been rendered without any questions being asked. I have been advised that the internal structure of the Antitrust Division revolves around corporations and corporation lawyers. The newspapers remind us of Microsoft and megabucks!

The encouragement for me is that the Sherman Act first refers to persons and then stipulates that corporations are to be treated as individuals. The act was created to aid persons who are, like my sole proprietorship, Arsis Press, experiencing restraints in trade because of unfair business practices. This noble legislation of the nineteenth century defined successful commerce in the language of common sense. That is really all that we are asking of the Antitrust Division.

Clara Lyle Boone founded Arsis Press in 1974 for the purpose of publishing music by living women.

Cultural Advocacy Campaign Hotline Call 1-800-651-1575 to Support Funding

WASHINGTON, D.C.—National Assembly of Local Arts Agencies (NALAA) and nearly 60 other national cultural organizations have launched a **Hotline** to advocate for federal funding for the arts and humanities.

Groups representing the nation's artists, scholars, actors, musicians, dancers, museums, colleges, state and local arts councils, and many more have united to send a message to Congress that the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and Institute of Museum Services (IMS) are vital to the arts and humanities in America, and that the federal government has a strong role in maintaining these cultural agencies.

A person calling 1-800-651-1575 is answered by a live operator who describes the message and explains that for just \$9.50, three Western Union Mailgrams will be hand delivered the next day to the caller's Congressional Representative and two Senators, whose names are confirmed by Western Union. If the caller wants this service, the charge is automatically applied to the caller's home phone number; there is no charge for placing the call.

Action Aisle

The Cultural Advocacy Campaign Hotline is sponsored to date by a growing range of national organizations: American Association of Museums, Arts and Business Council, Inc., Federation of State Humanities Councils, The Literary Network, National Assembly of Local Arts Agencies, National Assembly of State Arts Agencies, National Association of Artists' Organizations, and the National Humanities Alliance. Collaborators include: Actors' Equity, American Arts Alliance, American Association of Museum Directors, American Council for the Arts, Association of Performing Arts Presenters, Chernikoff & Company, College Art Association, Dance/USA, International Sculpture Center, National Jazz Service Organization, The Association of American Cultures, Theatre Communications Group, and Volunteer Lawyers for the Arts.

In addition, we suggest that all IAWM members contact their local and State Arts Councils to keep the pressure on for continued advocacy. The following letter was prepared for us by Lucille Field Goodman as a sample. Use it, filling in the appropriate blanks, or create your own. In numbers, we show our commitment and strength!

Sample Letter to Local and State Arts Councils

To the _____(state)_____ Council On the Arts
Attention: _____, Executive Director

The International Alliance for Women in Music (IAWM) celebrates and promotes the contributions of all women musicians—past, present, and future.

The IAWM was created in January 1995 by uniting American Women Composers, Inc. (AWC, founded in 1976), the International League of Women Composers (ILWC, founded in 1975), and the International Congress for Women in Music (ICWM, founded in 1979).

We are advocates for women composers, conductors, performers, musicologists, educators, librarians, students, and lovers of music. What would this world sound like without the work of these women? Do you want your family, your friends, yourself, to live in such a world?

DON'T CUT FUNDS FOR THE ARTS!
DON'T CUT FUNDS FOR ARTS EDUCATION!
DON'T CUT FUNDS FOR PERFORMERS AND ORGANIZATIONS!

HELP TO KEEP THE MUSIC PLAYING.

We are available to help save the arts. Contact us at:

name _____ phone _____

fax _____ e-mail _____

The Finnish Association “Woman and Music”

Nainen ja Musiikki ry (NaMu), the Finnish Association “Woman and Music” was founded in March, 1995. The goals of NaMu include the advancement of gender equality and the enhancement of women's position in Finnish music life. Its members represent a broad variety of musical backgrounds. Within the association there are both professional and amateur musicians, both scholars and teachers. Their professional interests range from classical to rock music, their work environments from universities to public schools.

NaMu organizes concerts, lectures and discussions. One major function of the association is to serve as a network for communication for women in music both nationally and internationally. The association aims at influencing cultural politics and achieving more equal educational and pedagogic practices. NaMu is planning to publish music, recordings and written material, such as research reports. For more information contact via email: namu@siba.fi

Norwegian Women Composers

The National Museum of Women in the Arts in Washington, DC will present Traditional and Contemporary Music of Norway on Wednesday, November 1, 1995, 7:30 p.m. This is a Norwegian American Cultural Partnership Program and features Anne Eline Riisnæs performing work by contemporary Norwegian women composers. Riisnæs has performed live and recorded concerts in Europe and the United States. To complement Riisnæs' performance, Professor Arvid Vollsnes, chairman of the Department of Music, University of Oslo, provides illuminating commentary on the music and the composers. Among the composers represented in the concert are Mathilde Berentsen Natan, Anna Lindeman, Agathe Backer-Grøndahl, Pauline Hall, Maj Sønstevoid, and Synne Skouen. For additional information contact The National Museum of Women in the Arts, 1250 New York Avenue, NW, Washington, DC 20005, (202) 783-7370.

Scripps Symposium on American Women in Music

The Department of Music of Scripps College and the Scripps Humanities Institute will host the Inaugural Scripps Symposium on Women in Music, October 27-29, 1995. The title of the symposium is *American Muses: Women Making Music/Exploding the Stereotypes*. Contact: Professors Hao Huang or Jane O'Donnell at (909) 621-8555 ext. 73266 for more information.

Composers' Corner

Recording in Prague

Emma Lou Diemer

Prague in July! Prague anytime! A first visit to that old city fulfilled all the expectations I had after reading about it and hearing it described in ecstatic terms by those who had been there. It is surely one of the most beautiful cities in the world, and to those of us interested in architecture, music, art, and politics, certainly among the most fascinating. The Czech Republic has emerged from the captivity of Nazism and Communism and is finding its way as a free nation at last, and evidence of its progressing prosperity was every place—as were the tourists.

I was there for the recording of my *Concerto in One Movement for Piano* by the Czech Radio Symphony Orchestra and its conductor, Vladimir Valek. The concerto was written for Betty Oberacker, the superb concert pianist who premiered it with the Santa Barbara Symphony in 1991. Betty, director of the keyboard program at the University of California, Santa Barbara, and my good friend and music lover, Marilyn MacKenzie Skioeld, went with me to Prague—Betty to record the concerto, Marilyn to sight-see, take photos of that most photogenic of cities, and listen.

How does one “get” a work recorded? Usually, as in this case, by learning about one of the various companies or entities who are recording contemporary music and then somehow finding the financing to accomplish it. Two of

...various companies are recording contemporary music and finding the financing...

those who do frequent recordings in Europe, sometimes in the U.S., are Master Musicians Collective (MMC Recordings, Ltd., 240 West Street, Reading, MA

01867-2847) and Vienna Modern Masters (VMM), the company founded by Nancy Van de Vate and Clyde Smith. (A number of American composers, myself included, have been fortunate to have works recorded by VMM).

William Thomas McKinley is President and Executive Director of MMC; the company issued its first CD in 1993. The goal of MMC is “to provide composers of diverse styles and nationalities an opportunity to record their orchestral and chamber music with some of the finest orchestras, conductors, and ensembles in the world.” Recordings during the last three years have been made with the Warsaw Philharmonic, the Slovak Radio and Television Orchestra of Bratislava, the St. Petersburg Philharmonic, the Krakow Philharmonic, the Silesian Philharmonic, the Prague (Czech) Radio Symphony Orchestra, and the Seattle Symphony.

Tom McKinley phones composers all over the U.S., and a year or so ago he phoned me about the opportunities for recording in Europe. I was particularly eager to have my piano concerto recorded, but the price was a bit high that first call. Several months later he phoned again, the cost per

minute was a little more reasonable, and I felt it was “now or never.” So the contracts were signed and an approximate date in July 1995 was set for the recording. I, of course, immediately told Betty Oberacker that the project was on. Betty is one of those professionals in whom one can have complete faith to learn or re-learn a new work quickly and play it memorized with all the dynamism and sensitivity a composer could ask.

All of us have certain works we have written that we believe need a chance to be “in the repertoire,” a grand statement that means a particular work should have a great deal more exposure than its premiere performance and perhaps one or two others before its disappearance into oblivion.

“In the repertoire” accords it more respect, in fact gives it a chance to be heard into the next generation or longer. (Of course we all expect to be discovered

someday, but what good does that do us now?) If many of the works written today were played as often as the works of the old masters they could truly be tested and judged as to their durability and value. Unfortunately, most new compositions do not get that chance. Some of them deserve it, some don't.

Another hard and cold fact is that unless we write pop music, we are in it (composing) for the quality of music that we wish to write. We don't cater to the masses most of the time, do not expect great financial return for our efforts, and even take some satisfaction in knowing that those who like our greater creations may be in a somewhat elite (and unusually discerning?) group.

My 25-minute piano concerto, however, is a work that I feel many kinds of music lovers would like to hear. It was written for our community orchestra, which is made up of an excellent group of musicians who live in the Santa Barbara area or come up from Los Angeles to play the season. The concert-goers here are rather conservative, as is the case in most communities. When one writes a work that is not academia in its loftiest, most untouchable, most uncompromised best, but rather a work that has an eclectic appeal and purpose, one would like to see that work find a home in the hearts of many listeners.

Back to Prague. We arrived late in the afternoon on Saturday, July 1, 1995 and proceeded to our hotel, the Meteor Plaza, not far from the Old Town Square. My instructions were to phone Tom McKinley upon arriving. Tom is an extremely affable and enthusiastic person on the phone and, I was soon to learn, also in person. He is a fine composer with many performances and recordings of his attractive and listenable music to his credit. He and his wife, Marlene, a

...a particular work should have a great deal more exposure than its premiere performance and perhaps one or two others...

Ph.D. in Medieval Literature, host the composers and performers who sign up with MMC, and they travel to the various cities where recordings are to be made. They had just returned from a busy schedule in Slovakia but were ready for more sessions.

Betty and I went to the recording studio on Monday afternoon (the recording sessions being scheduled for afternoons and evenings), and met the several composers and performers whose orchestral works were being recorded during the following days. These included the Spanish composer Salvador Brotons, who conducted his own work; Paula Diehl of Philadelphia; Tom McKinley, with his flute soloist Michael Finegold and tenor sax soloist Michael Rossi; and Peter Sacco, whose violin soloist was Lydia Forbes. A work by Robert Starer was also recorded.

The orchestra was in a large studio totally separate, except for a large window and microphone communication, from the room where Tom McKinley, the Czech producer Jan Vrana and his assistants, the composers waiting to be or being recorded, and an interpreter held forth. The recording of my concerto did not begin until late in the evening, by which time the performers and the conductor were showing signs of fatigue and were not really in the mood for jazzy American music that changed meter at almost every measure, and the session ended before 10 p.m. Tom McKinley assured me that Maestro Valek always ended a first session by saying that whatever the orchestra was beginning to learn was "impossible to play," somewhat reassuring me that my music was not singled out as the only piece that was beyond the realm of performability.

The next day one or two works that needed further takes or had not been completed were recorded. This was to be the pattern for the week; the recording of my concerto, for instance, not being completely finished until the following Sunday and coming after the Friday night concert, an advantage in many ways since the orchestra by that time was very much at home with all those tricky rhythms. The ending was recorded on Sunday, and after the orchestra departed, the cadenzas were re-recorded with only Betty in the studio, so that slight sounds from the orchestra players were not part of the recording.

Producer Vrana, a composer and teacher, assiduously followed the score, and was totally in command of takes and balances, relaying suggestions via microphone to the conductor and soloist. He knew no English, hence the interpreter. His notes on the takes and his instructions to his assistants manning the mixing console and the DAT machine were evidently clear and precise. I and the other composers were able to make numerous suggestions through the interpreter.

Also on hand was Peter Sefl, musicologist and harpsichordist, who handled many local arrangements, as did Vit Micka, a teacher at the Academy of Music where Betty and the other soloists practiced.

The Friday night concert was at Narodnidum Na Vinohradech, a concert house on Namesti Miru (Miru Square), whose auditorium was palace-like in its ornateness, and

extremely live. There were few at the concert—it's hard to compete with Mozart and the Rolling Stones—but the orchestra played very well. At a party afterward a young woman composer, Jindra Necasova, expressed great interest in learning more about American competitions, particularly for women composers, and the president of the Czech Music Alliance, Karel Pexidr, was interested in more exchanges of American and Czech music.

Betty Oberacker was, throughout the week, 100 percent the professional, always ready, always playing with her usual verve and sensitivity, never flinching from the occasional disagreements concerning tempos or balance. After it was all over, the conductor was very complimentary about her playing, and even told me in English that it was "a nice piece," which I was glad to hear after the less-than-enthusiastic beginning session. His conducting was excellent, his grasp of the score complete and thorough. I believe that European orchestras have something to learn from the variety and colorfulness of American music, just as we benefit from their resources of technique and growing insight.

I expect to receive a cassette of the recording within two months, but the compact disc will not be released for another year or so because of the backlog of works being recorded. What other works will be included on the CD I do not yet know.

While Betty was practicing, Marilyn and I toured the city on foot: the castle, reached by crossing the famous Charles Bridge over the Moldau River; the National Cemetery where Smetana and Dvorak are buried; the Dvorak Museum; Bertramka, the estate where Mozart spent some of his last years; the tower of the City Hall, where one can view the hundreds of towers and steeples of the city with everything from Romanesque to Cubistic architecture; and a morning's bus ride to one of the castles out in the Bohemian countryside. One thing among the many that we remember about the city was the occasional "street" musician playing Dvorak and Bach, sometimes folk music, while tourists passed, sometimes listening, sometimes dropping a coin in the violin case or hat.

An American composer traveling to Prague to have her music recorded did not make much of an impression on that world-class city, but Prague has made an indelible impression on her. Maybe I'll write a Prague Symphony!

Emma Lou Diemer is professor emeritus of the University of California, Santa Barbara; composer-in-residence with the Santa Barbara Symphony; resident organist at First Presbyterian Church in Santa Barbara. Her Concerto in One Movement for Piano was a finalist in the 1992 Kennedy Center Friedheim Awards in Orchestral Music.

... a young woman composer in Prague expressed great interest in learning more about American competitions, particularly for women

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Composers' Corner

In memoriam: Harriett Bolz (1909-1995)

Deborah Hayes

Harriett Bolz, composer, pianist, and lecturer of Columbus, Ohio, died on March 9, 1995, at age 85. We extend our sympathies to her loving and devoted husband, Dr. Harold Bolz and their three sons, and to all her family and friends.

Harriett Bolz composed music for piano, for chorus, for solo instruments, and for instrumental ensembles from duos to full orchestra. Her *Capitol Trilogy* for two pianos received its premiere performance in 1986 at the Corcoran Gallery in Washington, D.C., with the composer in attendance. Performers were Leanne Rees and Stephanie Stoyanoff, a duo-piano team with a large following in the D.C. area, who also recorded the work for the Bravura label of American Women Composers, Inc.

Many of Bolz's works, including *How Shall We Speak?* for SATB with piano or organ accompaniment, and the *Sonic Essay and Fugue for Organ*, are available from Arsis Press and Sisra Publications. Her *Festive Fantasia* for clarinet, bassoon and French horn is published by the Hildegard Publishing Company. Her professional correspondence is in the Library of Congress as part of the Arsis Press archives.

Harriett Bolz is included in many composer dictionaries and indexes, always without date of birth or dates of academic degrees. In honor of her memory, her husband would now like these dates to be known. She was born on November 24, 1909. In 1933 she was awarded the B.A. from Case Western Reserve University, and in 1958 the M.A. in composition from The Ohio State University. She also studied composition privately with Leo Sowerby and Paul Creston.

In 1962 Harriett Bolz was chosen Outstanding Artist of the Year in Columbus by the *Citizen-Journal* newspaper, and in 1965 she won first prize from the National Federation of Music Clubs for *Floret—A Mood Caprice* for piano. Other awards, including several from the National League of American Pen Women followed; the most recent of these in 1987 for *The Kaleidoscope* for piano.

Her music was often programmed at AWC concerts. In 1986, three of her works were heard at three separate concerts in honor of the AWC Tenth Anniversary Celebration in Washington, D.C.: *Polychrome Patterns* for clarinet and piano, *Episode for Organ*, and *Narrative Impromptu* for harp. In 1984 *Polychrome Patterns* was performed at the Wolf Trap Farm for the Performing Arts, and two works, *Capitol Pageant* for piano four hands, and *Such Be the Thought* for soprano and piano, were performed at the Piccolo-Spoleto Festival in Charleston, SC.

At the suggestion of a publisher friend, Bolz offered some of her works to the educational music publisher The Boston Music Company. Much to her delight, *The Kaleidoscope* quickly sold 400 copies. In 1994 she knew of 38 performances of her music.

Harriett Bolz was an important regional composer. Clara Lyle Boone of Arsis Press describes Bolz's music as "gentle, delicate and highly accessible," and "thoroughly contemporary." She composed music for particular musicians and musical organizations, she attended the performances, and she addressed the audience in informative pre-concert lectures. Her work as composer and lecturer added immeasurably to audiences' enthusiasm for new music and their appreciation of art and artists. Performers and listeners came to know that a work by Bolz would be well crafted, strong, and expressive, but would not require them to embark on a long, difficult struggle in getting to know it.

Friends remember Harriett Bolz as someone with a beautiful sense of style—in her music and in all things. She was meticulous about her manuscripts, her letters, her lectures, her personal appearance and conduct, and, indeed, every aspect of her life. In all, says Clara Boone, "Harriett was a very special person."

BMI Announces Student Composer Awards

Ten young composers, ranging in age from 17 to 26, have been named winners in the 43rd Annual BMI Student Composer Awards. BMI's President and CEO, Frances W. Preston, presented the awards at a reception at the Plaza Hotel in New York in June. The 1995 winners are Alexander Bogdanowitsch, Robert Gates, Jeremy Gill, Peter Knell, Laura C. A. Kolker, Kevin Putz, Heather Anne Schmidt, David Smooke (also winner of the 1995 William Schumann Prize for the score judged "most outstanding" in the competition), Donald J. Sparr, Jr., and Michael Sidney Timpson. The BMI Student Composer Awards recognize superior creative talent; winners receive scholarship grants to be applied toward their musical education. Cash awards totaled \$15,000.

The distinguished jury members for the 1995 competition were John Harbison, Stephen Hartke, Karel Husa, and Joan Tower. The preliminary judging committee included Margaret Brouwer, Ronald Caltabiano, and Randall Woolf.

IUP Festival of Women Composers

Indiana University of Pennsylvania's Fourth Festival of Women Composers (see page 37 this issue) will include a concert devoted to works by IAWM composers on Saturday, March 23, 1996. The works will be performed by a professional ensemble yet to be determined. Compositions will be selected from those submitted by IAWM members in response to the July 15 Call for Scores.

Performers' Place

Leipzig Diary

Suzanne Summerville

From upstairs the fax machine sounded. It was the middle of a late September night in 1994. "Must be something from Europe," I thought. (All faxes from Europe arrive in the middle of the night when you live in Alaska.) Next morning I climbed the stairs and pulled off the paper protruding from the machine. The heading was *Thomanerchor Leipzig* in a font that was unmistakably "old Germany."

The letter was a recommendation to me for two singers (who often perform as soloists with the St. Thomas Boy Choir) who wished to take part in a recital and a CD recording project of the "new" vocal music by Fanny Hensel then being planned with Radio

Leipzig, the Musikhochschule and Amerika Haus. The singers needed no introduction. They were Martin Petzold, a leading tenor of the Leipzig Opera, a St. Thomas regular and former Boy Choir member, and soprano Adelheid Vogel. She is one of the busiest oratorio singers on the Continent and a voice instructor at the Felix Mendelssohn Bartholdy Hochschule für Musik und Theater in Leipzig. Wow! I felt just a bit silly getting recommendations for such *profilierte* singers for a project that seemed still a distant dream.

Just how did all of this start? I suppose there were several beginnings. My singing "Felix" Lieder in Berlin in the 1970s? Or getting a University of Alaska Fairbanks Chancellor's grant in 1988 to develop a course on *Women in Music History*, and more help from UAF to do research at the Mendelssohn-Archiv at the Staatsbibliothek in Berlin for *A Festival for Fanny*? Or meeting Frau Dr. Lowenthal-Hensel, Fanny's great-granddaughter and being taken into her special graces by a fluke in our conversation that introduced us to one another on a more personal basis? (Special thanks for that must go to the industrial giant IBM as Frau Dr. Lowenthal-Hensel said, "Ich hab' ein IBM.," only to be answered by S. Summerville, "Ich habe zwei IBMs...."). Or meeting Ulrich Urban, Professor of Piano at the Felix Mendelssohn Hochschule für Musik und Theater in Leipzig when we were both members of the jury of the International Hans Pfitzner Song Competition in Munich May a year ago? (I later discovered that it was Urban's wife Elke who instigated his special interest in Fanny that led to his playing her *Das Jahr* on a recent CD and hence also to our project.)

Faxes went back and forth across the thousands of miles and ten time zones. Radio Leipzig was interested in producing (and paying for!) the CD, and a pre-recording concert was arranged in the *Kammersaal* of the *Hochschule*. It was to be a benefit for the fund to rebuild the breathtakingly beautiful *Konzertsaal* destroyed by allied bombs on the 20th of February

1944. Amerika Haus Leipzig wanted to be a sponsor as well. The most wonderful news came when we learned that . . . the Children's Choir . . . would participate as the little elf spirits in Fanny's *Faust* . . . Runkfuns (*mdr* – Radio Leipzig) would participate as the little elf spirits in Fanny's *Faust* together with Adelheid (as Ariel) and Ulrich.

When Fanny's settings of three songs by the French poet *Jean Pierre Claris de Florian* (who? Voltaire's cousin, of course!) proved too low for Martin Petzold, Ulrich asked his daughter Friederike (a soprano who studies with Adelheid) whom we should have as a baritone. Friederike recommended the newest young star in German baritone heaven, Jochen Kupfer. Jochen, who has won almost every singing competition in Europe in the last couple of years, is tall, nice, and smart enough to be engaged to a pianist.

The weather in late May and early June, 1995 in Leipzig was rainy and not very inspiring. That was OK, for there were several things I needed to do—like rest and practice, and practice and rest. Singing with people (some *years* younger) whose main job is to sing beautifully all the time was a sobering (literally) experience. I had forgotten what it was like to have *just* to sing WELL. The standard of singing and playing, and the commitment to the task of bringing Fanny's compositions to life again by my new colleagues was inspiring.

Ulrich and his family welcomed me as their guest. Elke, a former music teacher, now works as an originator of special schools. Her current projects include the newly opened Leipzig International School, and the beginnings of a foundation to support a separate academic school for the St. Thomas Boy Choir. Elke and Ulrich live with three of their five children (ages 11 to 24) in a huge flat with sky high ceilings in a late 19th century building in the Waldstrasse. It is a two *Blütner Flügel* household. Only four blocks away is the *Fussball* stadium where an enormous Saturday market is held. There I found a T-shirt for all of us blondes who do not always understand blonde jokes: *Ich bin blond. Bitte sprechen Sie langsam.*

Areas of virgin forests circle through Leipzig; the trees in late May were covered with their spring candle-shaped flowers. Walking through the inner city to and from the Hochschule or the Gewandhaus the street names gave a feeling of the cultural history of the city and of the country—Beethoven, Mendelssohn, Marschner, Mozart, Haydn, Heine, Lessing, Goethe and Shakespeare (yes!) as well as Frege (one Frau Frege sang Mendelssohn songs and was an early sponsor of Ethel Smyth during her apprentice years in Leipzig). After the Second World War the destruction wrought upon the beautiful city by allied bombers was compounded by forty years of

neglect by the Communist German Democratic Republic government. "Die Wende" (the fall of the Wall five years ago) marked a new beginning for the city, its citizens, and its culture.

Leipzig has been an intellectual, scientific and cultural center since the Middle Ages. Margrave Otto the Rich of Meissen granted a charter to the community that grew up around the castle of Libzi in 1160 and thus the history of Leipzig had its beginning. Towards the end of the 15th century silver was discovered in the *Erzgebirge*, a range of hills south of the city, and great wealth was accrued by Leipzig and its institutions. The university is the second oldest seat of higher education (after Prague) on the Continent. Leipzig stands at the intersection of former trade routes and was known for many years for its Russian immigrant fur traders and its industrious publishing houses. Breitkopf & Härtel and C.F. Peters are but two of the many firms in the city that brought out a torrent of 18th, 19th and early 20th century compositions. Besides the choral musical traditions of the great St. Thomas, St. Nicholas, and the University churches, Johann Adam Hiller founded a private choral society in 1771. Its concerts were transferred to the "Gewandhaus" (cloth makers' house) in 1781. Felix Mendelssohn Bartholdy (in Leipzig "Bartholdy" is included in Felix's name, while in Berlin it is most often omitted) became the Gewandhaus orchestra's music director in 1835. In 1843, with the support of the violinist Ferdinand David, St. Thomas cantor Moritz Hauptmann and Robert Schumann, Mendelssohn became the founding director of the "Conservatorium der Musik." The conservatory began with six faculty (the soprano Henriette Büнау-Grabau became the first professor of voice) and twenty-two students and was the first institution of its kind in Germany. Clara Schumann soon joined the faculty for a short period. Edward Grieg studied at the conservatory from 1858 to 1862. Fifty years later, it celebrated its anniversary in the Grassi Strasse premises that still houses it today. At that time the "Royal Academy" had given instruction to 6,000 students, with more than half of them being from countries other than Germany.

The heavy wrought iron portals that open on to the vaulted foyer and staircase, dating from the time of the building's dedication in 1887, are still magnificent. At the top of the first landing is a cut glass portrait of J.S. Bach; strategically placed in the adjoining hallways are bronze busts of Mendelssohn, Liszt, and other famous composers and teachers connected with the institution over its 152 year history. In 1993 the Hochschule joined in celebrating its 150th anniversary together with the tricentenary celebrations of the Leipzig Opera and the 250 year celebrations of the Gewandhaus Orchestra. The beautiful concert hall with its 780 seats is gone and the smaller recitals and concerts today take place in the Kammermusiksaal. For our concert of vocal music by Fanny, the small hall was completely sold out. Ulrich could choose between Blütner grands (we moved them ourselves, just the way we do here in Alaska). The hall has an organ and a choice of cembali. The prevalence of wood make the acoustics very flattering for the performers.

For our concert of vocal music by Fanny, the small hall was completely sold out.

Leipzig Opera and the 250 year celebrations of the Gewandhaus Orchestra. The beautiful concert hall with its 780 seats is gone and the smaller recitals and concerts

The concert took place on the 8th of June and was almost stolen from the rest of us by the talent and humor of Martin Petzold, our tenor. For the first time since the 1820s Fanny's settings of Wilhelm Müller's *Die schöne Müllerin* texts were performed. When Martin began *Die liebe Farbe* (*The Beloved Color* - "I will dress myself in green," and repeated again and again "My love is so fond of green") and the audience was treated to his bright green jacket, howls went up from the crowd.

Fanny's composition of Goethe's *Faust*, Part II, First Act closed the concert. As the ethereal sound of the *mdr* children's *Säume nicht, alles kann der Erde leisten, der versteht und rasch ergreift* ("Don't delay, everything in the world is affordable for those who are quick to understand and act") floated into upper reaches of the room, I wondered if Fanny had enjoyed such exquisiteness in her single October 1843 performance.

The hushed moment ended and was replaced by applause and armfuls of brilliant flowers wrapped in clear cellophane tied with colorful ribbons and champagne.

Reality arrived several nights later when we recorded my part of the CD at Radio Leipzig's studio. The room is the oldest radio recording facility in Germany. The 1920s decor and the size of the room left me staring. Imagine a complete set up for Haydn's *Seasons*—the orchestra music still on all the large wooden stands and each choral member and the soloists represented by an empty chair, add a couple of grand pianos, a harpsichord or two, and then think of a football field. That was the place where the finest recording engineer I can think of and her staff of four put us through our paces from 9 PM until 1 AM on two successive nights. Frau Kretchmann had the uncanny ability to hear everything, to correct everything, and we didn't even complain when she said we were singing flat.

The personal recommendation of Ulrich, a member of the St. Thomas parish, led to an invitation for me to sing during the Sunday morning service of the *Thomas-Matthäi-Gemeinde Leipzig* on June 18. All I could think about was that this was a long, long way from First Methodist Church, Beaumont, Texas!

Once before, in 1991, I had stood in that historic place and had the luck to hear the "Thomaner" under their longtime director Hans-Joachim Rotzsch perform Mendelssohn and Bach—and the tenor had been Martin Petzold. I had been in Leipzig with friends for an antique auction, but luck

... led to an invitation for me to sing during the Sunday morning service ...

steered me to the music store opposite the church and a poster that announced the impending 3 PM "Mottete." When the last cadence of the Bach cantata faded, the minister rose from his seat above the wooden pews filled with parishioners and tourists and announced, with joy written all over his face, that renovations on the outside of the historic building would begin

almost immediately. For those who have witnessed what the destruction of the 20th century wrought, one can imagine what such an announcement could mean to a person who was part of the tradition of one of the music world's greatest monuments.

The building and its choral tradition had their beginnings in 1212 when the "Augustinian Chorherrenstift" was founded by Margrave Dietrich. By 1355 the Romanesque choir had already been converted to Gothic style, leaving only remnants of the earlier architecture. At the end of the 15th century St. Thomas' Romanesque nave was replaced by the late-Gothic "Hallenkirche" that worshippers see today. With the exception of the tower, completed in 1702, the church is almost as it was at the end of the 15th century. There is one major, if tragic, addition. The *Paulusaltar* (St. Paul's altar), removed during the last few minutes before the great *Universitätskirche* was blown up at 10 o'clock in the morning of May 30, 1968 on the order of the GDR president Walter Ulbricht, is now housed at St. Thomas. The 15th century altar has been restored and was re-consecrated on May 30, 1993.

Several months before my trip to Leipzig in late May I had sent copies of the Beethoven *Gellert Lieder* (paraphrases of Psalms composed in 1803) to Ulrich to give to the organist Almuth Reuther. There would be little rehearsal time and the Gellert songs were easy as well as appropriate. Christian Fürchtegott Gellert was one of the most important academics in Leipzig at the time he wrote his once "hochberümtem Gellertheft" in 1758.

I decided to attend the Whitsunday Eve "Motette" service on Saturday, May 10th, to refresh my memory about the size and the space of the interior. The church was packed for the 3 PM concert that included two Bach cantatas as well as selections from the Middle Ages and the Renaissance, sung by the choir. Martin Petzold was again the tenor. The minister mentioned during the service that Felix Mendelssohn was responsible for the inclusion of complete Bach cantatas in the services at St. Thomas. In 1841 Felix had conducted a performance of the *St. Matthew Passion* there.

After the "Mottete" I met Martin and his son, now a second generation member of the choir, and was offered a seat (front row center—*selbsverständlich!*) for the Leipzig Opera's new production of Haydn's *Creation* in which he was singing for the next evening. It turned out to be a fascinating, very contemporary, version of Haydn's masterpiece with the orchestra, chorus, and soloists in the orchestra pit and the sixty members of the Opera's ballet dancing in front of projections of CVIII Watercolors Adayer by Francesco Clemente.

The Saturday of our rehearsal was sunny, following days of rain. Frau Reuther, a small energetic brunette somewhere in her late 30s or early 40s, was practicing when I arrived and I was shown the way up the winding stairs by the church warden. The choir loft is made of wood and worn with the age by the feet and seats of many singers and the scrapes and shuffles of innumerable instrumentalists, the majority being members of the great Leipzig Gewandhaus Orchestra. Wooden music stands were heaped around the steps and the chairs for the boys and the soloists were stacked every which way. There were three organs on the *Empore* (choir loft) and another off to the side. Two of the three were small portatives. There were other instruments too—a harmonium, and a piano buried

under so many things that it was unusable for all practical purposes.

The large organ in the choir gallery at the west end of the church was built by Wilhelm Sauer in 1889 and is used for performances of Romantic organ music. Originally it had 63 stops, but since it was built that number has been increased to 88. The second organ was built by Alexander Schuke of Potsdam in 1966-1967. It stands in the north gallery and is used for performances of Bach and other Baroque composers. It has a mechanical action and 47 registers. Frau Reuther and I practiced using the Sauer organ and then we went our separate ways, planning to meet again the next morning at 8:30 to go over the songs again before the 9:30 service.

Sunday morning I just made it on time (changing bio-rhythms to be able to record Fanny repertoire from 9 PM to 1 AM the few days before made getting up a problem!). Frau Reuther was a bit flustered when we met. Something had happened to the electric current and the Sauer Organ wouldn't play. No matter, we moved to the north gallery and she played the Schuke.

So what is it like to sing at the great St. Thomas Church? Not much different from First Methodist, Beaumont, Texas—really! The language was different, of course, and I had to watch to see just when the congregation was going to stand. Hymns are sung sitting down. Friends from Halle were there; Ulrich with his wife Elke, the young director of the Middle German Radio Children's Choir, Gunter Berger, and his fascinating mother Hedi Berger. While being greeted in the downstairs foyer after the service, an American soprano introduced herself and wanted to know how one got an invitation to sing there. I think I mumbled something like—"It's who you know."

The Urbans and Gunter and Frau Berger and I went across the church square and had fruit tarts and steaming coffee in the shop directly opposite the famous statue of J.S. Bach. The auspicious (for me) occasion was over. The conversation led by Frau Berger, however, continued in a Baroque vein. Does anyone know, she asked, what happened to Bach's wife? When did Anna Magdalena die? Where is she buried?

These questions are not mentioned anywhere she could think of. Nor could we.

NOTES:

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Performers' Place

The Pennsylvania Opera Theater and the Birth of an Opera

Margaret Garwood's *Rappaccini's Daughter*
Barbara Silverstein

The Pennsylvania Opera Theater was founded in 1975 to present operas from all eras in productions which stressed the totality of opera - giving equal emphasis and creative energy to the musical and theatrical elements of each work. Rarely performed works were offered, as well as a healthy number (for a smaller company) of operas by living composers. The company, based in Philadelphia throughout its performing history (1976-1993), was constantly searching the area for the ideal space. It started performing in a theater which seated about 300 (now the Episcopal Academy, then LaSalle College's Auditorium), then moved to Center City Philadelphia (the Trocadero, with just under 400 seats, where *Rappaccini's Daughter* was premiered in 1983). After the Trocadero, the company moved to the thousand-plus Walnut Street theatre, and finally to the Shubert Theater, with 1700+ seats. While at the Shubert, the company also offered one "chamber" opera each season, first at the smaller Port of History Museum Theater, and then in Haverford (in suburban Philadelphia) at the Haverford Boys' School.

The company usually sold out its performances at the Troc and often sold out or came close to selling out at the Walnut. At the Shubert, shows were usually 80 to 90% sold, with some evenings totally sold out. Audiences were primarily local, which means from the Delaware Valley (Greater Philadelphia, southern New Jersey and upper Delaware). It was a thoroughly professional company, paying all performers and staff. Singers, from all over the country, had anywhere from five to twenty-five years of experience. Chorus and orchestra were made up of local outstanding professionals; and were a fairly constant group.

The Troc's lack of an orchestra pit, in addition to its tiny size, persuaded us to move to the Walnut, which did have an orchestra pit (as did the Shubert). With fewer than 400 seats to sell, even when we sold out we lost money. Adding performances, which disappointed potential patrons were clamoring for us to do, meant the loss of even more money. Also the small stage, the limited dressing room area, and the lack of a pit meant that we were severely limited in the repertoire we could choose. We clearly could not do operas which required a medium to large orchestra and/or chorus. However, the theater was a lovely jewel-box, a miniature horse-shoe theater with two balconies, neither of which had been restored. Had the balconies been restored when the ground floor was (adding seating capacity to ca. 750), or had we been in able to raise the capital funds to restore them ourselves, the company would probably have remained there and continued to this day. It is a pity, because the acoustics were really quite fine despite the fact that the orchestra sat on the same level with the audience. Furthermore, the audience's

relation to the players was intensely intimate, making for a truly exciting and totally engaging performance.

The Opera Theater's commitment to the presentation of new works was important throughout its existence. In 1977 (only its second season) it presented the East Coast premiere of Argento's *Postcard from Morocco*. Along the way it produced Amram's *Twelfth Night*, Ward's *The Crucible*, and Britten's *The Turn of the Screw*, as well as his realization of *The Beggar's Opera*.

When we finally summoned up the nerve to produce our first world premiere, it seemed natural to me to turn to Margaret (Peg) Garwood, a local composer whose first two operas had been premiered in the area. As assistant conductor for those two operas, I knew enough about her music to ascertain that audiences would respond favorably to it. Peg's music is passionately lyrical, melodic and accessible. Most important, I liked her music a lot.

Rappaccini's Daughter is based on the Nathaniel Hawthorne story of the same name. Rappaccini is a scientist, a botanist, really, who specializes in plants with extraordinary properties. He has kept his daughter, Beatrice (called Beata by Garwood because she felt this was far more singable and set-able than Beatrice), isolated, but one day Giovanni, a young student, moves in next door to the garden and gradually he and Beata meet and fall in love. Rappaccini is most disturbed by this, and creates or prepares a plant for Giovanni which will poison him. Beata, when she learns this, inhales the plant's perfume herself, dying in order to save Giovanni and because she sees that her father will never allow her a normal life.

As for the style of the opera, Romantic or neo-Romantic would be the right adjective for this work. It is through-composed with arias, duets, and a trio. There is no chorus, and the orchestration is strings, pairs of winds (including some interesting color instruments such as a contrabassoon and bass clarinet), percussion, and harp. The 1980 workshop production was performed with piano; Peg did not orchestrate it until the Opera Theater was able to secure enough funds to commit firmly to the full production's world premiere. Peg had written most of the piano-vocal score before the workshop was ever planned, so it was a pre-existing work. It has five principals (Beata, Rappaccini, Giovanni, Giovanni's landlady, and Giovanni's professor, a character Peg created to provide a highly effective comic-relief scene between the eccentric professor and Giovanni, part way through Act I.) She wrote some wonderful interludes between scenes which were intended to convey the sense of Rappaccini's strange and exotic garden coming alive. The music was very evocative, and for our production I came up with the idea of providing

dancers to make the garden come alive, since we couldn't do it convincingly with artificial or real plants within the Opera Theater's limited budget. It turned out to be a terrific solution. The stylized plants that filled the garden seemed to come alive when dancers in body stockings magically peeled themselves from them. The work lasted just under 2 hours. Although Debussy, Puccini, and Britten were important influences on her music, I can't think of any living composers who remind me of Garwood's work.

Peg has, except for her first opera, always been her own librettist. The piano vocal score of *Rappaccini's Daughter* was almost complete before we produced it as a work-in-progress in 1980. She made some revisions based on suggestions out of the workshop performances, but the music was fundamentally the same from the time she finished her piano score until the day we finished the last full performance of the official world premiere.

Peg was confident about her music, but acknowledged necessary revisions. As Music Director for *Rappaccini* (as well as for other, subsequent world premieres) I could have been more insistent about suggested changes that were rejected, but that is not my method. If I thought a section had serious problems, I would argue fairly strongly, but if a composer or librettist were fiercely committed to something, I would yield.

As to observations from the stage director and conductor, I remember talking to Peg about certain textual problems - where words might be hard to get across given the high setting, or about the tempo of a passage. I remember questioning the scene with the comical professor, which sometimes verged on the corny. Peg didn't eliminate this aspect of him, but she altered it, and it worked better dramatically.

It was interesting to realize, even though this was Peg's third opera (both of her previous ones had also been produced), that her background as a very fine pianist and recitalist sometimes unduly influenced her orchestrational choices. A simple example is the fact that a piano can sustain a note only so long, and if a chord or note is meant to be heard for several bars, it must somehow be repeated (or played as a tremolo). Peg had put tremolos in places in the orchestra which were not necessary; we weeded them out before and during the orchestra rehearsals (some of them she later excised after the performances were over).

My approach was no doubt less authoritarian than some, but it seemed to me that by selecting a composer to work with The Opera Theater, I had expressed great faith in that creative artist. I had no choice but to keep that faith as the creator developed her work.¹

The workshop performances were a great success for all of us, and it was obvious that the opera worked. There were many really lovely moments, including a dynamite trio, and the piece was dramatically sound. Subscribers' invitations to the workshop performances were offered as an opportunity to participate in the birth of an opera. The approach worked, they came, and they loved *Rappaccini*. When we premiered the official, fully staged and orchestrated version, we found

ourselves with a few hundred proselytizers who were primed to reassure subscribers that it was well worth seeing. In an era when audiences were staying away from new operas in droves, the world premiere run of *Rappaccini* sold out.

Although Peg was often adamant about not changing her musical ideas, she was wide open to suggestions and advice regarding her orchestration. She is an innovative orchestrator, and the opera, which had several instrumental interludes, provided a number of opportunities for her wonderful sense of color to flourish. But she, like many composers, sometimes over-orchestrated when accompanying singers. There were sections of her music, particularly in climaxes, where what would have been lovely in a purely orchestral work, had to be thinned out in order for the singers to be heard. Unfortunately, she was sometimes forced to make even more radical adjustments because the theater had no orchestra pit. Places that would probably have worked beautifully in a traditional opera house had to be adjusted for our performances.

We were on the phone almost daily during the last weeks before the opening, discussing orchestration changes, correcting errors in the parts, and generally providing each other with moral and emotional support.

As a conductor, I found working on *Rappaccini* with Peg Garwood immensely rewarding. This continued to be true in later collaborations with other composers. As a musician and an interpreter, working with a living composer challenges me to understand every single note to an even greater degree than I normally would. And what a resource the composer is! To have the official, "ur" word immediately available is a terrific advantage. I also find that a strong working relationship, and the trust that goes along with it, enables me to ask the kinds of questions that may prompt a composer to rethink something - or to realize that she/he has, because of deadlines or fatigue, simply goofed.

Most of all, I was delighted that every single composer I have ever collaborated with has been very much concerned with the needs of the performers, I know of no creative artist who has ever resented the concerned response of a singer or instrumentalist to a difficult passage. Whether the creative artist decides to change it, or is able to clarify for the performer the necessity for it, everyone benefits. This is the strongest argument I can make for keeping composers, and librettists, involved with the rehearsal process as much as possible.

Funding for *Rappaccini's Daughter* came partially from the National Opera Institute (later the National Institute for Music Theater before it subsequently folded), which helped to underwrite the workshop performances, and from standard operating income, including private donations and ticket sales. The largest, single grant was from the National Endowment for the Arts, towards Peg's commission. I think it is accurate to say that without these two grants, the project would probably not have happened. Though there is no question (at least in my mind) that the NEA is flawed, I do believe it gives important artistic activities a chance to happen. May Congress find the wisdom to avoid eliminating or otherwise gutting it.

After *Rappaccini*, The Opera Theater premiered two other works: in 1985, Vincent Persichetti's *The Sibyl*, and in 1991, *The Secret Garden*, a work by composer Greg Pliska and librettist David Ives. *The Secret Garden* was developed collaboratively in a series of workshops which occurred about twice a year from 1988 to 1990. Major funding came from OPERA America's new works development fund and the Pennsylvania Council on the Arts. We have also worked more than half-way through a second collaboratively developed work, *The Wild Goose Circus*, by Melissa Shiflett and librettist Russell Dais. OPERA America played a large part in the funding of this work as well. Unfortunately the company's demise has left it incomplete. *The Wild Goose Circus* is a highly original and effective work and deserves to be fully realized. Melissa, Russell, and I, as well as the stage director, Gordon Edelstein, continue to try to find a venue in which to complete the work. So far, however, there has been much interest but no commitment.

I miss working on new pieces, and I hope that as my career in music continues to redefine itself, I will always have the opportunity to perform new works. I love the stimulation of delving into a new work, with no possibility of preconceptions, conscious or unconscious. Most of all, I love the chance to explore the piece with the individual who created it and to participate in its discovery and realization. I firmly believe that every singer and instrumentalist should be required to learn and perform new works throughout their years of training. Such experiences are an invaluable part of becoming a complete musician.

As Artistic Director and Conductor of The Pennsylvania Opera Theater for its entire 17-year history, Ms. Silverstein, and her company, were known for innovative productions and adventurous repertoire. Her conducting career has included over forty operas in productions with opera companies across the country. Ms. Silverstein has also written more than a dozen performing translations of operas, which have been performed throughout North America.

NOTES:

1. Later, as our collaborative methods evolved, The Opera Theater put provisions in our contracts advising creative artists that although we did not demand final authority over their work, The Opera Theater did reserve the right to withdraw from a project if the creative artists chose to move in directions that were not compatible with the company's interests. It was an escape hatch that we never had to exercise, since the flexible approach we employed to collaboration seemed to work well all around.
2. OPERA America is the professional opera companies' national service organization.

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Report from Boston

Virginia Eskin

In September, 1994 a bronze plaque of Amy Beach was dedicated at her Boston address, 28 Commonwealth Avenue. The Women's Heritage Trail brought this project to fruition. Beach's gravesite, along with those of four other prominent Boston women, was dedicated on September 10 this year in Forest Hills Cemetery, where Rangers with the Parks and Recreation Department will lead informative tours.

A splendid biography of Beach by Walter Jenkins is now available from Harmonie Park Press.

I performed on a concert of her music at M.I.T.'s Killian Hall in July. Included on the program was also the cantata *The Chambered Nautilus*, for women's voices. Koch is releasing a Beach CD this fall containing the solo piano works recorded on Genesis—a recording that I made years ago.

A final note—I performed a commissioned set of *Preludes* by Dianne G. Rahbee in April; a second performance took place in Boulder, Colorado, in August.

Researchers' Room

Currently Available Women's Classical/Experimental Music on Compact Disc

a compilation: Elizabeth Hinkle-Turner

The following list of women's classical and experimental music on compact disc was compiled using the Schwann *Opus* catalog, *Fanfare*, *Women in Music Quarterly*, and *Gramophone* magazines, catalogs from various independent recording labels, my personal recording collection, and "tips" from many colleagues. Unfortunately even with such thorough research, it is likely that omissions and mistakes have been made. Please continue to send me suggestions and errata for quarterly updates to both the *Journal* and the IAWM Web home page! As far as I can verify, this is a complete listing of available recordings, which is intended to replace my earlier catalog of A through D composers.

Occasionally, I have listed cassette and LP recordings that I have been able to verify as still available. Composer, piece title, record label and catalog number are given. I have not provided performer indications as the purpose of this list is only to supply the necessary information for the ordering of recordings through your local music store. A few of the labels indicated are independently distributed and interested people should contact them directly for a catalog. The addresses of these independent companies are provided at the end of this compilation. Questions regarding specific recordings on this list can be sent to me via the Internet at hinkletu@ux1.cs.uiuc.edu or post at 603 W. Barbara Drive, Tolono IL 61880. Fanatic collectors such as myself may already actually own most or all of these recordings! Regardless, it is my hope that my work provides a valuable resource for educators and music lovers. On a more personal level, this list is also my answer to the commonly-heard comment, "Well, I would love to feature more women's pieces in my classes, but it is impossible to find any recordings!"

- Abe, Keiko. *Dream of the Cherry Blossoms* [percussion, 20th c.]. BMG 60557.
- Aderholt, Sarah. *String Quartet* [20th c.]. Leonarda LE 336.
- Ali-Zade, Franguiz. *Habil-Sajahy for cello and prepared piano* [20th c.]. CDM LDC 2781059.
- Amacher, Maryanne. *Stain - The Music Rooms* [electronics]. Elektra/Nonesuch 79235.
- Anderson, Laurie. *Big Science* [voice, various instruments and electronics]. Warner Bros. 3674.
- _____. *Bright Red* [voice, various instruments and electronics]. Warner Bros. 45534.
- _____. *Home of the Brave* [concert video of multimedia works]. Warner Bros. VHS 38157.
- _____. *Mister Heartbreak* [voice, various instruments and electronics]. Warner Bros. CD 25077.
- _____. *Puppet Motel* [CD-ROM]. Voyager CPUPPM.
- _____. *Strange Angels* [voice, various instruments, and electronics]. Warner Bros. CD 25900.
- _____. *United States Live* [voice, various instruments and electronics]. Warner Bros. CD 25192.
- Andree, Elfrida. *Organ Symphony in b minor*. GAM 539.
- Ansink, Caroline. *Waves for saxophone quartet* [1991]. Erasmus WVH 164.
- Archer, Violet. *Moods for clarinet and alto saxophone; Theme and Variations on La' Haut for piano*. Centrediscs CMC - CD 1684.
- _____. *If the Stars are Burning for soprano, clarinet and piano*. Arts Ventrué CD 1001.
- _____. *Sonatine for organ*. Gasparo 294.
- Aufderheide, May. *Totally Different Rag; The Thriller*. AMP 2001.
- _____. *Novelty Rag, Totally Different Rag; The Richmond Rag; The Thriller; Dusty Rag; Buzzer Rag*. Northeastern 9003.
- Bacewicz, Grazyna. *Concerto for Orchestra* [1962]; *Pensieri Notturni* [1961]; *Concerto for 2 pianos and orchestra* [1968]; *Divertemento for strings* [1965]. Olympia OCD 311.
- _____. *Concerto No. 7 for violin and orchestra* [1966]. Olympia OCD 323.
- _____. *Obereck No. 2 for violin*. Sony SK 52568.
- _____. *Quartet for 4 Cellos* [1964]. Opus One 148.
- _____. *Quartet No. 4 for strings* [1950]. ASV 908.
- _____. *Quartets for Strings Nos. 4 and 7* [1951/1965]; *Quintet No. 1 for piano and strings* [1952]. Olympia OCD 310.
- _____. *String Quartets No. 4, 6, 7*. Troubadisc TRO-CD 04.
- _____. *Sonata No. 2 for solo violin* [1958]. Pavane ADW 7266.
- _____. *Sonata No. 4 for violin and piano* [1949]. Centaur CRC 2119 and Ambitus AMB 97830.
- Baczewska, Christine. *I AM I* [multitracked vocals]. Pauline Oliveros Foundation Cassette CB-C-1.
- _____. *The Brain Itself Feels No Pain* [multitracked vocals]. Pauline Oliveros Foundation Cassette CB-C-2.
- _____. *Tribe of One* [multitracked vocals and electronics]. Pariah Record Project CD (TELLUS) no number.
- Bakke, Ruth. *Mysterious Mountains for piano* [1986]. Norway Music NCD 4923.
- Ballou, Esther Williamson. *Sonata for 2 pianos*. CRI 606.
- Baptista, Gracia. *Conditor Alme for organ* [16th c.]. Gasparo 294.
- Barkin, Elaine. *Anonymous was a Woman; On the Way to Becoming; Past is Part of; Out Back; To Whom It May Concern* [tape collage works]. Open Space CD 3.
- Barney, Nancy. *Strings of Light for Guitar and Harpsichord*. Neuma 450-72.
- Barthelemon, Cecilia Maria. *Sonatas in E and G for Harpsichord* [18th c.]. Gasparo GSCD 281.
- Bauer, Marion. *Sonata for viola and piano, Op. 22* [1935]. Northeastern NR-222-C.
- Beach, Amy. *Concerto for piano and orchestra in c#, Op. 45* [1899]. Vox Box CDX 5069.
- _____. *Five Improvisations for piano, Op. 148* [1938]. PremierPRCD 1019.
- _____. *Invocation for violin and piano, Op. 55* [1904]. Northeastern NR 222.
- _____. *Mass in Eb, Op. 5 "Grand Mass"* [1891]. Newport Classic NCD 60008.
- _____. *Oh Mistress Mine; Romance; Three Pieces; Lento espressivo for violin and piano; By the Still Waters; A Hummingbird; From Grandmother's Garden for violin and piano; Songs - various*. Northeastern NR 9004.
- _____. *Piano music - Les rêves de Colombine; Variations on Balkan Themes*. Northeastern NR 223.
- _____. *Piano music - Dreaming; Ballade*. Argo 430330.
- _____. *Quartet for Strings, Op. 89*. Leonarda LE 336.

- _____. *Quintet for piano and string quartet in f#, Op. 67* [1907]. EDA 003.
- _____. *Sonata in a for violin and piano, Op. 34* [1898]. Centaur CRC 2119.
- _____. *Songs - Nachts; Fairy Lullaby; Extase; Take, O Take Those Lips Away; The Western Wind; Forgotten; Wir Drei*. Albany TROY 109.
- _____. *Symphony in e, "Gaelic Symphony", Op. 32* [1896]. Chandos 8958.
- _____. *Symphony in e, "Gaelic Symphony"*. Library of Congress OMP 105.
- _____. *Theme and Variations for flute and string quartet, Op. 80* [1920]. Koch International Classics 3-7001-2.
- _____. *Trio in a for piano, violin, and cello, Op. 150* [1939]. Gamut GAM 536.
- _____. *Trio in a for piano, violin, and cello, Op. 150*. Vox Box CDX 5029.
- Bell, Elizabeth. *Millenium for clarinet, soprano, and piano* [20thc.]. North/South Recordings N/S R 1006.
- _____. *Night Music for piano*. VMM 2020.
- Berberian, Cathy. *Stripody for solo voice*. Wergo WER 60054-50.
- Berger, Jean. *Choral Music*. Gasparo GSCD 235.
- Bergh, Gertrude van den. *Rondeau, Op. 3 for piano* [1820/21]; *Lied for pianoforte*. NMClassics 92018.
- Bish, Diane. *A Symphony of Hymns; A Symphony of Psalms*. VQR Digital QR 2041.
- Bitgood, Roberta. *On An Ancient Alleluia for organ* [20th c.]. Gasparo 294.
- Blake, Charlotte. *That Poker Rag; That Tired Rag*. Northeastern 9003.
- Blaustein, Susan. *Commedia* [1980]. CRI 617.
- _____. *Sextet* [1983]. GM 2028CD.
- Bon Di Venezia, Anna. *Sonatas for flute and piano, Op. 1 1-6* [18th c.]. CPO 999181.
- Bond, Victoria. *Notes from the Underground for saxophone and piano*. Protone PRCD 1111.
- _____. *Sandburg Suite for piano*. Leonarda LE 334.
- Bonds, Margaret. *Troubled Water for piano*. Cambria 1097.
- _____. *Minstrel Man for soprano and piano*. Gasparo 287.
- Bonis, Melanie. *Sonata for Violin and Piano* [19th/20th c.]. Thesis THC 82058.
- Borkowski, Marian. *Fragments for piano* [1962]. Olympia OCD 316.
- Borroff, Edith. *Metaphors for harpsichord*. Gasparo GSCD 266.
- _____. *Passacaglia for organ*. AFKA Records SK 527.
- _____. *Passacaglia for organ*. Gasparo 294.
- Bosmans, Henriette. *Verses from 'Maria Lecina' for mezzo-soprano and piano* [1950]. NMClassics 92018.
- Bouchard, Linda. *Élan for orchestra* [1990]. CDC Records SMCD 5106.
- _____. *Pourtinade for viola and percussion*. ECM New Series 847538.
- _____. *Black Burned Wood for soprano, violin, viola, piano, percussion*. CRlemergency music CD 654.
- Boulanger, Lili. *Choral/vocal music: Les Sireenes; Soir sur la Plaine; Hymne au Soleil; Pour les funérailles d'un soldat; Clairies dans le ciel; Renouveau*. Hyperion CDA 66726.
- _____. *Choral Songs; Du Fond de l'Abîme*. Intaglio INCD 703.
- _____. *D'un Soir Triste; D'un Matin de Printemps*. Koch Int'l Classics 3-7169-2.
- _____. *Nocturne; Cortège for violin and piano*. Northeastern NR222.
- _____. *Nocturne; D'un Matin de Printemps for flute and piano*. Leonarda LE304.
- _____. *Pie Jesu*. Adda 590086.
- _____. *Renouveau for solo voices*. Titanic TI 174.
- _____. *Songs for mezzo soprano and piano*. Bayer BR 100041.
- Boulanger, Nadia. *Songs for mezzo soprano and piano*. Vienna Modern Masters 2005.
- _____. *Trois Pièces for cello and piano*. Northeastern NR 238.
- _____. *Lux aeterna for voice, harp, violin, and cello; Pieces for cello and piano in eb minor; Pieces for cello and piano in c# minor; Le Couteau for voice; Vers la vie nouvelle for solo piano*. Marco Polo 8.223636.
- _____. *Fünf Lieder; Les Heures claires; Sieben Leier; Drei Stücke für cello and piano*. Troubadisc TROCD 01407.
- _____. *Le cocteau; J'ai frappé; Doute; L'échange; Soir d'hiver for mezzo soprano and piano*. VMM 2005.
- Britton, Dorothy Guyver. *Chinoiserie: Histoire d'un Oriental for voice and string quartet*. Arabesque Z6632.
- Brockman, Jane. *Perihelion II for string orchestra*. Leonarda LE 327.
- _____. *Character Sketches for solo piano*. Leonarda LE 334.
- _____. *Ningana - clarinet, pitch-to-MIDI converter, and tape*. Capstone CD CPS 8607.
- Brown, Elizabeth. *Migration for shakuhachi, violin, viola, cello*. CRI 646.
- Bruzdowicz, Joanna. *Concerto for double bass and orchestra; Concerto for violin and orchestra*. Olympia OCD 329.
- _____. *Epigrams for solo violin; Sonata for solo violin "Il Ritorno"*. Pavanne ADW 7266.
- _____. *Érotiques; Sonata d'Octobre*. Pavanne ADW 7287.
- _____. *Quartet No. 1 for strings "La Vita"; Quartet No. 2 "Cantus Aeternus"*. Pavanne ADW 7218.
- Buechner, Margaret. *Elizabeth - a ballet in 3 acts; The Old Swedes Church - tone poem*. Nord-Disc NORD 2026.
- _____. *Erk König - symphonic poem*. Nord-Disc NORD 2024.
- _____. *Elizabeth - ballet suite; Phantomgreen - ballet suite*. Colosseum COL 34.9009.
- Calame, Genevieve. *Music of Calame* [20th c.]. Grammont CTSP 28.
- Cameron, Allison. *Two Bits*. CRI 628.
- Carlos, Wendy. *Carnival of the Animals (after Saint Saëns)*. CBS MK 44567.
- _____. *Secrets of Synthesis*. CBS MK 42333.
- _____. *Switched On Bach*. CBS MK 7194.
- _____. *Switched On Bach 2000*. Telarc 80323.
- _____. *Switched On Brandenburgs vol. 1 and 2*. CBS MK42308; 42309.
- Carr-Boyd, Ann. *The Bells of Sydney Harbor (1979) for organ*. Southern Cross SCCD 1022.
- Carreno, Teresa. *String Quartet in b minor*. Vox Box CDX 5029.
- Chambers, Wendy Mae. *Symphony of the Universe* [20th c.]. Newport Classics NPD 85552.
- Chaminade, Cécile. *Piano music: Gigue; Presto; Arlequin; Tarentella; Divertissement; Libellules; Nocturne; Tristesse; Pièce romantique; Sous-Bois; Pastorale*. Hyperion CDA 66706.
- _____. *Piano music: Toccata; Dragon Flies; Concert Etudes; The Fauns; Valse caprice; Etude symphonique; Contes Bleus; Sonate*. Naxos 8.553080.
- _____. *Automne for solo piano (orchestrated)*. ASV DCA 855.
- _____. *Concertino for flute and orchestra Op. 107*. Musica Viva MVCD 1025; Chandos CHAN 8840; Koch Treasure 3-1613-2; BIS CD-529; Cantilena 660012.
- _____. *Piano Works*. Chandos CHAN 8840 and Hyperion CDA 66584.
- _____. *Romanza appassionata Op. 31; Serenade espagnole for violin and piano*. Northeastern NR 222.
- _____. *Trio No. 1 in g for piano, violin, and cello Op. 11*. Vox Box CDX 5029.
- _____. *Songs - Les rêves; L'été for mezzo-soprano and piano*. VMM 2005.
- Childs, Mary Ellen. *Oa Poa Polka for accordion* [20th c.]. CRI 626.
- _____. *Ruler Etude - tape*. TELLUS 26.
- Clarke, Rebecca. *Passacaglia on an Old English Tune for viola and piano; Prelude, Allegro and Pastorale for viola and clarinet; Sonata for Viola and Piano; Two Pieces for viola and cello*. Northeastern NR 212.
- _____. *Sonata for Viola and Piano* [1919]. Crystal CD 637.
- _____. *Sonata for Viola and Piano* [1921]. Gamut GAM 537.
- _____. *Trio for piano, violin, and cello*. Largo 5103.
- Clement, Sheree. *Chamber Concerto* [1982]. CRI 617.
- Cooper, Constance. *Where the River Turns Like an Elbow into Dusk (1987) for two pianos tuned a tone apart*. Opus One CD 135.
- Corý, Eleanor. *Apertures for piano; Designs - trio; Profiles for clarinet, cello, and piano*. CRI 621.
- Coulthard, Jean. *Image Astale for piano* [20th c.]. Centrediscs CMC-CD 1684.
- Cozad, Irene. *Eatin' Time*. Northeastern 9003.
- Crawford (Seeger), Ruth. *Diaphonic Suite No. 3 for two clarinets*. CPO 99116-2.
- _____. *Five Songs for solo voice and piano*. Cambria CD-1037.
- _____. *Quartet*. Gramavision R21S-79440.

- _____. *Two Movements for Chamber Orchestra*. Delos DCD 1012.
- Cserveny, Alexandra. *Les animaux chanteurs de Breme for instrumental soloists, narrator, and orchestra*. Gallo CD 630.
- Dai, Veronique. *Illustrations for soprano and chamber ensemble*. Quantum QM 6917.
- D'Auenbrugg, Marianna. *Rondo from Sonata in E flat for harpsichord* [18th c.]. Kingdom KCLCD 2010.
- Davidson, Tina. *Dark Child Sings for cello quartet*. Opus One 148.
- _____. *Cassandra Sings* [string quartet, 1988]. CRI 671.
- Davis, Marian. *Fluffy Ruffle Girl Rag*. Northeastern NR 9003.
- Demessieux, Jeanne. *Organ Works*. Motette CD 11671.
- _____. *Twelve Chorale Preludes on Gregorian Themes*. Delos DE 3123.
- Diemer, Emma Lou. *Encore for piano*. Vienna Modern Masters CD 2002.
- _____. *Variations for piano four hands*. CRS CD 8949.
- Dobyns, Geraldine. *Possum Rag*. Northeastern NR 9003.
- Donceanu, Felicia. *Seara Trista (1959) for mezzo-soprano and piano*. VMM 2005.
- Dring, Madeline. *Danza Gaya for oboe and piano*. Unicorn-Kanchana DKP 9121.
- Dusman, Linda. *Dindirindin (1990) for soprano and tape*. Neuma 450-87.
- Duval, Mille. *Suite from the ballet, "Les Genies"* [18th c.]. Newport Classics 60102.
- Eckhardt-Gramatte, Sophie-Carmen. *Capriccio-Concertante for Orchestra* [1941]. CBC Enterprises SMCD 5089.
- _____. *Sonatas (6) for piano*. Altarus CD 9052.
- Eiriksdottir, Karolina. *Renku - chamber ensemble* [20th c.]. Music from Iceland ITM 803.
- Ekizian, Michelle. *Octoechos - double string quartet and soprano* [20th c.]. New World 80425.
- Epstein, Marti. *Waterbowl for piano*. CRI emergency music 653.
- Escot, Pozzi. *Visione - chamber ensemble* [1987]. Neuma 450-81.
- _____. *Mirabilis I - for live and pre-recorded viola*. Music and Arts CD 708.
- Faisst, Clara. *Adagio con slante in Bb for Cello and Piano* [1907]. FSM FCD 97 728.
- Farrenc, Jeanne-Louise. *Nonet in Eb for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Double Bass, Op. 38* [1849]; *Trio in Eb for Clarinet, Cello, and Piano Op. 44* [1861]. Divox CDX 29205.
- _____. *Quintet in a for Piano and Strings, Op. 30* [1842]; *Quintet in E for Piano and Strings, Op. 31* [1844-51]. CPO 999194.
- _____. *Sonata in Bb for Cello and Piano, Op. 46* [1961]. FSM FCD 97 728.
- _____. *Trio in e for Violin, Cello, and Piano, Op. 45*. Leonarda LE 304.
- _____. *Trio in d for Violin, Cello, and Piano, Op. 34*. Bayer 100214.
- Faxon, Nancy. *A Christmas Prelude for organ*. Pro Organo CD 2223.
- Fine, Vivian. *Canzones y Dances*. Albany TROY 086.
- _____. *Toccatas and Arias for Harpsichord* [1986]. Gasparo GSCD 266.
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- Firsova, Elena. *Cassandra for Orchestra, Op. 60* [20th c.]. BIS CD 668.
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Harvestworks/TELLUS - distributor of TELLUS and several other small New York City labels. 596 Broadway Suite 602, New York NY 10012 or harvestw@panix.com.

Frog Peak Music - distributor of Frog Peak recordings and archivist of rare scores and recordings of experimental music. Box 1052, Lebanon, NH 03766 tel./fax 603-448-8837.

SEAMUS - The Society for Electro-Acoustic Music in the United States - distributor of SEAMUS recordings of electro-acoustic music. c/o Scott Wyatt, School of Music - The University of Illinois, 1114 W. Nevada, Urbana IL 61801.

The Pauline Oliveros Foundation/ Deep Listening - distributor of privately-produced recordings and archivist of rare scores, writings, and recordings of experimental music. 156 Hunter Street, Kingston NY 12401.

Experimental Intermedia Foundation - distributor of privately-produced recordings of experimental music. 224 Centre Street, New York NY 10013.

Elizabeth Hinkle-Turner is a composer and CD-ROM and video artist who lives outside of Champaign-Urbana, Illinois. Her current projects include the book, Crossing the Line: Women Composers and Music Technology in the United States; a CD-ROM, An Introduction to Electro-Acoustic Music; and an article for Leonardo Music Journal volume 6, "From Music to Multimedia: Women Composers Find a Visual Voice."

WBDNA Hall of Fame

The Women Band Directors Hall of Fame officially received its opening class of inductees on February 24, 1995 at Middle Tennessee State University in Murfreesboro, TN.

Held in conjunction with the MTSU Wind Ensemble Conference, the Hall of Fame Induction Ceremony honored Helen May Butler and WBDNA founder Gladys Stone Wright.

The *Butler Bandwagon Newsletter*, Vol. 1, No. 1 was published in June 1995. Contact Music Performance and Productions, Inc., P.O. Box 2092, Waukesha, WI 53187-2092.

Frog Peak Music Project

Frog Peak Music (A Composers' Collective) announces a new publication project of the works of German-American composer Johanna Magdalena Beyer. Beyer (1899-1944) was an active, important member of the New York experimental music community in the 1930's. An associate of Henry Cowell and Ruth Crawford Seeger, Beyer was an extraordinary composer whose explorations include early examples of percussion and electronic music, as well as dissonant counterpoint.

Beyer's music is an important part of the history of American experimental music that is still largely undocumented. She died in relative obscurity after a short creative career, with few performances during her lifetime. Almost none of her work has been published. It has been performed and recorded only rarely, most notably in Essential Music's landmark New York concerts in 1988.

The publication series is edited by Larry Polansky in collaboration with Essential Music's John Kennedy and Chuck Woods. Each edition includes an annotated performance score alongside facsimile excerpts of the original manuscripts. Certain works will be published in annotated facsimile editions of the original manuscripts. The project is a voluntary community effort to make an important body of music available for the first time in reliable, accurate editions. Those currently working on the project include David Fuqua, Robert Morris, Lou Harrison, Margaret Fisher, David Mahler, Drew Krause, Paul Marquardt, Charles Shere, Carter Scholz, Anne LaBerge, Daniel Goode, David Dramm, and others. Frog Peak is currently seeking highly qualified volunteers to work on the remaining scores.

Libraries and educational institutions may enter standing orders for the entire series. For more information on the works of Johanna Beyer or this publication series, please contact Frog Peak Music, Box 1052, Lebanon, NH 03766, tel/fax 602-448-8837.

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Reports

Report from Canada

Ursula Rempel

A scorching summer throughout most of the country did not deter the activities of our community of women musicians. Our large geographical area (we're the second largest country in the world) belies our small population of 27 million—about ten million fewer than the state of California. Although geography still poses problems for the transmission and exchange of information in a country which stretches over 4500 miles (Halifax is closer to South America than it is to Vancouver!), technology—the Internet—has made a difference! And, so, e-mail and fax messages from west to east enable us to record musical productivity.

In May of 1995, a group of enterprising Saskatoon women created and developed a series called "Women in the Arts" with the support of the Extension Division, University of Saskatchewan. One of the events, 'Women of Note,' was a recital of music by women composers from the 12th to the 20th centuries which integrated relevant readings from letters and contemporary literature. Directed by Barbara Montalbetti, performers included Roberta Duncan, Ruth Fahmi, Candace Savage, Karen Reynaud, Naomi Frankel and Pamela Haig Bartley. Resources for women's music are scarce in Saskatoon, and I was pleased when Candace Savage called to ask me for suggestions—and to be able to play a small part in their endeavour. Congratulations to the organizing committee for making women's music more audible in this city.

Carol Ann Weaver writes from Conrad Grebel College, University of Waterloo, that her work *Quietly Landed?* premiered at an academic conference, "Quiet in the Land: Women of Anabaptist Traditions in Historical Perspective," June 8-11, 1995 in Millersville, PA. The original inspiration for *Quietly Landed?* came from Clarissa Pinkola Estés' *Women Who Run With the Wolves*, says Carol Ann, "I read ... that women, like wolves, need to find their own pack. ... I envisioned a dramatic piece from 'my pack'—stories, poetry, movement, and music from women of Mennonite background." This was a collaborative work (Carol Penner and Cheryl Nafziger-Leis aided in the compilation), and actors, readers, and musicians were involved in the performance. The live music was composed by Carol Ann Weaver. *Quietly Landed?* will be performed again at St. Jacob's Schoolhouse Theatre, Ontario, Nov. 3 and 4, and at Conrad Grebel College on March 23, 1996. Carol Ann is grouping four art songs from the work (poems by the Manitoba poet, di brandt): *Out of the Quiet* will be available from the Canadian Music Centre.

On September 29 in Ottawa, Karen Holmes presented a concert of Baroque and contemporary harpsichord and organ music by Jacquet de la Guerre, Gambarini, Brillon, Anna Bon, Violet Archer, Laryssa Kuzmenko, Ruth Watson Henderson, and Hope Lee.

Patricia McLaughlin has been appointed the new General Manager (April, 1995) of Orchestra London (Ontario). Ms. McLaughlin holds a B.Mus. (music history) from the University of Manitoba, and an M.Mus. (musicology) from the University of Western Ontario (London). Her administrative experience includes work with the Royal Conservatory of Music at Toronto, Brandon University's Continuing Education Division, and with the Calgary Philharmonic Orchestra.

Janice Drakich (University of Windsor) has sent an update on the 1994 conference, "With a Song in her Heart: A Celebration of Canadian Women Composers." The conference proceedings are available as of the Fall of 1995. They include articles by scholars

and composers, dramatic scripts on the lives of Sophie Eckhardt-Gramatté, Gena Branscombe, and Mary Travers (La Bolduc), an historical treasure unearthed by Elaine Keillor, a bibliography, and comments on the conference. The Table of Contents for the publication includes: *Introduction*: includes a discussion of the conference (Janice Drakich), the choices (Ed Kovarik), and the performance of Pentland's piano concerto (Philip Adamson); *Barbara Pentland: Her Life and Work* (Thora duBois); *Silent Canons: Places for Music by Women* (Virginia Caputo); *The Emergence of a New Reality for Quebec Women Composers* (Marie-Thérèse Lefebvre); *The Power of (De)Composition: The (De)Composition of Power* (Geraldine Finn); *Are We Really Minorish?* (Elaine Keillor); *Themes in Women's Music—Consciously Feminine?* (Carol Ann Weaver); *The Late Bloomer* (Mary Gardiner); *Creating a World for My Music* (Andra McCartney); *Merely Conventional Signs* (Elma Miller); *Taking Stock: Where Do We Go From Here?* (Elaine Keillor); *Living Pictures, Shaping Song: The Creation of Three Dramatic Presentations* (Lionel Walsh); *S.C.* (Rhoula Khayat); *Maman Chanteuse* (Rachel Lai); *On Our Way Rejoicing* (Claire Julien); *Women's Contribution to Music* (Lenore Stevens); bibliography (20 pp); appendices (158 pp).

The price of the proceedings is \$17.00 (Cdn.): \$15.00 plus \$2.00 for postage. For orders from Canada, write to: The Humanities Research Group, University of Windsor, Windsor, Ontario N8X 4P7. Orders from the U.S. should be addressed to: Humanities Research Group, University of Windsor, P.O. Box 33830, Detroit, Michigan 48232. Please enclose a cheque or money order in Canadian funds (\$17.00).

Melinda Boyd, a graduate student in musicology at the University of British Columbia, is coordinating a conference in May 1996 to commemorate the centenary of the death of Clara Schumann. Now in its preliminary stages, the conference will include interdisciplinary papers, lecture-recitals, and an evening concert. For information, please write to Melinda Jean Boyd, 5648 Yalta Place, Vancouver, B.C., V6T 2C2. Email address: mjean@unixg.ubc.ca

In Calgary, Hope Lee is coordinating a joint concert on April 8, 1996. Co-sponsored by the Association of Canadian Women Composers (ACWC) and New Works Calgary (NWC), the concert will feature soprano Michelle Todd, the New Works Calgary Ensemble, and guest conductor Linda Bouchard. The program will include Alice Ping Yee Ho's *Forest Rain* for solo percussion, Linda Bouchard's *Sept Couleurs* and Jana Skarecky's *Into the Centre of Our Heart* for chamber ensemble, Roberta Stephen's *The Course of Love* for voice and harpsichord, and new works by Estelle Lemire and the winner of the 1994 CBC Young Composers' Competition, Kelly-Marie Murphy.

My thanks to Melinda Boyd (Vancouver), Hope Lee (Calgary), Candace Savage (Saskatoon), Janice Drakich (Windsor), Patricia McLaughlin (London), and Carol Ann Weaver (Waterloo) for providing information for this report.

Erratum: Hope Lee's work which premiered at New Music Concerts in Toronto in November 1994 was entitled *Voices in Time* (not *Journey out of Night*). Mea culpa!

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Reports

Feminist Theory and Music 3: Negotiating the Faultlines

Rosemary Killam

The new *IAWM Journal* provides a wonderful forum in which to report on the third Feminist Theory and Music Conference, held in June, 1995 at the University of California, Riverside. This meeting supports the adage that "good things come in threes." The first conference in 1991 was hosted at the University of Minnesota by Lydia Hamesley and Susan McClary, whose book, *Feminine Endings*, had just been published. More than twice the number of people than the organizers had anticipated were in attendance. The second conference, held at the Eastman School of Music in 1993, drew a larger attendance than had a number of national and international music conferences held that year.

McClary's receipt of the MacArthur Foundation Award had been announced just the week before the 1995 conference began, which served as a wonderful venue to celebrate her and her achievements. As a last-minute substitute on a panel, McClary noted her ambivalence with the word "genius," and her discomfort at being tagged with the term so associated with the MacArthur. The international group participating in the conference showed no such ambivalence in their applause for her, and enjoyed renewing friendships which have grown and intensified through these and other conferences centering on women and music.

This third conference was subtitled "Negotiating the Faultlines," acknowledging both the seismic activity around the University of California Riverside host campus, and the perception of cultural rifts in support of women and our endeavors. The multiplicity of relationships among feminist theories and music continue to expand and to clarify our analytical perspectives. The range of topics and issues explored included consideration of larger musical works, as

"Negotiating the Faultlines" acknowledged both the seismic activity around the University of California Riverside host campus and the perception of cultural rifts in support of women and our endeavors.

exemplified by one entire session devoted to Ethel Smyth, and another to Women in Film. The program committee grouped papers into session topics which provided thought-provoking contexts, exemplified by the "Romantic Binarisms" session which included James Parsons' "Homosexual Revelation or *Nachstuck* of Romantic Irony? Two Ways of Reading Schubert's *Der Wanderer*," Julia Moore's "Subversive Sonatas: Lesbian Narrative Space," and Leslie Hiers' "Clara Wieck and Motivic Metamorphosis in Robert Schumann's Piano Music: A 'Creative Partnership' Reconsidered." Gender orientation, race, class, ethnicity, and other issues were addressed in papers such as Lori Burns' "So in Love with Cole Porter and k.d. lang," Catherine

Parsons Smith's "Gender, Ethnicity, Class and Genre in the Work of Verna Arvey and William Grant Still," Peter Antelyes' " 'I'm an Indian': Placing the Jewish-American Woman in American Popular Song," and Ellie Hisama's "Reading Race, Gender, and Modernism in Ruth Crawford's 'Chinaman, Laundryman'."

Feminist theories' relationships to performers and performance practice encompassed bluegrass, Madonna, alternative rock and hip hop, women performers on the glass harmonica, and an entire session entitled "Women of the Piano." Composers whose works were considered ranged from Mechtild of Hackeborn through Francesca Caccini, to twentieth-century composers including Mabel Wheeler Daniels, Ruth Crawford, and Miriam Gideon.

To accommodate the more than 70 individual presentations selected by the program committee, double sessions were scheduled simultaneously from the conference's June 15 opening through its June 18 closing, with occasional plenary sessions and concerts. These last provided opportunities to hear works by Marita Bolles, Renée Coulombe, Deborah Kavasch, Anne La Berge, Pamela Madsen, Kitty Pappas, Maria Szymanowska, Grazyna Bacewicz, Elaine Barkin, Janice Frey, and Tildy Bayar. One study session focused on Women in Music courses, for which participants were encouraged to bring their syllabi and bibliographies.

This report can not adequately present the extent of topics covered in the panel discussions, including Thursday's opening panel, "Negotiating the Faultlines," Friday's "Myths and Methods of Music Education," and Saturday's

"Feminisms Across Generations." Most of the panelists had prepared short formal statements to encourage further discussion. An outline listing topics, presenters, concerts and performers appears in the 52-page [Schedule and Abstracts](#) edited by Lea Appleton and Philip Brett; some few of these may still be for sale. Please e-mail Philip Brett, pbrett@ucr1.ucr.edu if you wish to purchase a copy. Many of the presenters whose papers are abstracted there can be contacted for more extensive versions. This conference illustrated the significance of work done by both women and men, on music composed and performed by both, utilizing theories grounded in concepts of feminism and gender. The presentations, and the discussions they sparked, demonstrated our increasing needs, as musicians, for such research.

This conference illustrated the significance of work done by both women and men, on music composed and performed by both, utilizing theories grounded in concepts of feminism and gender.

Mealtimes and times before and after sessions filled up with informal information and exchanges of addresses among us. I left the conference with renewed respect for the work we

Women musicians need the basics of food, clothing, and safe living/working spaces.

do and the effort we invest in that work. Throughout these conversations, I heard reports of people persevering despite minimal and tenuous support and facilities, of people whose professional futures are uncertain at best. As women musicians, we can coalesce around our professional accomplishments and our needs so that we can continue our work. Women musicians need the basics of food, clothing, and safe living/working spaces. I hope future conferences expand opportunities to consider how we can obtain these basics for ourselves and others. The conference had an area where women could buy and sell recordings and books; future expansion of this area benefits us all.

One of the commonplaces of feminist theories is recognition of our networking abilities and our concern for each other. The future may call for our concentrated use of these abilities, just to maintain our current activities. Let us consider ways to expand support for

Perhaps we need to make more use of videorecorded large-group performances.

women and for music in our multiplicity of cultural spaces and identities. One of our many needs is for large ensembles to perform women's music. The three Feminist Theory and Music conferences have tended to re-inscribe women as composers and performers of small chamber works, for lack of larger performance ensembles. Pragmatically, few college campuses have large ensembles active during the summer months when these conferences have been scheduled. Perhaps we need to make more use of videorecorded large-group performances.

We need to intensify our efforts to have all areas of women's music presented at all conferences, including those

We have responsibilities to insist on cultural support for women musicians equivalent to the support we provide to the cultures' musics.

of composers, musicologists, music educators, music theorists, and performers. Examination of the history of the past century in the United States offers too many examples of the dangers of marginalization for women in music. However, in the United States (and in many other countries, I imagine) music is quite dependent on women's support of performing groups and women's buying power through purchase of concert tickets, recordings, and donations to musical organizations. We have responsibilities to insist on cultural support for women musicians equivalent to the support we provide to the cultures' musics. We "hold up half the sky"; we hold equal responsibility for the music that fills both it and us.

The 1995 "Feminist Theory and Music 3" conference fulfilled my basic hopes engendered by the first conference

in 1991: that the concerns addressed then would continue to be addressed in future conferences. Conference host Philip Brett, chair of the steering committee, along with Jann Pasler, chair of the program committee, and program committee members Roberta Lamb, Susan McClary, Mitchell Morris, Jennifer Rycenga, and Janika Vandervelde have earned our very deep gratitude for their organizational achievements. For all of us, I hope that future meetings and those of our new International Alliance for Women in Music will empower us to expand our musics.

Rosemary Killam is a music theorist and professor of music theory at the University of North Texas in Denton.

IAWM Membership Report

Carolyn Bremer

In the first weeks of our merger earlier this year, the AWC and ILWC databases were merged with the Herculean efforts of Sally Reid. This was an enormous and tricky task, and thanks to Sally, there were very few resultant difficulties. Our current membership numbers are as follows:

AUGUST 1995 IAWM MEMBERSHIP STATISTICS

CATEGORY	MEMBERS
individual members	442
senior	92
student	101
library/institutional	84
affiliate	2
int'l member subsidy	10
total	731

Since the vast majority of our operating budget comes from membership dues, we must enlarge our membership. We particularly want to increase the number of performers and researchers among our members. If you can be of assistance, please take the initiative. Personally speak with any potential members, as this will greatly increase our chances of recruiting them. At a minimum, you can drop me a note by e-mail, phone, or regular mail (see below) and tell me a potential member's name and address. We will send anyone you recommend a sample Journal and an invitation to membership.

We have compiled a new brochure for assistance in this recruitment effort. If you have a means of distributing these brochures to potential members, please let me know and I will send as many as you need. The brochures outline our mission statement, Journal, on-line resources, awards and competitions, and membership categories.

Carolyn Bremer, IAWM Membership Director
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Reports

American Music—American Women

Roberta Lindsey

The Susan Porter Memorial Symposium for American Music focusing on American Women was held August 3-6 at the University of Colorado (CU), in Boulder. Dr. Thomas Riis, Director of the American Music Research Center (AMRC) and musicology professor at CU was the host of the conference; he also cited Dr. William Kearns, former director of the AMRC, as a principal contributor. Dr. Riis and his staff are to be commended on the organization and implementation that enabled the conference's success. The sessions and the concerts were well attended by conference participants and members of the local community.

The AMRC, housed in the CU music library, contains collections of American church-related materials, early American musical theater scores, sheet music, recordings, and songbooks, as well as Composer Archives.

Susan Porter, a well-known member of the musicological community and advocate of American music, received her Ph.D. from CU in the early 1970s. At the time of her death in 1993, she was a professor at The Ohio State University Lima Campus. She was an active performer and organizer of the Black Swamp Dulcimer Festival, and author of the Lowens Award-winning book *With an Air Debonair: Music Theatre in America 1785-1915*. In 1993 Dr. Porter, who had helped organize the AMRC, was compiling a database of American musical theater scores housed at the AMRC. This conference, dedicated to her memory, is the first in a series of Susan Porter Memorial Symposia on American music. The next conference is tentatively scheduled for 1998; further information will be forthcoming from the AMRC.

The conference format consisted of papers, lecture-recitals, and at least two concerts per day. Topics covered the roles of American women as composers, performers, advocates, and educators. One common statement made by attendees throughout the three and a half days was that many of the women, such as Julia Perry, Ruth Lynda Deyo, Amelia Tilghman, Diamanda Galas, and Muriel Roth, were not well

The conference covered the roles of WELL-KNOWN [and] NOT WELL-KNOWN American women as composers, performers, advocates, and educators.

known. There were also presentations about well-known figures such as Ruth Crawford Seeger, Amy Beach, and Undine Smith Moore. Presenters included Helen Walker-Hill (University of Wyoming)

speaking about Julia Perry and her music, S. Margaret William McCarthy (Regis College, Massachusetts) speaking about Grace Spofford, Susan Dominguez (Michigan State University) speaking about Zitkala-Sa and her opera *Sun Dance*, and Laurel Thomas (St. Mary's University, San Antonio) analyzing songs of Libby Larsen.

Among the highlights were the excellent concerts and lecture-recitals by outstanding performers. Two concerts are prominent in my mind. The first was the concert the evening of the opening day by Videmus, presenting *Watch and Pray: Spirituals and Art Songs by African American Women Composers*. The concert featured works by Undine Smith Moore, Florence Price, Julia Perry, Betty Jackson King, and Margaret Bonds. Robert Honeysucker, baritone, and Ruth Hamilton, contralto, provided inspiring, soul-rending performances with the

Two concerts are prominent in my mind... Videmus, presenting Watch and Pray: Spirituals and Art Songs by African American Women Composers... and... Amy Beach's Mass in E-flat.

accompaniment of pianist Vivian Taylor. The second concert is memorable for the principal work performed: Amy Beach's *Mass in E-flat*. This work, completed when the composer was 21 and displaying a depth of skill and ability not commonly found in one so young, was performed by the Boulder Chorale with orchestra. The soprano soloist, Julianne Best, and mezzo-soprano Emily Bullock provided stirring performances. The Boulder Chorale, a non-auditioned, volunteer organization, handled the difficult work well and reflected the quality of musical ability in the community, as well as the community's commitment to the arts. The *Beach Mass* was the second piece of the evening, following a challenging five-movement composition by Laurie Kahler entitled *Powell* and celebrating the exploration of the Green and Colorado Rivers by John Wesley Powell.

Regarding the lecture-recitals, attendees praised the work of pianist Theresa Bogard (University of Wyoming), soprano Donna M. Cox (University of Dayton), and pianist Kathy White Bullock (Berea College, Kentucky), who presented "The Music of Three African-American Women Composers: Dorothy Rudd Moore, Lena McLin, and Undine Smith Moore." Theresa Bogard's mastery of the piano was clearly seen and heard in her performance of Moore's incredibly difficult *Dream and Variations*. Dr. Bogard's explanation of the piece and distribution of the composer's descriptive program notes provided a welcome road map, ably guiding listeners through the themes and various transformations. Drs. Cox and Bullock, in a combined explanation comparing and contrasting art songs and spiritual settings by Lena McLin and Undine Smith Moore, highlighted the similarities and differences of these two composers who focused their creative energies on different pathways during their lifetimes. (Undine Smith Moore passed away in 1989.)

Other events were the AMRC open house that displayed a portion of the Porter Collection, an evening piano concert by Virginia Eskin, and daytime concerts by the Da Vinci

String Quartet, pianist Eleanor Elkins (Northern State University, South Dakota), the Mei Duo (Scripps College), and the Mother Folkers, a contemporary folk group. Lecture-

Dr. Karen Wolff, Dean of the Oberlin Conservatory, addressed the need for an increasing awareness in changing the curriculum

recitals were presented by pianists Nanette Kaplan Solomon (Slippery Rock University), Martha Marchena (Kean College, New Jersey), Karen Larvick Sanders (Eastern Illinois University), and Claire Wachter (University of Oregon), and by Sharon Bennett, soprano, with Elizabeth Widhalm, pianist (both of Capital University, Ohio), and Mary Katherine Kelton, mezzo-soprano (Pittsburg State University). There was also a banquetkeynoted by Dr. Karen Wolff, Dean of the Oberlin Conservatory, who addressed the need for an increasing awareness in changing the curriculum to meet the needs of both the students, via electronics and technology, and the ever expanding field of American Music studies.

The one drawback of this conference was the short amount of time - three and a half days - in which such a wealth of information was presented by outstanding Americanists. In my opinion, this conference provided great insights into the various roles women have played in American music, and was a fitting tribute to Dr. Susan Porter.

Roberta Lindsey is a Ph.D. candidate in music history at The Ohio State University. She is grateful to the Music History Division for enabling her to attend this conference by providing partial funding.

Women's Philharmonic

The Women's Philharmonic, in cooperation with the Stanford University Department of Music, presented Music in the Making, its fifth annual New Music Reading Session of orchestral works by emerging women composers on Saturday, August 19, 1995.

Works included in the reading were *Adagio for Orchestra* by Martha Callison Horst and *Out of.../Racing against...* by Ellen Fishman-Johnson. Host and Stanford University orchestra conductor J. Karla Lemon and guest conductor Barbara Day Turner directed the orchestra. Compositions to were selected by Women's Philharmonic Composer In Residence Chen Yi.

Composer Martha Callison Horst began her formal composition studies at Stanford University where she studied with Ross Bauer, David Rakowski, and John Chowning. She has attended several national and international festivals where she has studied with such composers as Milton Babbitt and Mario Davidovsky. Horst is currently working on her dissertation project for a Ph.D. in composition and theory from UC Davis, where she is continuing work with Ross Bauer.

Ellen Fishman-Johnson currently serves as a music technology consultant to Haverford College outside of Philadelphia. She recently received her doctorate in composition at the Peabody Institute of Johns Hopkins University, where she was a teaching associate in the Electronic and Computer Music Department. She also holds degrees from the University of California, Berkeley and San Francisco State University. Fishman-Johnson's compositions have been performed in Santa Barbara, Montreal, Baltimore, Washington DC, Philadelphia, and Fontainebleau, France.

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WP Hires New Executive Director

Jane Zastrow, Board President of The Women's Philharmonic, announced the appointment of Judy Patrick as the new Executive Director of The Women's Philharmonic, the only professional orchestra in the United States dedicated to the promotion of work by women composers, conductors and performers. Patrick began her duties as Executive Director on July 10, 1995.

The former Executive Director of Girls Count and Executive Co-Director of Mi Casa Resource Center for Women, both based in Denver, Colorado, Judy Patrick's qualifications include 10 years in non-profit management. She has served on the faculties of Regis University's Masters in Nonprofit Management program, the Women's Economic Development Institute, a project of the Ms. Foundation for Women, and Metropolitan State College of Denver where she taught marketing research, non-profit program development and management, and public policy.

Last March, The Women's Philharmonic canceled the final concert of its 1994-95 season and postponed the opening of the 1995-96 season. In the past months the organization mounted a "save the orchestra" campaign which exceeded its goal of raising \$50,000 in individual contributions by June 30, the end of its fiscal year. A \$20,000 grant from the William and Flora Hewlett Foundation and a \$35,000 Haas Creative Work Fund grant were also secured. In its history the Women's Philharmonic has commissioned approximately 40 works and has premiered over 120 pieces.

Reports

The Mostly Women Composers Festival

Elisenda Fábregas, Artistic Director

The New York Concert

The *Mostly Women Composers Festival* took place at the Bloomingdale House of Music in New York City on May 19 and 20, 1995. The two-day Festival included master classes, pre-concert presentations, forums, and performances of music written since 1984. Thanks to a grant from the Composer, composers Jessica Krash, Margaret Fairlie-Kennedy, Mary Jean Van Appledorn and Timothy Kramer participated, speaking in forums, discussing their work, and giving master classes to Bloomingdale students. The themes of the two open forums dealt respectively with the following issues: *Why have there not been 'great' women composers?* and *Why introduce women's music in the school curriculum?* These questions created a lively discussion among the composers themselves and the audience. At some point, we were talking about past experiences and difficulties encountered in being a female composer, and when one of the members of the audience asked us how could we possibly keep composing in spite of all the difficulties, we all unanimously agreed that we were doing what we love, composing music, and (ideally at least) don't think about the difficulties. The wonderful informative poster published by Hildegard Publishing Company with the names of notable women composers throughout the ages was shown to the audience, who reacted with surprise at the sight of so many past and present women composers.

The Festival began on Friday evening, May 19, with Jessica Krash (from Washington D.C.) and Timothy Kramer (from Trinity University at San Antonio) in the open forums and presentations. Compositions featured in the concert included the New York premiere of **Bruce Stark's** *Romance for viola and piano* (1993) performed by Rozanna Weinberger, viola and Eric Gotlieb Vázquez, piano; the New York premiere of **Jessica Krash's** *Duo for Dizi and Shakuhashi* performed by Chen Tau (professor of Dizi at the Conservatory in Beijing, China until last year) and James Schlefer, shakuhashi; the New York premiere of **Timothy Kramer's** *Colors of a Changing Sky* (1994), a work commissioned by the 1994 San Antonio International Keyboard Competition in San Antonio, performed by pianist Evelyne Luest; and the New York premiere of **Elisenda Fábregas** *Sonata No. 2* (1995) *for Violin and Piano* performed by Benjamin Breen, violin with the composer at the piano. Due to an unforeseen happenstance, **Thea Musgrave's** piece, *Pierrot*, was replaced at the last minute by **Elisenda Fábregas's** *Sonata No. 1* (1994) *for violin and piano*, performed by Benjamin Breen, violin, and the composer at the piano.

On Saturday, May 20, the open forum featured composers Margaret Fairlie-Kennedy and Mary Jean Van Appledorn. The evening's concert included the New York premiere of **Mary Jean Van Appledorn's** *Four Duos for cello and viola* (1986), **Winifred Hyson's** New York premiere of *First Singing Magic* (1984) performed by the Eberli Ensemble and guest viola Ralph Farris and guest soprano Susan Montgomery, **Jing Jing Luo's**

piano piece *Mosquito* (1992) performed by pianist Evelyne Luest; **Margaret Fairlie-Kennedy's** *Windrider/Final Ascent* performed by Elizabeth Brown, flute and Evelyne Luest, piano; and **Aaron Kernls's** *Still Movement with Hymn* (1993) performed by the Eberli Ensemble and guest viola Ralph Farris.

The participation of composers in the festival was beneficial not only to the audience but to the composers themselves. Composer Jessica Krash said "I had a wonderful time from beginning to end. I enjoyed preparing for the talks—reading up on women's music history and women's aesthetics, and also re-thinking my own education and artistic development in terms of gender issues." An important objective of the festival is to have high quality performances of high quality works. "In my estimation," participating composer Margaret Fairlie-Kennedy wrote, "the combination of dedicated, superlative performers and composers' works of exceptional quality—both structurally and aesthetically—made the festival an outstanding example of how such musical showcases can achieve the highest standards possible." She added "... there was, as well, a congeniality and intercommunication among participants that made for memorable contacts." In fact, as a result of the Festival, one of last year's participant, Elaine Lebenbom, received a commission from conductor Harold Rosenbaum; her choral piece was recorded on the Canticum Novum Singer's new CD.

The San Antonio Concert at the McNay Art Museum

On June 4, 1995, an additional concert presenting selections of the Mostly Women Composers Festival, in collaboration with the performing group Musicopia, was held at the McNay Art Museum in San Antonio, TX. The works selected were **Kathryn Mishell's** *Scherzo for Three Hands* (1992), performed by Pauline Glickman and Elisenda Fábregas at the piano; **Victoria Bond's** *Notes on the Underground* (1985), performed by saxophonist Morgan King and pianist Pauline Glickman; **Edie Hill's** *Icarian Songs* (1990) performed by oboist Dianne Byberg and pianist Elisenda Fábregas; **Chen Yi's** *The Points* (1991) performed by pipa player Wu Chang-lu; **Margaret Fairlie-Kennedy's** *Windrider/Final Ascent* (1993), performed by flutist Martha Fabrique and pianist Elisenda Fábregas; **Gwyneth Walker's** *Three American Portraits* (1988) for string quartet performed by members of the San Antonio Symphony; **Cheng Peng-hsin's** *Dance Suite* (1993), performed by members of the San Antonio Symphony; and **Elisenda Fábregas's** *Sonata No. 2 for Violin and Piano* (1995) performed by San Antonio Symphony violinist Paul Manaster with the composer at the piano. The McNay Art Museum is a lovely setting for concerts and drew a substantial audience of about 200 people.

This coming year, the Mostly Women Composers Festival will have an additional concert on March 3, 1996 at The University of Texas at San Antonio during Women's History Month. Several composers will be invited to participate in open forums and pre-concert presentations.

Reports

Female Rush Hour in Vienna: The Ninth International Congress on Women in Music

Tera de Marez Oyens

The Wittgenstein House in Vienna was built by the famous philosopher Ludwig Wittgenstein (with some help from an architect) around 1929. Classified as an historical monument since 1971, the house provided perfect surroundings for the Ninth International Congress on Women in Music which took place April 27-30, 1995.

Although the list of congress participants was not very long, it represented very diverse countries: Italy, Spain, England, Ireland, USA, Austria, Germany, Holland, Yugoslavia, Iceland, Sweden, Finland, Australia, and Japan! Participants listened to the lectures and concerts with great attention, and the discussions were lively and sometimes profound.

The lecture by **Eva Rieger** about "Feminist musicology: Its merits, flaws and future chances" was interesting and well constructed, as are all her lectures. She gave some examples of *deciphering* music, that is, reading music in such a way that we can decode gender issues. Her unravelling of the motifs of Wagner's *Ring der Nibelungen* was particularly revealing. Eva urged feminist musicologists to connect a scrutiny of the musical texts with their cultural, biographical, and sociological background.

Mary Ellen Kitchens presented a gender-analysis of the role of the woman conductor. Musical direction has typically been seen as related to "masculine" characteristics. A gender-based analysis of "feminine" and "masculine" characteristics as culturally constructed categories sheds new light on this profession and may lead to a radical redefinition of the vocation of itself. How the media depict women conductors raised another point. A critic's review of Lorin Maazel that used enthusiastic adjectives about his gestures would become totally negative when using the same adjectives for a woman conductor. The slides Mary Ellen showed caused much hilarity.

The study on the attitude towards works by men and women composers by **Margaret Myers** from Sweden, prepared with her students, made clear that even those who say they think there is no difference in creativity between the two tend to hesitate when confronted with a woman's work.

Patricia Adkins Chiti presented her television series "Donne in Musica" which started to be televised last year. There are thirty programs and one "pilot." The series explores three areas: the history of the music profession and women's contribution to this (singers, instrumentalists, and conductors);

the history of women composers; and the diversity of "genres" and schools within which women compose today. There are works from 27 countries and nearly 60 composers, from Hildegard von Bingen to works commissioned for the 1994 Münchener Biennale.

Sally Reid presented a Web Site Demonstration, showing possibilities of creating a Network of women composers, in which information can be shared and duplication can be avoided. The IAWM Web Site is an electronic multi-media database on women composers and women-in-music topics. A number of headings currently include information about the IAWM, publications, discographies, bibliographies, publishers' catalogues, and so on. During the discussion the important point of copyright came up, and it seems there is in this respect a big difference between the United States and Europe.

The many concerts were on a high level, starting with a vocal improvisation by **Sainkho Namtchilak**, who used Tuva-singing and Mongolian throat- and overtone-singing in a fantastic way. The compositions at the concerts ranged from works by **Leopoldine Blahetka** (1811-1887) to theaterpieces by **Anne Le Baron**, **Kristin Norderval**, and **Leslie Wildman**.

The organization of this congress was excellent, with many opportunities to meet old friends and make new ones in the cafeteria, to browse through books, scores, and CDs, to watch "Donne in Musica" tapes, and to see Vienna from an original point of view: a tour through the women's city of Vienna

During the last afternoon there were opportunities for women to play their personal cassettes, which I think was an excellent idea. Unfortunately I could not be present, so I don't know how many took advantage

"National Reports" from eleven countries were a very interesting and worthwhile idea.

of this "composition market." The congress-book gave a lot of background information and had as a novelty "National Reports" from eleven countries, a very interesting and worthwhile idea that makes fascinating reading.

I have only named a few of the many who worked together to make this congress a success, not because the others were less interesting, but due to limitations of time and space.

Tera de Marez Oyens is a Dutch composer, conductor, and pianist. An IAWM member, she lives in Hilversum, The Netherlands. Reports from two other participants in the Vienna congress appeared in our June issue.

Reviews

What *Does* Music?

J. Michele Edwards

Cecilia Reclaimed: Feminist Perspectives on Gender and Music. Edited by Susan C. Cook and Judy S. Tsou. Urbana: University of Illinois Press, 1994. ISBN 0-252-02036-7 (cloth, \$34.95); 0-252-06341-4 (paper, \$12.95). 241 + xiii pp., index.

During the 1960s, in an atmosphere mixing intellectual curiosity, sophomore contemplations, and my growing awareness of the European avant garde and American experimentalists, I remember taking seriously the question: "What is music?" I recall participating in a radio interview on this topic and attempting with my response to be broad enough to include the new directions of electronic music, Cagian chance music, and ultra serialism. I was prepared to admit any sound source or sonic event, with or without conscious organization, which someone wished to claim as music. I felt very inclusive. Yet, the question itself posed limits and created a particular focus on musical works—however broadly conceived—and on composers.¹ Many current books about music, especially those envisaged as college and university textbooks, continue to address this same question with organization around linear chronology, "great" composers, and "masterpieces."²

Cecilia Reclaimed edited by Susan C. Cook and Judy S. Tsou sets a different agenda and responds to other questions. Significantly, the anthology considers the question "What does music?" rather than "What is music?" The essay collection examines music not as a fixed entity but as a participant in lived experience—fluid, linked with life, creating as well as representing culture and ideology. This reorientation in the focus of musical scholarship along with the feminist perspective and woman-centered approach gives new meaning to inclusiveness.

Cecilia Reclaimed brings together a brief foreword by Susan McClary, short introduction by the co-editors and a varied compilation of ten essays which diverge in style and depth as well as in subject matter. The essays, which are generally free of jargon, and readable by people with little previous experience in music(ology) or in feminist theory, open new terrain and often suggest potential areas for future exploration. In fact, two of the authors, Citron and Baldauf-Berdes, have already published monographs related to the articles included here, while the essay about Amy Beach will no doubt contribute to the forthcoming biography by Block.³ The authors are primarily musicologists who have broadened their approach to scholarship not only with the inclusion of analysis rooted in feminist theory, but also through approaches informed by ethnomusicology and disciplines outside of

music. Literary theory provides the most significant grounding of this latter type, as seen especially in the work of Smith and Citron. Social and cultural history are also evident, particularly in the chapters by Austern, Howard and Block. Even as the authors have adopted a feminist lens, they have not rejected traditional musicological methodologies, such as work with archival documents, close reading, manuscript concordance, and biography which are all in evidence. One strength of this volume is the multiple angles utilized by individuals as well as in the collection as a whole.

In the opening essay, Marcia J. Citron sets the stage with a theoretical discussion of "Feminist Approaches to Musicology," an excellent introduction to some of the fundamental issues in our discipline. She successfully challenges the notion of autonomy in music and supports the idea that music, like other areas of life and art, has the ability "to reflect and construct social meanings and relationships" (p. 16). The gendered discourse of sonata is discussed as an example, largely in convincing theoretical terms. Detailed exploration of nineteenth-century sonata repertoire remains to be done so that a clearer conception of norms and deviations can be charted and analyzed in terms of gender ideology. Citron also presents a useful overview of reader-response theories, proposing this strategy—borrowed from literary criticism—as a useful path away from the misconception that response to music is universal.

A second theoretical essay by Jennifer C. Post undertakes a discussion of women's musical performance in light of a common topic in earlier women's studies scholarship: public and private spheres. This is an ambitious essay with wide-ranging examples which seeks to identify commonality among women's performance traditions across cultures during the past two hundred years and to recount some of the implications of separate spheres for women musicians. The language of the article seems to emphasize opposition rather than difference between female and male traditions, and its attempt at geographic breadth leaves little opportunity for depth of supporting detail. In her conclusion, Post hints at the complexity of her topic through a series of questions and acknowledges (perhaps too readily?) the changes in women's status during recent years in some places. These questions could provide an interesting focus for future work.

The next three essays are among the strongest in the collection with approaches relying extensively on feminist theory. Examining topics from three distinct eras and locales,

each author demonstrates the significance for the study of women and gender ideology in developing a more accurate understanding of the paths of music history as well as in comprehending the barriers for women. Linda Phyllis Austern identifies the relationship between views of women and music during the English Renaissance; Patricia Howard explores French opera of the seventeenth century; and Catherine Parsons Smith examines the role of misogyny in the shaping of American modernism.

Focusing on the era between approximately 1540 and 1640 in England, Austern presents an effective summary of the controversy about the nature of women and then reveals the remarkable similarities between this disputation and the ongoing debate about the merits of music. Her solid command of the sources enlightens the reader about these debates and

In addition to detailing the misogyny which precluded women's active participation as musicians, Austern notes a few exceptional voices in the debate who questioned the dominant view that disparaged and restricted women's involvement in music.

their prominence in Renaissance England. Consistently, her quotations and supporting examples are well-chosen and motivated by their significance and influence. For most of the Renaissance authors, women's music (and sometimes music in general) was associated with seduction and a destructive element of feminine sexuality which was

in need of firm masculine control and suppression. In addition to detailing the misogyny which precluded women's active participation as musicians, especially as composers, and which left them in the role of inspirational figures, Austern also notes a few exceptional voices in the debate—both men and women—who questioned the dominant view that disparaged and restricted women's involvement in music.

Opera has been a favorite and fruitful topic for feminist analysis by musicologists, and Patricia Howard's essay contributes well to this growing tradition. Through a clearly written and well-organized essay, she successfully answers the questions posed in her opening paragraph about how opera can "profoundly affect an audience's perception of gender and help create a cultural mythology that identifies women with tragedy, failure, and death" (p. 70). Focusing on two major figures in seventeenth-century France—dramatist Philippe Quinault and composer Jean Baptiste Lully—she examines their work in light of the *Précieuses*, an influential group of "high-born literary women ... who undertook an analysis of women's roles in life and literature" (p. 71). Howard develops a fascinating account of the ideas and influence of the *précieux* movement and how Quinault, who began his career with financial support from the *Précieuses*, reversed their image of independent women who controlled their own love lives. Although Quinault selected stories which placed women at the center of his libretti, he countered the image developed by the *Précieuses* and "portrayed women who either submit to male dominance or are destroyed by their bid for freedom" (p. 76). Howard links this shift in part

to the changing political reality in France from the mid-century regency, which had fostered images of womanly power, to the patriarchal rule of Louis XIV. Even shifts in the Sun King's marital status were reflected by Quinault. As Howard points out, Quinault's libretti, set by Lully, Gluck, Piccinni, and others in the late eighteenth century, established the standard for the representation of women that dominated nineteenth-century European opera.⁴ More than most of the essays in this anthology, Howard examines musical scores and determines that Lully's musical settings reinforce Quinault's gender ideology rather than critique it. Howard supplies her own English translations for most of the French quotations; however, translations of all passages in French (including material in the footnotes) would be useful to many readers.

Using concepts from feminist literary critics Sandra M. Gilbert and Susan Gubar as a framework, Catherine Parsons Smith crafts a sophisticated and persuasive essay on the gendering of American musical modernism. Invoking the distinction made by Gilbert and Gubar between *materna lingua* (the vernacular mother tongue shared by women and men) and *patrius sermo* (the public, formal discourse of men used to exclude women), Smith rethinks musical innovation in the post-World War I era. She convincingly advocates that developments in American modernism were a reaction to a wave of feminism and to professional gains by women musicians in the early years of the century. Paralleling emerging literary modernists, composers sought to supplant the musical language of nineteenth-century romanticism (*materna lingua*) through the development of new musical vocabularies such as serialism, neoclassicism, and futurism (examples of *patrius sermo*). Again

Developments in American modernism were a reaction to a wave of feminism and to professional gains by women musicians in the early years of the century.

borrowing from scholarship by Gilbert and Gubar, Smith examines in Freudian terms how the younger generation of women composers severed ties from their foremothers ("female affiliation complex") and examines the ramifications for younger composers who rejected the domestic tradition and its romantic composers, i.e., the *materna lingua*. Smith exposes and critiques the virulent misogyny of the futurists and the hostility to women in the language of Charles Ives, father of American modernism, which has been bypassed by many authors discussing twentieth-century musical styles.⁵

In reading the two chapters most closely associated with biography—Adrienne Fried Block about Amy Beach and Jane L. Baldauf-Berdes about Anna Maria della Pietà—I was reminded of Carolyn G. Heilbrun's *Writing a Woman's Life* where, largely through example, she suggests new ways of thinking about and articulating the influential relationships and events in the lives of women. Heilbrun also describes biographies as "fictions, constructions by the biographer of the story she or he had to tell" and notes how history is about the author and her era as well as about the past.⁶ Both Block

and the late Baldauf-Berdes seem attentive to nuances in the lives of the women they write about and to the goal Heilbrun set for herself: “to examine how women’s lives have been contrived, and how they may be written to make clear, evident, out in the open, those events, decisions, and relationships that have been invisible outside of women’s fictions....”⁷ Each of these essays also “writes” something of its author’s own life, giving us a glimpse of her values and views.

Block’s essay is a reevaluation of Amy Beach’s childhood and upbringing in light of a recently rediscovered autobiographical sketch published in 1914 in *The Mother’s Magazine*.⁸ The importance of this document for our

Block makes a fascinating presentation about nineteenth-century child-rearing practices, taking care to show various styles (e.g., the difference between actions of Beach’s mother and her aunt) and to consider the consequences for this child prodigy.

understanding of Beach’s music and career is clear: “Instead of being ideal, Beach’s childhood was a conflicted one, with music—the very center of her life—the area of contention” (p. 108). Block makes a fascinating presentation about nineteenth-century child-rearing practices, taking care to show various styles (e.g., the difference between actions

of Beach’s mother, Clara Cheney, and her aunt, Franc Clement) and to consider the consequences for this child prodigy. This essay is strong on contextualizing and interpreting data, stimulating my interest in the forthcoming publication of Block’s monograph about Beach.

The study of Anna Maria and musical practices in the eighteenth-century Venetian *ospedali* draws on material from the archival cache discovered during the 1978 renovation of the Pietà plus other contemporaneous accounts of this outstanding violinist. Baldauf-Berdes establishes the centrality of this woman for the music of eighteenth-century Venice, including her significance for Vivaldi’s violin writing and thus for the history of the concerto. Although Baldauf-Berdes uncovered much about the life of Anna Maria, more work remains to be done as additional Venetian archives become available. These materials have the potential to lead to reevaluation of Vivaldi’s concerti and Venice’s fiscal support system for music.

The final three essays examine musical practice and consider topics outside the scope of traditional musicological scholarship although they have ties with ethnomusicology. Bonny H. Miller surveys compositions by women in American magazines from 1830 to 1930; Venise T. Berry examines rap, especially with regard to varying images of women; and Susan C. Cook offers a close reading of the American ballad “Fuller and Warren.” These three essays are further linked through their focus on representation of women and their study of popular music genres.

Miller’s work moves away from a focus on the exceptional individual woman to consider a medium neglected by past scholars yet having wide-spread impact and a large audience.

She notes how this genre of domestic music not only reflected gender construction for women but also participated in shaping the understanding of what it meant to be a woman. Much numerical information is presented, but the essay seems too short to offer sufficient interpretation of the data. Following the essay, there are two useful appendices: a summary of women composers found in fifteen women’s magazines and a more detailed list of the compositions in these periodicals.

Berry distills several studies on popular music genres and then gives an overview of developments among both male and female rappers, contrasting their portrayals of women. One of the most interesting aspects of this essay is Berry’s analysis of space—a recurring theme in several of the essays. This is more than a metaphorical issue of separate spheres as space is an important aspect of women’s lives and its allocation is clearly gendered as asserted by Berry: the streets are male territory or populated by female whores. Queen Latifah’s *Ladies First* music video is among the notable appropriations by women rappers, where they create a new image through self-representation. Berry, framing her ideas with Black feminist theory, identifies challenges to stereotypical feminine and masculine roles. Self-representation, as found among women rappers, is very important, particularly for women who have been silenced and doubly marginalized by race and gender. Yet, I felt the need for Berry to problematize some aspects of the images used by women rappers, especially in terms of gangsta elements or sexual objectification. For me, even the women rappers rely too heavily on stereotypes or negative characteristics

Berry, framing her ideas with Black feminist theory, identifies challenges to stereotypical feminine and masculine roles. Self-representation, as found among women rappers, is very important, particularly for women who have been silenced and doubly marginalized by race and gender.

as they invert the virulent and oppressive attitudes of male rappers toward women. Reclaiming some of the sexist language used by Black men, e.g., ‘ho and bitch, seems much less a problem to me. Berry, a professor of journalism and mass communication, is the only contributor from outside the music field, and she does not attempt to discuss how musical parameters contribute to female images. Like some of the other essays, this one offers a broad overview, opening doors for more in-depth work in the future. Although presenting less nuanced analysis than other essays in the collection, Berry’s article might spark more—and livelier—class discussion.

Cook brings the collection to a strong close with a clear focus, fluent writing, and good supporting detail. After grounding her work in social reality and situating balladry within a larger musical culture, Cook proceeds with a comparative analysis and feminist reading of “Fuller and Warren,” which responds to a love triangle, murder and a hanging in the early nineteenth century. Although including information about forty-four versions of the text, Cook focuses

on two of the Anglo-American narratives, allowing her to be specific and concrete in her interpretation. In an effective circular gesture, she exposes the misogyny of the ballad's language and then returns to women's social reality, recognizing that "we shape and are shaped by the stories we tell"

Cook exposes the misogyny of the ballad's language and then returns to women's social reality, recognizing that "we shape and are shaped by the stories we tell"

Cook also addresses issues surrounding the performance of the ballad and comments briefly on the harmonic implications of the tune.

Essays in this volume seem quite feasible for a variety of teaching situations, from introductory general music to history surveys and from period or genre courses to seminars focusing on women and/or gender. They seem geared toward an undergraduate vocabulary, yet much of the material and the approaches may be new to more advanced scholars. Some of the essays are not generally provocative and may afford minimal stimulation for class discussion, an important ingredient for learning. A side benefit from using this collection, even in a course which already includes women composers, is that it will encourage us to rethink our syllabi in more fundamental ways and to broaden the range of intellectual issues which are given credibility through their inclusion.

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The incorporation of a reference list at the end of each chapter is convenient; however, the use of short citations in the endnotes forces a two-step effort to locate full bibliographic information. I found this an unnecessary interruption to the flow of the book. Although revised and updated, most of the articles published in *Cecilia Reclaimed* originated as conference papers presented between 1985 and 1991. Having heard several of them, I know they enlivened these meetings and have contributed much to the developing shape of feminist musicology. No doubt the opportunity to rethink ideas has given us a more polished anthology; however, the long gestation period also limits the currency of this volume.

The authors and editors have provided us with a valuable resource in a relatively new and growing facet of our discipline. Not only do they bring feminist perspectives, but they also contribute to what I consider a healthy direction for music, in which critical theory contributes to the study of music as a social formation. I look forward to more publications by these scholars and to similar volumes which will challenge us even more strenuously.

NOTES

1. I have deliberately chosen the word *work*, not *text*. See Roland Barthes, "From Work to Text," in *Image - Music Text*, selected and trans. by Stephen Heath (New York: Hill and Wang, 1977), 155-64. Although Barthes is referring specifically to literature in this essay, the distinctions he makes are relevant to music and to the changing conception of our discipline. Barthes states: "the work can be seen (in bookshops, in catalogues, in exam syllabuses), the text is a process of demonstration, {speaks according to certain rules (or against certain rules);} the work can be held in the hand, the text is held in language, only exists in the movement of a discourse (or rather, it is Text for the very reason that it knows itself as text); ... *the Text is experienced only in an activity of production*" (p. 157).
2. This is true even of a textbook which is more inclusive: K [sic] Marie Stolba, *The Development of Western Music: A History*, 2nd ed. (Madison, WI: Brown & Benchmark, 1994), 1st ed. ([Dubuque, IA]: Wm. C. Brown, 1990); and, to a degree, also true for textbooks devoted exclusively to women. See among others the survey text edited by Karin Pendle, *Women and Music: A History* (Bloomington: Indiana University Press, 1991).
3. Marcia J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993); Jane L. Baldauf-Berdes, *The Women Musicians of Venice: Musical Foundations, 1525-1855* (Oxford: Oxford University Press, 1993); Adrienne Fried Block, *Amy Beach (1867-1944), American Composer and Pianist* (Oxford: Oxford University Press, forthcoming).
4. See Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing with foreword by Susan McClary (Minneapolis: University of Minnesota Press, 1988), originally published as *L'opéra ou la défaite des femmes* (1979).
5. Here Smith builds effectively on the work of Judith Tick, "Charles Ives and the 'Masculine' Ideal," pp. 83-106 in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie (Berkeley: University of California Press, 1993).
6. Carolyn J. Heilbrun, *Writing a Woman's Life* (New York: W. W. Norton, 1988), 28.
7. Heilbrun, op.cit., 18.
8. Earlier accounts by Block and other scholars presented what Heilbrun might have described as evidence of "nostalgia and romanticizing" (p. 13) in their biographical work; see for example Block, "Why Amy Beach Succeeded as a Composer: The Early Years," *Current Musicology* 36 (1983): 41-59.

J. Michele Edwards, professor of music at Macalester College, St. Paul, is a musicologist and conductor. Her research focus is women in music and feminist musical scholarship with recent work about Japanese women composers, Julia Perry, Helen May Butler and her Ladies Military Band, and women's sonic strategies. She contributed two chapters (ancient/medieval era and North America since 1920) to Women and Music: A History, edited by Karin Pendle, and has over twenty articles in The New Grove Dictionary of Women Composers.

Reviews

Ellen Taaffe Zwilich, Eleanor Cory:

Betty Beath

CRI American Masters CD 621

Ellen Taaffe Zwilich's *Chamber Symphony*, written in 1979, is distinguished by clear, flowing lines, sparse textures and a seamless weaving between instruments. The work is scored for flute doubling piccolo, clarinet, violin, viola, cello and piano, and develops over a single movement with a recorded duration of 14'59". This work was commissioned by the Boston Musica Viva and its director Richard Pitman and it is their performance, under Pitman, which is recorded on this CRI American Masters CD.

The production is exemplary and there is sensitive, at times virtuosic, performance from the ensemble. Ellen Taaffe Zwilich extends her performers; they each have opportunities to demonstrate and exploit the solo resources of their instrument. Contrasts are effective with the use of doublings and other devices which afford a variety of textures, building at times to an almost orchestral sound.

This CD features works of significance and affords the opportunity to hear early chamber pieces by Ellen Taaffe Zwilich and highly individual pieces by Eleanor Cory.

The work moves at an unhurried pace and has a reflective, contemplative quality. The various motives have more the quality of questions rather than statements. A sense of aloneness pervades this work but Zwilich concludes, with a resolution beautifully expressed in a short calm section, an epilogue perhaps, in which questions appear to have been answered. A final, single, lingering tone centers and ends the work.

Her *String Quartet*, written in 1974 and dedicated to Roger Sessions, is programmed immediately after the *Chamber Symphony* on this CD. It is a work of energy, vitality and vigor; thrusting motives dominate the first movement, which serves as a Prologue in which all instruments are engaged—enjoying energetic, exuberant exposition and exchange of musical materials. In the succeeding movements, Zwilich returns to these initial ideas and in the subsequent development and expansion which occurs, produces a work whose form evolves over four movements. Despite this formal arrangement, the work emerges as a tightly integrated evolution of music ideas concluding in a final Epilogue.

The work is performed by the New York String Quartet: William Fitzpatrick and Paul Kanto, violins; Brian Dembow, viola, and Stephen Erdody, cello. It is a powerful, virtuosic performance. The music demands an intensity and an inner assimilation and conviction of its dramatic intent; the New York String Quartet realizes these intentions admirably.

Sonata in Three Movements for Violin and Piano, written in 1973-74 by Ellen Taaffe Zwilich has a recorded duration of 10'28". Excellent program notes prepared by the composer

accompany this CD and I quote from these to give some background for this work. The Sonata was written "for my late husband, violinist Joseph Zwilich, to play on a recital tour of Europe.... I wanted to use the things I most love about the violin—the kind of sonorities you can get out of this wonderful instrument of wood." Zwilich also explains that she wanted to write "music in my own language that would incorporate a concept of sonority characteristic of the classical period, and a concept of style you would find most clearly in romantic music."

Zwilich strives to write "music in my own language that would incorporate a concept of sonority characteristic of the classical period, and a concept of style you would find most clearly in romantic music."

The three movements are: 1. *Liberamente*; 2. *Lento e molto espressivo*; 3. *Allegro vivo e con brio*. In this performance, recorded live in concert in New York City, we hear wonderfully expressive playing from Joseph Zwilich, violin, and James Gemmell, piano. There is a beautiful rapport between the two soloists who have internalized the music to the extent that it becomes an un-self-conscious outpouring of music, often lyrical and wide-ranging in pitch, clearly music with an individuality and style which reflect the intention of the composer to create a work "in my own language." The instruments are often independent of one another, yet the linking of mood and the quality of tone produced by both soloists serves to integrate the musical dialogue. The work moves to a brief final concluding movement—a statement full of energy and vitality.

Profiles, in three movements by Eleanor Cory, is scored for clarinet, cello, and piano. The work was written in 1986 and has a duration of 9'26". In her program notes, Eleanor Cory says that "the music in *Profiles* moves in and out of focus; obscure and mysterious passages evolve into clear and direct 'profiles,' with distinctive musical characters." This is an extremely apt description. *Profiles* is an intriguing work and just as Ellen Taaffe Zwilich sought and discovered her own musical language so the same might

"The music in Profiles moves in and out of focus; obscure and mysterious passages evolve into clear and direct 'profiles,' with distinctive musical characters."

be said of Eleanor Cory. Happily there are very distinct contrasts in the "language" of each composer, and the contrasts are welcome and complementary on this CD. Three works by Eleanor Cory are featured on this CD.

Performers Allen Blustine, clarinet, Chris Finckel, cello, and Aleck Karis, piano are more than convincing in this recording. The tonal qualities of the instruments are beautifully integrated and there is magic in the second movement when the clarinet and piano, in dialogue, present a profile which is rich and lush, and where harmonies and rhythms sometimes evoke a jazz influence.

Apertures for solo piano is performed by Aleck Karis. His performance was recorded at the Church of the Holy Trinity NYC, in June, 1986. Eleanor Cory wrote this substantial, 11'44" virtuoso piece in 1984. It is a work full of drive and energy. The composer explains that the title, *Apertures* "grew out of the discovery that the piece needed openings or breathing spaces to allow the high energy material to diffuse." The "apertures" not only allow breathing spaces, but they also mark the end of each of the three large sections which comprise the work. Eleanor Cory uses them very effectively, too, when she introduces moods of great contrast—moods which are reflective and meditative in quality.

The final offering on this CRI American Masters CD, which is a reissue made possible by a grant from the Virgil Thomson Foundation, is by Eleanor Cory and is titled *Designs*. Scored for viola, cello, and piano, it is performed by the Arioso Trio, whose members are Benjamin Hudson, violin, Judith Davidoff, cello, and Harold Lewin, piano. This work, with a performance time of 11'25" is designed, like *Apertures*,

in three sections in each of which the respective instruments are introduced in solo capacity. These solos are expressive, simple, and contrast with the technical demands of the *tutti* passages. It is a work of unpredictability and complexity in which various influences rise, are noted, then finally merge in an ending which seeks reconciliation.

"Apertures" is a work of unpredictability and complexity in which various influences rise, are noted, then finally merge in an ending which seeks reconciliation.

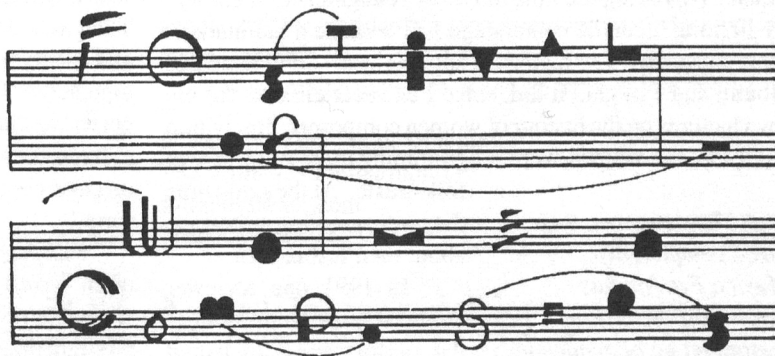
This CD features the work of two outstanding composers. It records works of significance and affords the opportunity to hear early chamber pieces by Ellen Taaffe Zwilich and highly individual pieces by Eleanor Cory. Historically, this CD must be viewed as an important musical statement. For this reason and for the fact that I have thoroughly enjoyed reviewing these works, I recommend the CD to Alliance members and to all lovers of contemporary music.

Betty Beath is an Australian composer, performer, and educator. As a composer she has produced much work in the fields of art song, chamber music, and music drama. Her works have been performed extensively by professionals and amateurs.

Indiana University of Pennsylvania Festival

March 20-23, 1996

Fourth Festival of Women Composers



Indiana University of Pennsylvania
March 20-23, 1996

Festival includes 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. A festival highlight will be the Pennsylvania premiere of Libby Larsen's *Songs and Dances* for orchestra and children's chorus.

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Reviews

“Coming of Age and Coming Out: Musica Femina After a Decade”

Cynthia Green Libby

Heartstreams: Original acoustic compositions for flute and guitar duo. ©1993 Kristan Aspen and Janna MacAuslan. Lilac Recordings D-4, P.O. Box 15121, Portland, OR 97215.

The early 1980's was a heady time. Many industrious musicians set out on a treasure hunt, collecting forgotten works by historical women composers, digging for gems to perform and publish. The West Coast saw a flurry of activity: the start-up of the Bay Area Women's Philharmonic in 1980, the first International Congress of Women in Music in Los Angeles in 1982, and germinating farther north in Portland, Oregon, the duo Musica Femina.

By 1983 Kristan Aspen, flute, and Janna MacAuslan, guitar, were already touring the nation's campuses with their multifaceted program, an historical lecture-recital of music by women, presented in Victorian garb and candlelight. Following intermission, they would switch to contemporary music, decked out in splashy silver and gold lamé, and even then the duo would experiment with an original composition or two on each program, in order to end the evening on a more personal level.

Musica Femina's first cassette was released in 1984, followed by another in 1985. Both encompassed a broad mixture of historical and contemporary compositions by women, including a work or two of their own. By 1989 their first compact disc was released: *Returning the Muse to Music*. (Invoking the nine muses or “daughters of memory” by lighting a candle centerstage had become a hallmark of their concerts.) The historical approach still dominated this album, and I'm glad it did, since I used certain cuts for my own lectures on the history of women composers. But within a decade, the women were programming more of their own folk music. At the same time they were growing more open about their lesbianism.

With Heartstreams, their latest compact disc, Musica Femina has thrown off the history lesson, let go of academic propriety and exposed their streaming hearts to the world. Now we sample the core of their artistry. Its essence? Heartfelt simplicity.

apparent!” (Lorena Russell, *Community Connections*, Asheville, NC, November, 1991.) By this time Aspen, the spokeswoman for the group, would exhort the gays and lesbians in the audience to “come out whenever possible.”

With *Heartstreams*, their latest compact disc, they have thrown off the history lesson, let go of academic propriety

and exposed their streaming hearts to the world. Now we sample the core of their artistry. Its essence? Heartfelt simplicity. This album is their first containing all original compositions. And for lack of a better label (if we must label music), call it “New Age folk.” The disc has a popular, easy-listening quality to it, not a bad thing amidst today's jarring strains of rap, punk, acid rock and esoteric academic composition. The pieces are, for the most part, derivative. Many of the musical ideas are borrowed from popular modal harmonies and the Spanish folk guitar tradition.

MacAuslan and Aspen share only one music degree between them: MacAuslan's Master of Music in guitar performance from Lewis and Clark College. Yet both are skilled performers who have studied their respective instruments extensively, MacAuslan in the United States and Germany, and Aspen at Oberlin Conservatory and in Latin America. In the liner notes to *Heartstreams*, Aspen declares that “her lifetime goal in music is to play the flute until it becomes a direct expression of her Self.” (Note the New Age capital ‘s’.) Yet neither has formally studied composition.

They begin their composing by improvising together, according to Aspen. “We find themes and ideas we like, play with them and expand them.

Then we work individually, and finally bring it all back together.” The music does get written down eventually,

The duo begins their composing by improvising together.

although none has yet been published. She adds, “Most of our original compositions are available from us in manuscript form.”

MacAuslan is probably the more serious composer. She often writes guitar solos, some of which have received favorable reviews. One Arkansas reviewer stated that in a program filled with newly discovered works, “the outstanding discovery of the evening was the composition talent of guitarist MacAuslan...she is a first-rate composer.” (Ron Ballard, *Spectrum Weekly*, Little Rock, AR, October 9-15, 1991.) He was referring to her *Tremolo for Kristan*, which to him was “absolutely breathtaking in its beauty and affection.”

On *Heartstreams*, MacAuslan's *On the Edge*, inspired by the guitar writing of Brazilian composer Heitor Villa-Lobos, is the most interesting work harmonically. *Zona*, a musical representation of Arizona's desert country, brings another dimension to their collaboration. A percussion track adds splashes of color with wind chimes and a rain stick. The palette is further enhanced by imaginative flute techniques such as bending pitches, slowly accelerating wide trills and

flutter tongue. These “special effects” paint nocturnal animals, the sunrise and a sudden storm, all within a coherent Gestalt.

Probably the most ambitious selection on this album is also the one the pair cannot perform in public, *Ocean Moon Chant*. Minimalist patterns in flute and guitar build a sensuous, multitrack work. And, oddly enough, thanks to the lucky anomaly of a Moroccan flamenco artist living in Portland, Tarik Banzi also participates. His expert tabla playing lends an energy and excitement to this piece that towers above most of the other cuts on the album. (Unfortunately, the “chant” by Aspen that was to have inspired the work is almost embarrassingly maudlin: “Fly, Sister, Fly, Ride the Wind through the Sky, With your Heart open wide, there is Love all around you.”)

De mi Corazón (From My Heart) is another sensitive guitar solo by MacAuslan, “a musical Valentine written for Kristan in 1993, our 12th year together.” *Open Door*, a simple duet, also expresses the new, more overtly lesbian agenda of the group. They write in the liner note, “Coming ‘out of the closet’ can have many meanings, from traveling beyond self-imposed limitations to rejecting societally prescribed ones.”

It is precisely their eschewing of the traditional and socially expected that is the secret to the success of *Musica Femina*. From the beginning their performance venue has wisely included such popular elements as costumes and

It is precisely their eschewing of the traditional and socially expected that is the secret to the success of Musica Femina.

props. They have shown great courage over the years by revealing their most intimate work to countless audiences. And now, with *Heartstreams*, a manifesto to creative honesty has been issued. Regardless of one’s personal

feeling about that ever present controversy of the day, homosexuality, we have something special here: a positive example for expressing one’s convictions with strength. Buy this compact disc. It is guaranteed to please and may even inspire.

Cynthia Green Libby has been researching, promoting and performing the works of women composers for over a decade. Following a free-lance career in New York City, she was awarded the Performer’s Certificate and Doctor of Musical Arts from the Eastman School of Music. She is currently Assistant Professor of Oboe and Music Theory at Southwest Missouri State University.

IAWM Electronic List

The IAWM Electronic List, established by the International League of Women Composers (ILWC) in October 1993, has at last had its name changed officially from ILWC to IAWM. Messages should now be sent to iawm@acuvax.acu.edu. To subscribe send the message “subscribe” to iawm-request@acuvax.acu.edu or contact listowner Sally Reid, reid@acuvax.acu.edu.

The Women’s Philharmonic

A letter to the IAWM Electronic List:

Dear Women,

Let me introduce myself. My name is Shira Cion and I have been on the administrative staff of the Women’s Philharmonic in San Francisco for the past eight years. Recent financial and leadership challenges have necessitated that the Philharmonic temporarily put its performing activities on hold and focus for the next few months on strategic planning, organizational assessment, and serious fundraising. In the past, my responsibilities have revolved around overall operations and concert production. Since the next orchestra concert on the books is not scheduled until June 96, I am now spending much of my time at the office evaluating the state of the National Women Composers Resource Center, which has been unstaffed (except for the valiant efforts of Chen Yi, our Composer in Residence), since March of 1994.

I was deeply inspired by the first *IAWM Journal*, which I read from cover to cover today. As part of my National Women Composers Resource Center (NWCRC) evaluation process, I would love to initiate an on-line dialogue with representatives from other organizations that promote the work of women in music. The consolidation of ICWM, AWC and ILWC was a brilliant way to consolidate and magnify the efforts of all three organizations. The NWCRC shares many of the goals expressed in IAWM’s mission statement. Our resources and services lie mainly in the field of orchestral music. We are eager to learn of other organizations’ information and resources related to women in the orchestral field so that we also can avoid duplication of efforts and have the greatest possible effect in achieving our organization’s ultimate goal - changing the face of what is played in every concert hall the world over by incorporating works by women composers into the standard orchestral repertoire.

Let the dialogue begin! Keep up the fabulous work!

Shira Cion, Director of Operations
The Women’s Philharmonic
shiracion@aol.com
Womensphil@aol.com

New Electronic List: gen-mus

Gen-mus is a mailing list for discussion of music in relation to women, gender, and sexuality. Many different kinds of contribution are welcome: discussion of issues, discussion of published texts, announcements, requests for information, and so on. Contributions may be professional in tone, or may be informal personal messages, or anything in between.

To subscribe to gen-mus, send e-mail to majordomo@virginia.edu, with the message “subscribe gen-mus” or, if you wish to subscribe to an address different from your return address, the message “subscribe gen-mus <address>”. No subject heading is necessary. List managers are Suzanne Cusick, Fred Maus, and Chip Whitesell.

Reviews

Urban Diva *Lucille Field*

Dora Ohrenstein, Soprano; The Band: Mary Rowell, violin, viola; Philip Bush, piano, keyboards, synthesizer; Bill Ruyle, percussion; Jason Cirker, percussion; John Thompson, electric bass.
CRI CD654; 1993 Emergency Music

Get ready. This is a rave review of a woman's performance. My only regret is that I have not experienced the fully staged and costumed *Urban Diva* as conceived by the ultimate urban diva, Dora Ohrenstein, who created this one-woman, multi-character, music theater piece. In her notes in the CD booklet, she explains, "I asked some very fine composers to set contemporary poetry, poems I searched out

Ms. Ohrenstein gives us blood and guts in this recording, singing splendidly as she achieves "an artistic challenge, one that a New York City kid, who grew up on Mozart and Motown feels and Motown feels compelled to tackle."

and submitted for their approval. I looked for texts that clearly portrayed a character and did so with drama, eloquence, wit, or some combination thereof. The compendium became *Urban Diva...*. Each of the compositions can and does stand alone as an exciting vehicle for this "trained" classical soprano with her remarkable vocal versatility and affinity for music from the "downtown scene." Ms. Ohrenstein gives us blood and guts in this recording, singing splendidly as she achieves "an artistic challenge, one that a New York City kid, who grew up on Mozart and Motown feels compelled to tackle."

1. *Confetti of Flesh*

Music by Scott Johnson (1989)

"I Am New York City" text by Jayne Cortez (1973)

The coarse and angry poetry is joined to the obsessive, restless, jagged music in this intrusive, "in your face" work. I love this piece and I'm crazy about what Dora Ohrenstein does with it. What a way with words she has. Listen to what she does with: "hot sauce, tobacco teeth, bedbug tongue, peeping toms, excuse me, brown spit, false nipples, glue-me, hot dogs, beer-can junta, piss, break wind." Get the idea? The singing is gorgeous and intelligent; the wonderfully nervous score is played expertly. You do need the poetry in front of you, however. The tessitura is often quite high, and in spite of the soprano's fine diction you might miss a word here and there. Don't. They are all powerful.

2. *Calamity Jane to her Daughter*

Music by Ben Johnston (1990)

Text by Calamity Jane Hickok (?)

I like a great deal about this setting of excerpts from "The Diary of Calamity Jane" in which the legendary Wild West

heroine who led a wild west life concocts the story of having a child by Wild Bill Hickok. The introductory and ending *a cappella* recitative-like sections are especially moving. The composer's use of a tuning system he calls "extended just intonation," which creates pitches slightly above or below conventional scale tones, is interestingly used to effect an out-of-focus tonality which oddly enhances the text. The music, which changes style in these letters from Calamity to her daughter Janey, includes blues, country western, folk and hymn. It is sometimes too sentimental, mostly accessible, but overall the texts are well-served by both composer, singer and instrumentalists. The

synthesizer is used effectively to support the myriad emotions in the text. Dora Ohrenstein's diction is crystal clear except in moments of competition with the synthesizer. She sings the somewhat mundane text to life expressively and believably.

The mother to daughter scenario is at its best when Calamity gives Janey her "receipt" for "20 Year Cake." When we get to the letters at the end about Calamity being tired and old, the off-key music is particularly poignant and desolate. "All hope is dead forever Janey." "O how I wish I had my life to live over...Forgive all my faults and the wrong I have done you...forgive me and consider I was lonely." Ms. Ohrenstein and Mr. Johnston paint a bleak portrait with a colorful palette.

3. *Black Burned Wood*

Music by Linda Bouchard (1989)

"Sara Songs" text by John O'Keefe (1990)

This is a powerful piece, musically evocative and vocally strong, an effective score that combines children's and horror film music. Linda Bouchard has created a real challenge for the soprano which Ms. Ohrenstein takes, making the mystery real and provocative. The music is haunting, scary, dreamy and nightmarish, as is the text, and the result is that music and text are one. How many ways can you sing the words "no," "run," "go"? The singer demonstrates this brilliantly. How can water drip as Sara drinks from the streams? The composer creates this beautifully. What could be more chilling than the singer intoning "where mama and dad sleep." This is an eerie musical drama. What happened to that child, Sara?

The composer's use of a tuning system he calls "extended just intonation," which creates pitches slightly above or below conventional scale tones, is interestingly used to effect an out-of-focus tonality which oddly enhances the text.

4. *Dish*

Music by Anne Le Baron (1990)

Text by Jessica Hagedorn (1975, 1990, 1993)

“Seeing You Again makes me wanna wash the Dishes”

Sounding like the lead singer with a small “club” group, Dora Ohrenstein deftly moves from jazz to pop to blues, adopting whatever vocal style Le Baron calls for. In the bluesy section the singer uses a sort of sprechstimme; later she employs a timbre reminiscent of Marlene Dietrich to moan “pieces of paper and tarnished jewels line my bed.”

*This music is wonderful
fun with undertones of
gender politics.*

*Housework, love, sex and
feminism are all there.*

This music is wonderful fun with undertones of gender politics. Housework, love, sex and feminism are all there, and the ending is divine. “So many memories.”

“On Being Irresponsible

About Lovers And those who Swoop On You” and “The Swooper and the Swoopee” are the other two texts of *Dish*. Using voices on tape and other effects, these parts are a little cute and “blah-blah bland.” They probably work better in the staged format than just listening to the CD.

5. *Lost Moon Sisters*

Music by Anthony Davis (1990)

Text: AVE by Diane di Prima (1971)

This is a gripping piece. I am smitten by its power, its beauty, its truth. A paean to women—homeless, abused, lost—sisters all, this music celebrates and honors them. The poem “AVE” is magical and the music is translucent, insistent, and at times somewhat minimal in its spareness; the score walks on endlessly and we wander with it through New York City, through life and death. This beautifully woven and performed music is realized splendidly by Dora Ohrenstein. This is hard poetry to sing sense of but she is vocally eloquent, coloring words like “wander,” “crying,” “weeping,” “hungry,” exquisitely. Ohrenstein is endlessly expressive and makes a real marriage of words and music. She sings “praying I hear you ...” with so pure a voice; she sings the passionate section “you lie with the unicorn ...” with so sensual a voice. She sings. Oh! does Dora Ohrenstein sing. She is indeed our Urban Diva.

Lucille Field is Professor Emerita, Brooklyn College of the City University of New York, where she was Director of the Voice Department. Her recording, “Lucille Field Sings Songs by American Women Composers,” includes music by Ruth Crawford Seeger, Miriam Gideon, Patsy Rogers, Nancy Van De Vate, Florence B. Price and Dorothy Klotzman, is on Cambria, CD-1037. She is presently serving as Affiliate Coordinator for the IAWM.

International Alliance for Women in Music Announces New Journal:

Women and Music: A Journal of Gender and Culture

The IAWM announces a new annual publication to premiere during the Fall of 1996 entitled *Women and Music: A Journal of Gender and Culture*. It will be a journal of scholarship about women, music, and gender that encompasses a rich mixture of disciplines and approaches.

Articles submitted for publication will be blindly reviewed by four members of the Editorial Board. Submissions for the journal should be sent by March 31, 1996 to:

Professor Catherine Pickar, Editor
Women and Music:

A Journal of Gender and Culture

The Department of Music

The George Washington University
Washington, DC 20052

Members of the *WOMEN AND MUSIC*
editorial board as of September 1995 are:

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Reviews

Tsippi Fleischer: *Art Music Settings of Arabic Poetry*

Myrna Nachman

Koch/Schwann 3-1420-2

"I ... wish to express my firm belief in art as a field in which the greatest miracles may take place in the creation of connections between human beings—of all nations, peoples, countries, religions, races, times and places." So wrote Tsippi Fleischer in the pages of the *ILWC Journal* this past

How fitting, then, it is that Fleischer, a Western-trained Israeli composer, should devote an entire CD to music which she composed on Arabic texts!

February in her review of the June 1994 seminar held in Finland on Middle Eastern culture. How fitting, then, it is that Fleischer, a Western-trained Israeli composer, should devote an entire CD to music which she composed on Arabic texts! She explains her fascination with this language by speaking directly to the listener in Arabic at the start of this recording: "I have a very old dream: express my profound love for the Arabic language. This is an unconditional love. Beautiful poetry in this language irresistibly inspires me to set it to music."

This is a fascinating recording—a synthesis of Eastern and Western musical languages by a skilled and imaginative composer steeped in the multiple cultures of the Middle East but also highly trained in contemporary Western musical idioms. Hers is an eclectic style, combining melodies based on the various Arabic *maqamat* (melodic scale forms) and Western melodic ideas, juxtaposing folk-like dance rhythms with contemporary Western metric and rhythmic devices, and placing side by side the colorful sounds of Middle Eastern instruments such as the kanun and tar drums and the traditional (and sometimes not so traditional!) sounds of the oboe and Western string instruments. The vocal writing varies widely: simple chant-like melismas contrast with pulsating choral tone clusters and dense choral polyphony. Occasionally, the sheer complexity of sound overwhelms the ear, but for the most part it all works well to produce a coherent whole by a composer with an original voice.

The centerpiece of the CD is Fleischer's 41-minute cantata *Like Two Branches*, an elaborate and virtuosic work for chamber

The language is richly evocative, depicting the idealized love of brother and sister, pastoral images, battle scenes and the sister's grief-crazed laments; these images allow the composer to explore a wide range of musical styles.

choir, two oboes, kanun (a chromatically tuned Middle Eastern dulcimer-type instrument), cello and percussion (including tar drums), composed in 1989. The text for this work is drawn from a volume of laments by the 6th-century Bedouin poet Al-Khansaa on the death of her beloved brother; it is recited by the composer before the

performance begins. The language is richly evocative, depicting the idealized love of brother and sister, pastoral images, battle scenes and the sister's grief-crazed laments; these images allow the composer to explore a wide range of musical styles. Unifying the musical canvas is the "Hijaz" *maqam* which is used in various realizations and also serves as the inspiration for many of Fleischer's own melodies. Though not divided into formal movements, *Like Two Branches* unfolds in ten titled sections unified by periodic returns of material from the first section which itself presents eight distinct musical themes. This first section, then, functions as a kind of refrain, its various musical motives returning in different guises, serving both as a musical link and as a reminder of the underlying message of the poems. And clearly this message, "Like two branches of the same tree-trunk, we grew ..." written centuries ago, has a special resonance for a contemporary composer with links to both the Arabic and Israeli worlds.

Musical ideas introduced in this opening section include a brilliant Middle Eastern sounding chromatic melody played in unison in a lively folk-like style by the two oboes and piano (which substitutes for the kanun on this recording), pulsing tone clusters sung by the chorus and agitated choral fugato passages. Later sections of the work explore a wealth of different musical scorings, among them, men's chorus (TTBB) with instruments (depicting the warrior's rest), six-part *cappella* women's chorus (for the sister's lament), instruments alone (in the "Ballet"), and, for the final appearance of the refrain, twelve-part mixed chorus (with instruments) which produces a sonority and texture of enormous complexity. The instrumental parts are quite difficult, calling upon the players to produce a great variety of avant-garde effects (quarter-tones and other Middle Eastern microtonal nuances, oboe "chords," cello polyphony, etc.), to play virtuosic solo and ensemble passages, and even, on occasion, to produce a number of vocal sound effects as well. Perhaps a degree of cohesiveness is sacrificed towards the end of the ballet section, but the intrinsic interest of the material compensates. Overall, this is a powerful and eloquent work.

The performance is excellent; the Cameran Singers, for whom the work was composed, are for the most part heroic in realizing this demanding music with its wide vocal ranges, difficult melodic twists and turns, tricky chromatic inflections; complex rhythmic figures, complicated polyphony and, of course, linguistic challenges. They do a fine job with only the occasional hint of strain. The instrumentalists are Ori Meiraz and Amir Beckmann, oboists; Naomi Enoch, cellist; Chen Zimbalista, percussionist; and Tatiana Kopelev, pianist. They are all first-rate players. Conductor Avner Itai, the founder of the chorus and to whom *Like Two Branches* is dedicated, has directed an exciting and expressive performance here.

On a smaller scale, Fleischer's *Ballad on Expected Death in Cairo* (1987) is a poignant and lyrical piece in five sections for mezzo-soprano, two violins, viola and piano. It is about thirteen minutes in length. Originally titled "Ode to Winter" by the poet, the acclaimed 20th-century Egyptian writer Sallah Abd El-Sabur, the text presents the poet's views of death during his late, so-called "mystic" period. Interestingly, the composer set this rather somber text during a particularly jubilant time in her life, a visit to Cairo soon after the peace accords were signed between Israel and Egypt. Like *Two Branches*, this work is also unified by a recurring musical theme, but in this case it appears in every section, creating what might be described as a set of variations. The instrumental writing, while simpler and more straightforward than that of the larger work, provides an effective backdrop to the vocal, solo, a haunting melody based on the inflections of the "Kurd" *maqam*.

This is a beautiful performance. Mezzo-soprano Isabelle Fanz, well-known for her dramatic renditions of Spanish and Sephardic music, delivers an expressive and idiomatic performance in which her love for the physicality of the language is apparent. She has a nice feeling for the lyrical melodic phrases which dominate the work, as well as the "speech interlude" with its dramatic depiction of "the cold, the darkness and the trembling," but she is perhaps most effective in the extraordinary cadenza which closes the movement with its chromatic nuances, vocal roulades, and colorful oriental flavor. Violinists Emmanuel Conquer and Elisabeth Glab, violist Gilles Deliege and pianist Jean-Francois Zygel make up the fine instrumental ensemble and contribute strong support.

The shortest and earliest work on this recording, *A Girl Dreamed She Was a Butterfly*, for a *cappella* chorus, is a setting of a bittersweet text by the contemporary Lebanese poet Unsi al-Hajj. Based on the last movement of his cycle of poems "Girl-Butterfly-Girl," it juxtaposes the innocence of nature and childhood with the all too familiar reality of death; it was originally set by Fleischer for solo voice. This beautiful work, less than three minutes long, spins out its haunting unaccompanied melody with a mixture of wide leaps and oriental melismas, each of the poetic images of the text ("butterfly," "girl," "dream") represented by a particular melodic interval or short motive. The melody is based on the Arabic *maqam* "Rast" and its various transpositions. The chorus sings entirely in unison—two, three or four voice parts together—thus preserving the flavor of Fleischer's original solo song cycle, but the music changes in intensity and color through the composer's use of the enhanced resources of the choral ensemble. The performance by the Israel Kibbutz Choir, conducted by Avner Itai, is just beautiful,

with a purity of pitch and blend of voices perfectly suited for this gentle and evocative work. This is a little gem.

This CD, released on the Koch/Schwann label in 1993, comes with detailed notes on the composer, the poets, the musical works and the performers. Translations of the texts are included. Two additional items would have been most welcome for Western listeners: first, a brief explanation of the complex world of the Arabic *maqam*, including illustrations of the different *maqamat* used in these three works; and second, transliterations of the Arabic texts, side-by-side with the translations. Although, as the composer says, "[the] Arabic language with its sharp gutturals makes for an acoustic and music value of its own," in the case of music so closely entwined with the text and with so much word painting, it is a bit frustrating not to know exactly what words are being sung at any given moment.

These minor points aside, this is a wonderful and intriguing recording by a composer of increasing stature in her homeland and abroad. A prolific writer, at home in a variety of media, Fleischer is currently working on at least six different compositions. In addition, all of Fleischer's music is currently being recorded by major labels, certainly an unusual and enviable situation for a contemporary composer. Clearly, Tsippi Fleischer has a distinctive musical voice. Deeply imbued with the histories, languages and music of several peoples, she brings a unique perspective to the East/West cultural dialogue. In this age of growing interest in all things multi-cultural, her new CD *Art Music Settings of Arabic Poetry* is a timely and welcome addition.

Tsippi Fleischer has a distinctive musical voice. Deeply imbued with the histories, languages and music of several peoples, she brings a unique perspective to the East/West cultural dialogue.

Pianist and musicologist Myrna Nachman is affiliated with the Nassau Community College in New York. She is interested in early music, a cappella choral music, and chamber music.

Journal Corrections

The following corrections are noted to the June 1995 issue:

In "The ICWM Legacy" by Stephen Fry, on page 5, col. 1, we omitted the location of the Second Congress, the University of Southern California.

On p. 6, col. 1, Eleanor Donnenfeld was the featured speaker at the Fourth Congress, and in col. 2, Marcia Herndon was a speaker at the Fifth Congress.

In "Virgil Thomson's *Herald Tribune* Writings" on p. 13, col. 1, first full paragraph, the sentence that ends with a reference to n. 10 should read: a concert devoted entirely to works by *Marion Bauer*.

Our apologies.

Reviews

CD Releases: Two Disks from Anne LeBaron

Lynette Westendorf

Ear-Rational Records, ECD 1035; Mode records, mode 30

While the music from two disks by composer Anne LeBaron is not exactly fresh from the pen, it, nevertheless, justly deserves wider recognition. *Phantom Orchestra* was composed and recorded in 1991 with the Anne LeBaron Quintet; *Rana, Ritual & Revelations* was released in 1992 and features five compositions penned from 1975 through 1986, performed by the New Music Consort and the Theater Chamber Players of Kennedy Center.

Lamentation/Invocation (1984) is a pair of songs for clarinet, cello, harp, drum and baritone voice, settings excerpted from Edwin Honig's verse play, "Orpheus Below". A spacious, somber, and

A spacious, somber, and sensuous piece, "Lamentation" utilizes a shifting pentatonic structure and, according to the liner notes, derives from a highly refined fifteenth century Korean lyric song form kagok.

sensuous piece, *Lamentation* utilizes a shifting pentatonic structure and, according to the liner notes, derives from a highly refined fifteenth century Korean lyric song form *kagok*. The vocal writing is extremely sustained and unfolds slowly and deliberately, with extended vowels in a throaty, vibrating vocal tone, and subtle shifts in pitch and inflection. The instrumental work intertwines

delicately, never working exactly as accompaniment, yet always supporting the elegant expression of baritone Allen Shearer. *Invocation* is a more dramatic setting, featuring angular melodies and increased instrumental activity. These songs won the New Music Consort Composition Prize in 1984 and were premiered at the Carnegie Recital Hall that season.

Rite of the Black Sun (1980) is also an award-winning composition, having been selected to represent the U.S. at the 1986 International Society for Contemporary Music *World Music Days* in Budapest. Written for percussion quartet, the work was inspired by an Antonin Artaud text which intertwines Christian and Tarahumara Indian imagery. Structurally, the piece follows the nine sections of poetic text. Within the sections, LeBaron contrasts interesting variations in timbre, combining such instruments as the marimba with steel drum. She wisely avoids overt suggestions of native drumming (both rhythmically and timbrally), but instead relies on short bursts of events which demonstrate dramatic instrumental distinction.

Planxty Bowerbird (1982) for harp and tape is performed by LeBaron, featuring a variety of extended techniques for harp which intertwine elegantly with the synthesized tape music. As in the other works by LeBaron on this disk, this piece is also rhythmically and dynamically understated. *Noh Reflections* (1986) for violin, viola and cello is created after Japanese *noh* theater, which is both highly emotional and yet distinctly abstract. LeBaron's compositional style in this work, as well as the others on this disk, demonstrates these qualities superbly.

Concerto for Active Frogs (1975), created in part from a tape collage of field recordings of North American frogs, is recorded here for baritone voice, tenor saxophone, trombone, percussion, tape and 9-member mixed chorus. Presented live, it is actually a performance piece, calling for costumes and "festive interaction" among the performers. The vocal parts are particularly interesting, and no doubt pose a delightful challenge for the vocalists. Only the trombone seems to stand out a bit much in the recording, perhaps the result of a slightly imbalanced recording mix.

These six works by the Anne LeBaron Quintet on *Phantom Orchestra* are played by Frank London on trumpet, cornet and small instruments; Marcus Rojas on tuba; Davey Williams on electric guitar; Gregg Bendian on drums, vibes and percussion, with LeBaron on harp with live electronics. Her musical style draws from a whole gamut of influences, from jazz and free improv (with Carla Bleyish horn arrangements), the jaunty rhythms of LeBaron's southern Louisiana, world-music-sounding accompaniments, and straight ahead new music (is there such a thing?). On it all she has most definitely placed the brightest stamp of her own style—intricate and elegant orchestration.

Bouquet of a Phantom Orchestra opens with an arrhythmic, electronically-affected harp introduction, followed by a strata of exotic and contrasting sounds—tuba pops, and something like a Chinese oboe not identified in the liner notes. An easy walking tempo is shaded with a pseudo-latin rhythm which continually breaks apart before it has the chance to become too repetitive. The piece has definite jazz, theatrical, and satirical overtones, as does much of the music on this disk. *Human Vapor* is dark and lugubrious, while *Superstrings and Curved Space* features a melodic motto and simple harp arpeggios to which the music returns after repeated flights of fantasy into dramatic juxtapositions of sound. The guitar departs into Zappaesque flights of fancy, while the harmon-muted trumpet alternately dances and lilt. Each departure from the motto becomes more dramatic and far afield.

Bottom Wash begins with electronic string harmonics, and howling, wolfish effects in a futuristic, industrial soundscape. But juxtaposed are the most overt jazz techniques—swing, call and response, and vamping rhythms, with the tuba taking on an interesting variation on the standard walking bass, over which an exotic harp and guitar duet take place. It is an exploration and exploitation of tension and resolve, with masterful transitions and another LeBaron trick of style—the false ending. The short coda features metallic harp accents with layers of dark and sustained wailing, both mysterious and strangely beautiful. *Top Hat on a Locomotive* is more pulsed and metered, with oddly skewed background harmony and voice-like guitar glissandi. There is never a clear line between the sounds of electronics and acoustic instruments, yet the composer's control of instrumental timbres is evident. *Loaded Shark* is another study in contrast, with a dreamy texture, harsh electronics, and pointillistic instrumental punctuations.

This disk contains music by a group, and as such, demonstrates a cohesiveness not found in the former disk. LeBaron's music is elegant, interesting and always understated. Her control of all the aspects of electronic and acoustic composition and orchestration is more than impressive. This CD is a welcome addition to any jazz or new music library.

Lynette Westendorf is a composer who lives in Seattle, WA. She is interested in jazz, ethnic music, and experimental music.

Reviews

Sophia (A Sacred Mandala on Wisdom) by Ann K. Gebuhr
Stephanie Tingler

Impression Arts, P.O. Box 770624, Houston TX 77215-0624.

The beauty of simplicity finds embodiment in a recent composition by Ann K. Gebuhr. *Sophia (A Sacred Mandala on Wisdom)*, a chamber work for flute/alto flute, percussion, soprano and dancer, was premiered in Houston, Texas, January 1994 and subsequently released on compact disc by Impression Arts, also of Houston. In silent testament to the reputation of Ms. Gebuhr, the liner notes attest that the funding for this project came not only from cultural grants by institutions and businesses, but from individual donors as well.

In its own defense, *Sophia* is multimedia, and the recording demonstrates its heavy dependence on its absent visual component. To issue a work in any form which does not faithfully represent the whole is to assume risking an inaccurate assessment of its artistic value, a situation which is clearly undesirable and avoidable. It would be in the best interest of the piece to consider reissuing *Sophia* in VHS format, especially when one views the titillating photograph of the dancer on the liner notes—it practically cries out from the paper for animation.

Gebuhr discusses the structure of *Sophia* and elements of personal significance with great lucidity, identifying the pitch 'G' as the basic foundation for the entire work. This limited construct gives rise to an often fascinating array of effects, wonderfully imaginative moments, even genius, for instance, in the solo flute postlude of movement VII ("Meditation"), a serene recovery from the whirling dervish of the music that preceded it. Although the "monotony" evokes an obviously intentional mantra-like effect, the composer is bound to a unifying element that does not accommodate the rich diversity of the texts nor exploit the remarkable performing forces she has amassed.

Although Gebuhr asserts that *Sophia*, the ancient Greek name for wisdom, was chosen to do homage to Greco-Roman heritage, her choice of texts "to create a sense of the universal eternal presence of the Holy Spirit as wisdom" are clearly in the Judeo-Christian tradition—Biblical and Apocryphal sources, a poem by Hildegard von Bingen, and original texts by the composer. The ten movement work, nearly a full hour in length, is most successful in Gebuhr's settings of her own words, especially in movements V and X, both entitled "Meditation." Movement V is splendid in its hesitating awe of the universe, with provocative percussion effects and *sotto voce* soprano. The lengthy Biblical settings of Proverbs 8:22-31 (movement II) and the adoration of Mary from the gospel of Luke, known as the "Magnificat" (movement VI) are tiresome, laborious recitations. Vividly expressive clauses are often fragmented and dangle unsupported by melodic or harmonic ideas, and worse, the composer often descends into predictability, including an annoying "dead air" space after the word "silence" in the final movement, "Meditation."

Sophia's greatest strength is in "her" performers. Teresa Hrachovy Grawunder, performing on flute and alto flute, is a potent and assured presence in this recording. Her tone is clear, evocative and fluid. She is profoundly expressive in the work's opening movement for solo alto flute, "2.73C" and "Antiphon" (movement III) for alto flute and rainstick (Peruvian instrument made from cactus and pebbles). Grawunder gives each event significance and is supportive throughout. Lovie Smith-Schenk, percussionist, is extraordinarily fine, contributing as "colorist" and "melodist" with equal success. She assumes clear rhythmic authority in movements IV, VI, VII and IX, where the tempi refreshingly depart from the torpor that dominates *Sophia*. Both Smith-Schenk and Grawunder demonstrate an exacting commitment to ensemble work that is particularly noteworthy in movement IV, "Introit," one of the more outstanding sections of the work. Patti Spain, soprano, possesses a lovely, pure and refined instrument. Her finest moments come in "Meditation" (movement V) and "Hymn" (movement VII), where her mastery of a communicative *sotto voce* and limber coloratura transform the texts into mesmerizing suspensions of breathless wonder. However, she is often inhibited by the composer's poor text setting and melodic passages with protracted periods in high tessituras. In these instances, the voice becomes strained, pinched and thin, even strident in portions of the "Magnificat." Spain is also hampered by improper balance among the performers, at times nearly shouting to be heard above the formidable array of percussion and flute. This may be due to an engineering problem which also made it necessary to play the CD at a consistently high volume level on various pieces of audio equipment the reviewer utilized.

Sophia (A Sacred Mandala on Wisdom) demonstrates Ann K. Gebuhr's growing potential as a composer of originality and influence. Although the recording boasts an extraordinarily fine trio of performers, it fundamentally suffers from the application of an overly restrictive compositional construct, a predominance of lethargic tempi and unsuccessful text settings, and issue in an audio format. Fortunately, within the extended length of *Sophia*, there are moments of exquisite beauty and communicative power, two attributes that could only be enhanced by the inclusion of the dance component in a video release.

Stephanie Tingler, soprano, is an Assistant Professor in the School of Music at the University of Georgia. She holds a degree in English from East Carolina University and degrees in music from Northern Kentucky University, Cleveland Institute of Music, and The Ohio State University. Her research and performance interests focus on women musicians, particularly composers of works for voice and singers. She recently received a grant to begin researching a book on the American soprano, Margaret Speaks (1906-1977).

Reviews

Character Sketches

Judith Radell

Leonarda Productions LE 334

Nanette Kaplan Solomon's energetic and lucid pianism makes her a strong advocate for the music presented on her new compact disc, *Character Sketches: Solo Piano Works by Seven*

The pieces on the album provide character sketches of the women who created them; as a group, they portray a panorama of music in the Americas in the late twentieth century.

American Women (Leonarda Productions, Inc.). Solomon, a Professor of Music at Slippery Rock University who holds degrees from Juilliard, Yale and Boston University, performs exciting music by Victoria Bond, Tania León, Jane Brockman, Ruth

Schonthal, Gwyneth Walker, Marga Richter and Judith Lang Zaimont. Individually, the pieces on the album provide character sketches of the women who created them; as a group, they portray a panorama of music in the Americas in the late twentieth century.

Carl Sandburg is the quintessential American poet, and his "Working Girls" inspired *Sandburg Suite* by Los Angeles native Victoria Bond. Words and music were originally inseparable, as the piece was written for Margaret Beals to dance to while reciting the poem. The work consists of a folkstyle theme followed by bluesy variations. The first half of the poem describes the "...river of young-woman life" and the poet's "...wonder about where it is all going..."; similarly, the early variations are reminiscent of jazz from Sandburg's time. The poem's later verses tell of older women whose "...feet...move slower and they have wisdom..."; thus, the final variations are a ragtime and a turn-of-the-century blues. Solomon finds herself as much at home in these breezy, jazzy pieces as she is in the more serious works. Charming and effective as a solo piano work, *Sandburg Suite* ends, tongue-in-cheek, with a typical blues closing.

Perhaps the most arresting performance on the disc is Solomon's rendition of Tania León's *Momentum*. A striking and demanding work, *Momentum* was described by *New York*

Momentum "is essentially a virtuosic piano piece which challenges the pianist to portray a rapidly changing landscape of jazz and traditional contemporary styles.

Newsday as "...a brief, dense synthesis of American, Latin and international styles." Long notes, sometimes damped inside the piano, divide "Momentum" into sections and begin and end the piece. A slow introduction precedes the second, increasingly jazzy section. The subsequent faster portion of the work has jazz rhythms and "licks" borrowed from

Latino music. A brief section characterized by Latin rhythms is followed by a sorrowful concluding blues lament. Like the Bond work, *Momentum* contains dance elements. León, like

Bond and Richter, has written extensively for the ballet, and served from 1969-1980 as music director of the Dance Theatre of Harlem. However, *Momentum* is essentially a virtuosic piano piece which challenges the pianist to portray a rapidly changing landscape of jazz and traditional contemporary styles.

The album's title piece, Jane Brockman's *Character Sketches*, weaves themes of Wagner, Schönberg and Mussorgsky into a Debussyan texture, making the four composers the "characters" sketched in the work. The mottoes or "bell-themes" (Brockman's term) are taken from "Parsifal", "Boris Godunov", and Schönberg's

Op. 19, #6. Brockman unifies the mottoes with her own similar motives, which call to mind such Debussy works as "Les tierces alternées" and "Les collines d'Anacapri."

The composer, who writes for film as well as composing solo and ensemble music, states that the "...strategy for ('Character Sketches') was to uncover the similarities and relationships among these different characters—and to guide their evolution still further into materials which are mine alone." The second sketch's whirling upper-register trills and four-note cells are especially effective, and Solomon plays them with commendable color and clarity.

Dance music reappears in the *Fiestas y Danzas* of Ruth Schonthal, who studied composition in Mexico with Manuel Ponce and at Yale University with Paul Hindemith. She uses both these elements of her background to great advantage in this work, as she creates a Mexican festival scene in a bitonal context. It is a charming suite, whose moods and rhythms find sympathy in Solomon's colorful playing. Schonthal states that she wrote *Fiestas* as "...a tribute to Mexican music and the contagious spirit of *joie de vivre* of its people...[the music] is meant to exude a kind of blissful intoxication."

Gwyneth Walker's *Cantos for the End of Summer* manage to be both listenable and profound. Walker, a former conservatory faculty member, is now a full-time composer influenced by folk and rock songs as well as traditional music. The declamatory *Prelude*, in which the piano imitates a florid vocal line, is one of the most attractive works on the disc. Powerful and pianistic, it is performed by Solomon with intensity and understanding. *Caper*, the second Canto, is a brief work, jazzy and whimsical. The final movement, *Evensong*, shows Copland's influence in its chords, folk dance and bell sounds.

Some of the most interesting pieces on the album are the brief works of Marga Richter. Richter's *Fragments* reflects her piano study at the Juilliard School with Bach expert Rosalyn

the "...strategy for ('Character Sketches') was to uncover the similarities and relationships among these different characters—and to guide their evolution still further into materials which are mine alone."

Tureck. Each of these tiny, somber pieces begins by stating a brief motivic cell (several of these remind one of the B-A-C-H theme) which is developed in the "fragment." Contrasting in mood and pianistic style, the fragments form a coherent work similar to the Schönberg piano pieces quoted by Brockman. In *Exequy*, a lament for the death of her father, a plaintive, chromatic line is spun over a repetitive bass pattern which outlines the spare, stark harmonies of the work.

Solomon's virtuosity and control of tone color are well showcased by the concluding work on the album, Judith Lang Zaimont's stunning *Calendar Collection*. A further exploration of the months of the year by the composer of "A Calendar Set," the *Collection* is less lengthy and equally dramatic. Zaimont, who is editor-in-chief of "The Musical Woman" series, writes in a chromatic, essentially tonal style strongly influenced by Liszt and Debussy. As the "Calendar Set" recalls Debussy's "Etudes" for piano, the twelve character pieces of the *Calendar Collection* recall his "Préludes." The summer pieces provide an interesting comparison to the Gwyneth Walker *Cantos*, especially in the similarity of mood between *Evensong* and Zaimont's August *Anthem*.

These character pieces are a fitting ending for an album of works which present *Character Sketches* of seven outstanding American women composers.

Nanette Kaplan Solomon's performances highlight the distinct individual voice of each composer on the album without losing the pianist's own insights and point of view.

In the poem "Working Girls," Carl Sandburg writes of "...women who know each one the end of life's gamble for her, the meaning and the clue..." This line seems appropriate when discussing a composer's search for her own style and voice. Nanette Kaplan

Solomon's performances highlight the distinct individual voice of each composer on the album without losing the pianist's own insights and point of view. She is to be congratulated for her sympathetic and exciting performances of these fine works.

Judith Radell is on the music faculty at Indiana University of Pennsylvania.

14th IAWM (1995)

Search for New Music

Winners Announced

1st Prize—*Spirit City* for full orchestra
Stacy Garrop
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2nd Prize—*Variations on a Theme by Johannes Brahms* (solo piano)
Deborah J. Monroe
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Ellen Taafe Zwilich Prize
Symphony #1 for symphonic band
Betsey Rosenblatt
Pleasant Valley, New York

Judges:
Nancy Bloomer Deussen
Mark Alburger
Molly Axtmann Schrag

The 1996 *Search for New Music* deadline is
May 1, 1996

For contest information contact:
Nancy Bloomer Deussen
SNM Coordinator
3065 Greer Rd.
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Nancy Van de Vate Prize for Orchestral Music

The International Alliance for Women in Music is pleased to announce the establishment of the *Nancy Van de Vate Prize for Orchestral Music*. The award honors composer Nancy Van de Vate, founder of the International League of Women Composers (the ILWC is a parent organization of the IAWM) and founder of the *Search for New Music* (see announcement on this page).



Van de Vate

Dr. Nancy Van de Vate served as Chair for the ILWC from 1975 until 1981 (see article, pp. 8-10, June 1995 issue of *IAWM Journal*). In 1990 she co-founded the Vienna Modern Masters record company, in large part to ensure equality to women composers,

conductors and performers. Van de Vate, who lives in Vienna, was honored by the IAWM during the Vienna Congress for her extraordinary leadership and vision in the founding of the ILWC.

The \$500.00 *Van de Vate Prize* will become part of the IAWM's annual *Search for New Music*. The winning work will be considered for recording on the Vienna Modern Masters label. Details will appear in the February 1996 *IAWM Journal's* official 1996 *Search for New Music* announcement.

The *Nancy Van de Vate Prize for Orchestral Music* is made possible by a gift from Clyde Smith, Vienna Modern Masters (VMM) President. VMM is a non-profit record company devoted to the digital recording and international distribution of high-quality contemporary music. Annual VMM recording competitions are judged anonymously by distinguished international juries. VMM sponsors ads in this issue of the *IAWM Journal* (see pages 14 and 29).

Reviews

emotion

Acoustic/Electroacoustic Works by David Eagle and Hope Lee

Colleen Athparia, piano; New Works Calgary Ensemble

Nanette Kaplan Solomon

New Concert Discs 1994 NCD 0294

This compact disc features recent works by Canadian composers Hope Lee and David Eagle in their recording debut. Educated at McGill University and the Hochschule für Musik in Freiburg, Germany, Ms. Lee has also lived in Berkeley, California, and is currently on the faculty of Mount Royal College in Calgary. Both composers share an interest

The title of the CD reflects the composers' intent to awaken the mind and soul, the thoughts and emotions of the listener.

in Chinese culture and have been inspired by cyclical processes in nature and life. The four works on this impressive recording (two by each composer) present a fascinating array of sonorities and styles, from solo and chamber music for traditional acoustic instruments to innovative work in interactive electroacoustic music. The title of the CD reflects the composers' intent to awaken the mind and soul, the thoughts and emotions of the listener.

This is certainly the case in Ms. Lee's featured works on the disc: *...I, Laika...* (1988-89) and *entends, entends le passe qui marche...* (1992). Ms. Lee considers *...I, Laika...* to be her most important chamber work of the 1980s as well as a summation of her musical and emotional world up to that time. The work uses traditional instruments (flute, cello, piano) albeit in unconventional ways, calling upon them to produce a virtually limitless constellation of timbres, playing techniques, and expressive effects, performed magnificently on this disc by Lauren Eselson, flute; Laura Schlessinger, cello; and Jamie Syer, piano, members of New Works Calgary Ensemble. The title of the work draws its inspiration from the journey of the dog, Laika, aboard the Soviet space ship Sputnik 2. The composer also adds the following program note from the Spring and Autumn annals of the Chinese writer Mr. Lu (ca. 239 B.C.):

The origin of music is in the very remote past. It was born of equal measurement and rooted in the Grand Unity. The Grand Unity gave birth to the Counterparts (Heaven and Earth). The Counterparts gave birth to yin and yang, transformed and stratified into higher and lower levels. These came together and formed regular patterns. Rolling over and about, again and again, they would separate, then come together and then separate. This is called the constancy of heaven: the turning wheel of heaven and earth coming to an end begins again, reaching its ultimate source. All things are part of this process.

Ms. Lee's music is as thought-provoking and richly imaginative as the images which inspired it. From the persistent repeated note tremolo in the piano which opens the

work, to the soulful mourning of the cello and ancient incantations of the flute which close it, the listener is taken on one's own twenty-minute journey through both time and space. The piece has a very primitive and Oriental quality, suggested by the modal fragments played by the flute, often with fluctuation in pitch and timbre, as well as the sometimes percussive effects created by the piano with occasional clusters and stopping of strings. There is even a jet sound created by the flutist blowing with full steam through the mouthpiece. The aesthetic and sonorities seem reminiscent of George Crumb. Eastern influence is also evident in the way the piece unfolds without an overwhelming sense of the composer's will, an apparent acceptance of the impressions of nature. The structure of the work vacillates between moments of tranquillity, where the instruments seem to almost melt into each other, to moments which verge on violence, punctuated by Stravinsky-like syncopated chords in the piano, to a dramatic climax with streams of impressionistic harmonies. The composer aptly likens this effect to that of a roller coaster, surging and coming to a standstill. To this listener it also conveys the coming together and pulling apart of the creation of the universe suggested in the Lu quote. Often the instruments seem to operate on separate planes, an

allusion, at least in this listener's perception, to the stratification of yin and yang referred to in the poem as well as perhaps a reference to floating in and out of a voice in space. Although there is no clear-cut repetition in the piece, it is organically conceived, with almost all of the material for the work contained in the opening gestures; motivic references recur as articulating points (most notably, a minor second used both vertically and horizontally) very subtly evoking the cyclical process of nature. The juxtaposition of Lee's two sources of inspiration for the piece suggests that with the deeper understanding of the heavens that has come with space exploration, those haunting, beautiful sounds with which *...I, Laika...* ends do sound beautiful to our ear

The juxtaposition of Lee's two sources of inspiration for the piece suggests that with the deeper understanding of the heavens that has come with space exploration, those haunting, beautiful sounds with which "...I, Laika..." ends do sound beautiful to our ear because now we have a better appreciation for the purity of the ancient wisdom that we hear in these clean, stark sounds.

because now we have a better appreciation for the purity of the ancient wisdom that we hear in these clean, stark sounds.

entends, entends le passe qui marche... for piano and tape is another effective and moving work. It was Lee's first venture into "computer" music, a watershed experiment which provided a new dimension for expressing her ideas. The processed mix of sounds on the tape—some from inside the piano (such as stopped or plucked strings), and some from vocal chant—create a haunting backdrop against which the piano interjects quasi-improvisatory comments in the opening and closing sections. These frame a longer central section, in which the piano plays alone. The composer states that her "aim is to express three time zones—present, past, and future—by using different notation or gesture. As in our minds, the three zones constantly interact with one another, and often coexist." Interestingly, the solo piano is the focus of the middle section representing the "past"; not only does this perhaps suggest a compositional landmark for Ms. Lee,

The composition of this piece coincided with the birth of Lee's child; both the birth process and the fact that she needed to write in the quiet wee hours of the morning made Lee very aware of the precariousness of life; the closeness of life and death.

but the richly chromatic writing at this point evokes the sound of Scriabin, a well-known mystic, obviously in keeping with Ms. Lee's program. The nasal, eerie chant sounds of the tape, suggestive of the Tibetan trumpets used in the soundtrack of the film "Little Buddha", oscillate like a pebble rippling in a brook and serve as a bass pedal and a

meditative "Ohm." The sense of timelessness inherent in the piece echoes the quotation with which Lee prefaces the work: "Let your life lightly dance on the edges of time, like the dew on the tip of a leaf." The composition of this piece coincided with the birth of Lee's child; both the birth process and the fact that she needed to write in the quiet wee hours of the morning made Lee very aware of the precariousness of life; the closeness of life and death. In this work, Lee again shows that the expression of ancient wisdoms is not incompatible with avant-garde technical resources. Pianist Colleen Athparia, a major exponent of contemporary Canadian music, gives a clear and compelling performance.

Compositions by David Eagle, Ms. Lee's husband, open the CD. In *Solitudes* (1990/92) the composer "plays" a MIDI controller keyboard routed through a computer to a Disklavier, in a set of virtuosic electronic piano etudes, creating a sort of pianistic Frankenstein. *Traces* (1991), for flute and computer, presents the flute in an evolving relationship with the computer, often reminding one of the texture and sound of progressive jazz.

Nanette Kaplan Solomon is a pianist on the faculty of Slippery Rock University. She is particularly interested in 19th and 20th century composers. Her new CD, Character Sketches, is reviewed elsewhere in this issue of the IAWM Journal.

Reviews

Hildegard Chamber Players

Concert Review

John Davison

A most unusual and beautiful concert took place May 21, 1995, at St. John's Episcopal Church, Bala Cynwyd, Pennsylvania. Sponsored by the Hildegard Chamber Players (Sylvia Glickman, Artistic Director), it was performed by singers from the group *Pomerium* (Alexander Blachly, director), plus Mary Ann Ballard, viol and rebec, and Webb Wiggins, harpsichord and organ. It consisted of the music of thirteen women composers who were active from the mid-ninth to the late seventeenth century. Of these, Hildegard of Bingen is well known both for her music and her literary and political activity; Margaret of Austria is known for her wise rule of the Netherlands; and Francesca and Settimia Caccini were the daughters of the well-known Giulio, who helped start opera in its modern form. Other composers on the program included Kassia of Constantinople; La Comtesse de Dia (in the troubadour tradition); the professional Madalena Casulana; and the 16th and 17th century nuns, Vittoria Aleotti, Sulpitia Cesis, Lucretia Vizzana, Caterina Assandra, Isabella Leonarda, and Rosa Badalla. The helpful notes assembled by Martha Furman Schleifer gave a generally melancholy picture of the last five talented women; allowed an early bloom - a publication - and then somehow silenced by the stresses of convent life. All their music shows a sophistication in the styles of their respective periods and can hold its own, as can all the music on this program, with any music one generally hears from the eras represented.

I found the following to be especially engaging and striking; Kassia's splendid melodies growing out of the Byzantine chant tradition (with nicely arranged, drone like background); Cesis' soaring *Stabat Mater*; Badalla's varied-textured cantata; Vizzana's short, lovely song; and Leonarda's bold martial image of the soul as female warrior. Notable, too, was the long Monteverdiesque duet by Casulana with the outrageously extravagant Baroque blood-and-milk imagery of the text.

The performances were outstanding. Sopranos Amanda Balestrieri and Michele Eaton had different but beautifully complementary voices. Neil Farrell, tenor, Alexander Blachly, baritone, and Kurt-Owen Richards, bass, sang well as they stepped forward to vary the all-upper-register texture of most of the music. The arrangement of the twenty pieces on the program was carefully planned to assure a continual variety of textures. The relative lack of vocal vibrato gave a welcome period authenticity, as did the unobtrusively supportive keyboard work of Webb Wiggins and the fine playing of the early stringed instruments by Mary Ann Ballard.

The large audience clearly enjoyed the concert thoroughly.

John Davison is the Ruth Marshall Magill Professor of Music at Haverford College.

Technology Tips

Home Pages, URLs and Other Cyberspace Secrets

Sally Reid

Home Pages on the World Wide Web

A "Home Page" serves as a table of contents or master menu to individual archives and collections in the interactive multi-media encyclopedia of cyberspace known as the World Wide Web. The home page provides introductory information and "links" to other pages (files) within the archive or at distant locations on the web. Having a personal home page "on the web" is like publishing an electronic brochure. And because the web is a multi-media environment, your "brochure" can include pictures, samples of a printed score and even sound files as well as text.

A growing number of "web-presence provider" companies will construct, maintain and publish your home page for a fee. For composers in the United States, the American Music Center offers an affordable web presence (see announcement on this page). University based composers may be able to place pages on established web sites at their institution. Prodigy offers text-only web pages to its subscribers (<http://pages.prodigy.com/>). The IAWM does not develop or maintain home pages for individuals, but is happy to provide links to member pages.

(<http://MUSIC.ACU.EDU/WWW/IAWM/homepages.html>)

What is a URL?

A URL (Uniform Resource Locator) is the strange address string (<http://etc.>) that identifies the location of documents on the internet. The URL is unique for each file, and consists of three main parts. The first indicates the file transfer method to be used, such as <http://> (hyper text transfer protocol) or <ftp://> (file transfer protocol). The second part of the URL (between the double slash and the first single slash) names the specific server or computer system where the file is located and the remainder of the URL indicates the actual location of the file on that computer. When you click on highlighted text or enter a URL directly, your browser forms a link with the specified computer, transfers the file data and configures it for display on your computer screen. Using the IAWM URL (<http://music.acu.edu/www/iawm/home.html>) as an example, "<http://>" designates a hyper text file located on a computer called "music.acu.edu." On that computer is found a folder called "www" which contains a folder called "iawm" which contains the file called "home.html."

Accessing the World-Wide Web via E-Mail

If you can send electronic mail to an internet address but don't have full access, you need "Doctor Bob" Rankin's instructions for obtaining all sorts of files using E-Mail as your only tool. His document "Accessing the Internet by E-Mail" is available by sending a message to: listserv@ubvm.cc.buffalo.edu. Leave the subject blank, and enter in the message body:

GET INTERNET BY-EMAIL NETTRAIN F=MAIL

Composer Resources on the Web

Musical organizations which have established a "web presence" recently include ASCAP (no links as yet), BMI, the Minnesota Composers Forum (see opportunities listings: <http://www.umn.edu/nlhome/m111/compfrm/news/Opp.html>) and the Society of Composers, Inc.

The Music Publishers Association maintains an on-line Copyright Resource Center (<http://host.mpa.org/mpa/>) with links to the Library of Congress' copyright office gopher site, and information on copyright law, royalties and licensing from sites at Stanford and Cornell. You can submit on-line requests for copies of MPA copyright publications (<http://host.mpa.org/mpa/cpyrght.html>). MPA forms for "Out-of-Print" and "Permission to Arrange" queries can be printed.

International composer resource organizations now on-line include the Norwegian Music Information Centre, the Society of Swedish Composers and the Canadian Music Centre. Links to these sites and other composer resources are available from the IAWM Home Page (<http://music.acu.edu/www/iawm/home.html>).

Sally Reid is a composer and Professor of Music at Abilene Christian University in Abilene, Texas.

AMC Provides Web Pages

The American Music Center has announced a new service available to individual AMC members, a personal suite of World Wide Web Pages at the American Music Center site on the Internet. This gives both composer and performer members an ideal opportunity to make themselves and their music known to the performers, presenters, and publishers from all over the world who visit the American Music Center electronically.

For a one-time fee of \$200 (and continuing membership), AMC will program, link, and provide the storage space for a personal suite of pages on the World Wide Web. This can include descriptions of works, vita, personal artistic statements, upcoming performances and reviews. If you already have scores in the Center's collection, a listing of these will be available from your page with information about how members can check them out. Changes to your WWW pages, including updates and requests for customized pages, will be billed at \$50 an hour (with a \$15 minimum). AMC designed artist pages can be viewed at <http://www.amc.net/amc/artists.htm>. AMC members who already have personal web pages can be linked without charge.

For more information, contact Jeff Harrington at amc@dorsai.org. (AMC web site: <http://www.amc.net/amc/> EMail: center@amc.net) The American Music Center, 30 West 26th Street Suite 1001 New York, NY 10010-2011; (212) 366-5260; Fax: (212) 366-5265

Future Festivals

Conference on Music, Gender and Pedagogics

Goteborg, Sweden, April 26-28, 1996

Goteborg University Department of Musicology plans a three-day international conference on music, gender, and pedagogics, to be held April 26-28, 1996 in Goteborg (Gothenburg), Sweden. Fifteen speakers will present papers. An important part of the conference will consist of discussions based upon these papers which will be sent in the form of a working compendium to all participants before the conference. Discussions will be led by a chair and the author of each paper. The language of the conference will be English. The 3 conference themes are interpreted with reference to a pedagogical framework:

1. Women musicians and gender politics
2. Masculine and feminine in music activities and institutions
3. Gender, music theory and analysis

The speakers and their topics are:

Dr Marcia J Citron , Professor of Musicology, Rice University, Houston Texas, USA

GENDER AND ANALYSIS: CECILE CHAMINADE'S PIANO SONATA OP. 21

Dr Beverley Diamond, Professor of Ethnomusicology & Musicology, York University, Toronto, Canada

FEMINISM IN THE MUSIC SCHOOL: STRATEGIES FOR CONFRONTING OUR CRITICS

Ms Marjorie Glynne-Jones , Registered Inspector, Freelance Inspector and Consultant, Essex, UK

PROMISE FULFILLED? MUSIC IN SECONDARY SCHOOLS

Dr David Hargreaves , Reader in Psychology, University of Leicester, UK, Visiting Professor of Research in Music Education, Göteborg University, Sweden

GENDER & COMPUTERS IN MUSIC EDUCATION: AN ANGLO-SWEDISH STUDY

Dr Marcia Herndon, Professor of Ethnomusicology, University of Maryland, USA

BASIC ASSUMPTIONS: CANON OR CAULDRON?
Mag. Regina Himmelbauer , Lecturer at the Eisenstadt Music Conservatory, Vienna, Austria

EDUCATION AS A MEANS OF GENDER POLITICS

Mag. Jarna Knuutila , Research assistant, Dept. of Psychology, University of Joensuu, Finland

REPRODUCTION OF GENDER HIERARCHY IN THE CASE OF AMATEUR ALL-GIRL ROCKBANDS IN FINLAND

Dr Ellen Koskoff , Associate Professor of Ethnomusicology, Department of Musicology, The Eastman School of Music of the University of Rochester, New York, USA

IS FEMALE TO MALE AS POSTMODERN IS TO MODERN? IMPLICATIONS FOR THE TEACHING OF ETHNOMUSICOLOGY

Dr Roberta Lamb, Ed. D., Assistant Professor, Queen's University, Kingston, Ontario, CAN.

'TO BE THE WOMAN I AM'/'YOU ARE NOT YOUR OWN SELF': WOMEN'S CONTRADICTORY EXPERIENCES OF MENTOR/APPRENTICE PEDAGOGY IN MUSIC

Dr Richard Leppert, Professor and Chair, Department of Cultural Studies and Comparative Literature, University of Minnesota, Minneapolis, USA

THE SONORIC BODY: SOCIO-SEXUAL HARMONY — ACTS OF VENGEANCE

Dr Pirkko Moisala , Associate Professor of Ethnomusicology, Department of Musicology, University of Turku, Finland

GENDER, MUSIC EDUCATION, AND MUSICAL EXPERIENCE

Dr Karin Pendle, Professor of Musicology, College-Conservatory of Music, Cincinnati, USA

OTHER OTHERS: AN APPROACH TO THE MUSIC OF MODERN AFRICAN-AMERICAN WOMEN

Dr Eva Rieger , Professor of Musicology, University of Bremen

MUSIC AND GENDER IN HOLLYWOOD FILM
Margaret Lucy Wilkins , Composer, Senior Lecturer in Music, University of Huddersfield, UK

'THERE ARE NO WOMEN COMPOSERS, THERE NEVER HAVE BEEN ANY AND POSSIBLY THERE NEVER WILL BE'. SIR THOMAS BEECHAM

Dr Eva Öhrström, Senior Lecturer, Department of Musicology, University of Uppsala

GENDER STRUCTURE IN HIGHER EDUCATION IN SWEDEN 1860-1990. TRENDS AND TENDENCIES.

There is still space in the programme for other speakers to present 20-minute papers. There are also places for those who would like to participate without giving a paper. For both categories, the conference fee is US \$60 or 450 Skr. You are invited to contact Dr Margaret Myers in order to reserve your conference place and also to book accommodation. Those who would like to present a paper should send an abstract and a brief CV by 1 December 1996.

Dr Margaret Myers, Conference Organiser,
Goteborg University Department of Music,
Box 5439, S-402 29 Goteborg, Sweden

Tel: +46-31-773 40 82 or -773 40 83

Fax: +46-31-773 40 89

e-mail: margaret.myers@musik.gu.se

On Monday, April 29, 1996, a meeting of the ICTM Music and Gender Group will be held, hosted by the University of Goteborg Department of Music. Please contact the joint chairs for information:

1) Dr Marcia Herndon, Music Dept/Tawes, University of Maryland, College Park, MD 20742, USA. e-mail: mh90@umail.umd.edu

2) Dr Pirkko Moisala, University of Turku, Musicology, SF-20500 Turku, FINLAND. tel: +358-21-876 673, fax: +538-21-633 65 60, e-mail: pimoisa@utu.fi

Members' News *news of individual members' activities*

compiled by Ellen Grolman Schlegel

HONORS AND AWARDS

Andrea Clearfield was awarded a Presidential Fellowship from Temple University (the highest award, and the first composer to receive it), to pursue a DMA in composition, beginning in Fall 1995.

Emma Lou Diemer has been selected as the 1995 AGO Composer of the Year by the American Guild of Organists New Music Committee and the AGO National Council. (This annual award is given not only for contributions to organ and choral literature, but to other mediums as well: orchestra, band, chamber ensembles, etc.). Previous winners have included Ned Rorem, Samuel Adler, William Albright, and others. Additionally, in August she received Mu Phi Epsilon's 1995 Award of Merit, awarded every three years to a member.

Lori Dobbins was awarded a residency at the MacDowell Colony July-August 1995.

Jenece Gerber, recent graduate of Bowling Green State University, won the Collegiate Division of the Music Teachers National Association – Columbia Pictures Publications Student Composition Competition for her piece *Floating Down the River at Evening* for mezzo-soprano, suling (Indonesian flute), cello, piano, and piano interior.

Jennifer Higdon, member of the composition and counterpoint faculty at The Curtis Institute of Music was named winner of the 1995 Pi Kappa Lambda Composition Competition.

Lori Laitman recently won a Maryland State Arts Council Individual Artist Award in Music Composition for 1995 as well as the Montgomery County Youth Orchestra Composition Competition. Her piece *Funtasia*, will be premiered on May 18th, 1996.

Betsy Rosenblatt is the winner of the 1995 Ellen Taaffe Zwilich composition competition. The winning piece, scored for symphonic band, is entitled *Symphony #1*.

COMMISSIONS

Jennifer Fowler has been commissioned by the Festival of Perth, Western Australia, to write a piece for soprano and 15 instruments for the West Australian Symphony Orchestra's 20th Century Ensemble. It will be featured in the Festival of Perth, early 1997.

Ada Gentile received a commission from Festival Pontino for a new work for flute, clarinet, violin, and viola. The work, written for the 70th birthday of composer Aldi Clementi, was premiered by the Yves Ensemble of Rotterdam in June, 1995 in Sermonetta.

PERFORMANCES/PRODUCTIONS/PRESENTATIONS

Wang An-Ming's piano composition *Danse Chinoise* was performed at the Western Oregon State University on January 22, 1995. The piece has also been accepted for publication by Freeland Publications. Her two choral compositions, *Spring* and *Mother Dear*, were performed by the Hwa Sheng Choral Society at the Taiwan Embassy in Washington, D.C. on May 21st. In 1994, excerpts from her opera *Lan Ying* were performed by the Opera Ensemble in Washington, D.C. and Maryland, and televised in Virginia.

Nancy Bloomer Deussen's *Sacred Places of the Earth* (for women's voices) was given a performance in Palo Alto, California at the Freedom Arts Festival 1995.

Lori Dobbins attended the performance of her composition, *Percussion Quartet*, at the Piccolo Spoleto Festival '95 in Charleston, S.C. The concert was a part of the Charles Ives Center for American Music, in residence at Spoleto for a short time.

Jennifer Fowler's *Blow Flute* was played in the London Chamber Music Series of the Composers Guild of GB 50th anniversary celebrations in April. A new piece, *Remembering 1695* for four winds was performed in London in March; *Answer Echoes* for four flutes was performed in Sydney, Australia, in April; *Piece for E.L.* for solo piano performed in Brighton, UK in March; *Blow Flute* for solo flute performed by Linda Wetherill in New York in June; and *Line Spun with Stars* for flute, cello & pinao was played in London in September.

Ada Gentile's works have received the following performances:

- March, 1995, Madrid, a monographic concert including *Gli studietti di Betty Boop*, for piano; *Come dal nulla*, for clarinet; *Petit piece*, for guitar; and *Dal profondo*, for sax. The concert was broadcast by the Radio Television Espanola.
- April, 1995, in Rome, *Shading*, for guitar and orchestra, by the Orchestra of St. Cecilia Conservatoire, conducted by Stefania Rinaldi.
- June 16, 1995, Huddersfield, Great Britain, *In un silenzio ordinate* and *Come dal nulla* by the Firebird Ensemble, conducted by Barrie Webb.
- June 26, 1995, Cardiff, Wales, by the Contemporary Music Ensemble of Wales at the University Concert Hall *Ricordano un suono*, conducted by Gordon Downie.
- August 30, 1995, Bern, for the Festival Nord and Sud, *Dal Profundo* for solo saxophone, and in September, in Rome, for the Festival of Villa Giulia, *Adagio and Adagio Primo*, performed by the Symphonic Orchestra of Kiev, conducted by F.E.Scogna.

Stefania de Kennessey's *Jumping Jacks* was performed by the New Classic Singers at the College of DuPage in Glen Ellyn, Illinois on April 22, and May 20, 1995. Her *Sunburst* for piano was played by Mary Kathleen Ernst on April 27th, 1995 at the University of Virginia.

Lori Laitman reports the following performances:

- February, 1994, Shepherd College, *Blossom* for flute and clarinet.
- March, 1994, The In Series, Mt Vernon College, *Images* for flute, cello and harp.
- May, 1994, Villa Medici, Rome, *The Metropolitan Tower* and *To A Loose Woman*, for soprano and piano,
- October, 1994, St. Peter's Lutheran Church, New York, *The Metropolitan Tower*, (also performed at Skylight Opera Theatre in Milwaukee, WI, March-April, 1995).
- January, 1995, Corcoran Gallery, Washington, D.C., *The Love Poems of Marichiko*, performed by the Contemporary Music Forum.
- February, 1995, Gettysburg College, *Lullabye and Dream*, *Blossom*, and *Rokudan-Flute*, for flute and koto, (also performed in Arlington, VA and Gaithersburg, MD)
- April, 1995, Wesleyan College, Macon, Georgia, Songs from *Days and Nights*.
- April, 1995, La Sierra University, Riverside, CA, *The Metropolitan Tower* and other songs, Rosa Lamoreaux.
- May, 1995, National Gallery, Washington, D.C., Songs from *Thumbelina*, The National Gallery Vocal Arts Quartet.

Ada Belle Marcus' composition *Sonata for Strings* was given a performance by the Chicago Chamber Orchestra, April 9, 1995.

Sharon Shafer gave a pre-concert lecture entitled "The Contribution of African American Composers to Classical Music" at the Sumner School Museum, Washington, D.C., on February 3, 1995. Following the lecture, she performed music by Billie Holiday, Florence Price, Mark Fax, and Valerie Capers in a concert presented by the Friday Morning Music Club. The following month at Radford University, she presented a lecture-recital "A History of Her Own: Remembering the Women in Music History" to the Mid-Atlantic chapter of the College Music Society. Also in March, her composition for Alpha Syntauri synthesizer, piano, and voice, *Once...in a Blue Moon*, was performed at Trinity College, Washington, D.C., choreographed by Annetta Dexter-Sawyer for The Dance Company.

Emma Zevik presented the following papers: at SUNY New Paltz Conference on Post-Secondary Pedagogy, "Masking and UnMasking: Reading and Writing" and at the Wells College Conference on Women and Leadership, "Masking and UnMasking- a Kinesthetic, Learner-Centered Approach to working with High-Risk College Students." Her *Trio* for clarinet, violin, and cello was part of a day-long Composer Symposium in January 1995 at Rutgers University.

PREMIERES

Ada Gentile's works *Adagio* and *Adagio Primo* for string orchestra were premiered in April 1995 by the Capella Cracoviensis conducted by Jan Jaznowicz. The Quartetto di Sassofoni Accademia premiered her *Sax Quartet* in Salzburg in May, 1995.

Lori Laitman's *The Love Poems of Marichiko* for soprano and cello had its premiere at the University of Maryland in February 1994. Her *Days and Nights* for soprano was premiered at Sumner School Museum, Washington, D.C. in March, 1995.

Libby Larson's *Seven Ghosts* for mixed voices, brass, percussion, and piano received its New York premiere June 8th, 1995 at Fifth Avenue Presbyterian Church.

Clare Shore reports that her latest work, *Rules*, for vibraphone and marimba was premiered on Shore's faculty chamber music recital at Palm Beach Atlantic College in West Palm Beach on April 21st. Also featured on the program were two movements of *Trinity* for nine instruments, *Grave Numbers* for soprano and guitar, *Les Soeurs* for alto flute and bassoon, *Canonic Polemic* for clarinet, 'cello and piano, and *Cool Spring Meditations* for guitar.

APPOINTMENTS

Clare Shore has recently been appointed Associate Professor of Music at Palm Beach Atlantic College.

Emma Zevik (nee M. Chaves) is teaching at Sichuan Conservatory of Music in Chengdu, China, where she is a Visiting Professor of Composition and Ethnomusicology, 1995-96.

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Opportunities: *a listing of competitions, calls for scores, fellowships, and other opportunities*

compiled by Elizabeth Hayden Pizer

Calls for Scores & Other Materials:

(opportunities for performance, broadcast, publication, etc.)

(with deadlines):

1996 International Computer Music Conference at Hong Kong Institute of Science and Technology. Dr. Lydia Ayers will chair this event and indicates that they are especially interested in computer pieces using live performers on Asian instruments. They would also appreciate more submissions from women composers. Deadlines: **October 21, 1995** for installation submissions. **December 21, 1995** for music and paper submissions. For further information and submission forms and details 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]

The International Alliance for Women in Music announces a call for scores and tapes of members' works to be performed on their annual chamber music concert in Washington, D.C., on June 9, 1996. The instrumentation for this year's concert consists of the following: flute, guitar, trombone, percussion, violin and soprano. Works for one or two additional instruments will be considered. SASE. Anonymous submissions only. Place name, address, and phone number in an envelope accompanying the materials. Deadline for receipt of materials is **November 1, 1995**. Send materials to: IA WM, c/o Department of Music, George Washington University, Washington, D.C. 20052. Tel: (202) 994-6338.

The New Music Festival of Sandusky (Ohio) seeks new compositions to be performed during the May 9-11, 1996, Festival. Receipt deadline: **December 1, 1995**. For complete submission details, instrumentation requirements, etc., contact: Brian Nickoloff, c/o New Music Festival of Sandusky, 2130 Hayes Avenue, Sandusky, OH 44870. [SEAMUS]

Musica y Tecnologia. The Argentinian composer, Ricardo Dal Farra, organizes once a week a radio program through Radio Nacional de Argentina (FM 98.7 MHz) exclusively devoted to electroacoustic and computer music from all over the world. Deadline: **December 31, 1995**. For further information, and to submit materials, contact: Ricardo dal Farra, Estudio de Musica Electroacustica, Ciudad de la Paz 550, Piso 3, "D", RA-1426 Buenos Aires, Argentina. Fax: 54-1-498742. e-mail: dalfarra@clacso.edu.ar [ARD-eml]

(without deadlines):

Dr. Sy Brandon, Professor of Music at Millersville University, seeks works by women and African-American composers for 2 separate recitals. Works for solo instruments and for chamber ensemble in a conservative 20th century style are preferred, but all scores received will be considered. Include an SASE. For further information, and to submit materials, contact: Dr. Sy Brandon, Professor of Music, Millersville University, PO Box 1002, Millersville, PA 17551-0302. [AMC]

Festival di Musica Verticale. The 18th concert series, to take place in Rome during the autumn and winter, 1995, is now being organized. Proposals for this and for future events are now being accepted. Composers are invited to submit electroacoustic works in the following formats: tape music, instrument(s) and tape, and instrument(s) and live electronics. Works and/or concert proposals considered for performance could be programmed in the next Series. Each entry should include tape(s), scores (if any), and information about the submitted work(s), composer(s), and/or performer(s). Materials will not be returned. DAT tapes and scores will be added to the Electroacoustic Music Archive of Musica Verticale. For further information, and to submit materials, contact: Festival di Musica Verticale, c/o Ass. Musica Verticale, Via Gentile da Mogliano 158, 00176 Rome, ITALY. Phone/fax: 39 6 8411034; answering machine: 39 6 21704491.

e-mail addresses: a.cipriani@agora.stm.it and lms@vxscqa.aquila.infn.it [GI]

Apriori, a new music ensemble, announces a call for scores. Core instrumentation: piano, saxophones (soprano, alto, tenor), and cello. Works for the core trio are of especial interest, but pieces for any 2 or 3 core instruments with or without additional instruments will also be considered, as well as solo works for any core instrument. Include tapes, if available. For further information, and to submit materials, contact: Apriori, 1919 Madison Avenue, Austin, TX 78757. Phone: Robert T. Smith at (512) 472-4670. [MCF]

Festival Hispanoamericano seeks scores for viola and guitar duo. Compositions reflecting diverse cultural influences are of especial interest; however, works of any style will be considered. Selected works will receive performances in both the U.S. and Mexico. Include an SASE. For further information, and to submit materials, contact: Sarah Mullen, 3126 32nd Street, San Diego, CA 92104. Phone: (619) 563-3524. [AMC]

Richard Smith, pianist on the faculty of Central Missouri State University, seeks recent compositions for piano. Works of especial interest are those which would be appropriate for performance in a high school setting as well as on the concert stage. For further information, and to send materials, contact: Richard Smith, Department of Music, Utt 106, Central Missouri State University, Warrensburg, MO 64093. Phone: (816) 543-4530; fax: (816) 747-1653. [MCF]

The New Music Consort requests tapes of chamber works for 2-6 players: mixed ensemble, or string quartet, with or without electronics. Works not yet performed in New York City are preferred. **Madeleine Shapiro**, cellist and director of the NMC, also seeks tapes of works for solo cello or cello and tape, 5-12 minutes' duration. For further information, and to submit materials, contact: Madeleine Shapiro, 498 West End Avenue, #7B, New York, NY 10024. [SNM / MCF]

The Lyric Arts Trio is seeking compositions scored for mezzo-soprano, clarinet, and piano. All composers who submit scores will be considered; however, special emphasis will be given to works by Latin American composers. Include tapes, if available, and an SASE. For further details, and to submit materials, contact: Elena Lence Talley, 7807 Caenen Lake, Lenexa, KS 66216. Phone/fax: (913) 268-3064. [AMC]

Joseph G. Ohrt, Artistic Director of the Central Bucks High School-West Choirs, seeks unperformed choral works and opportunities for collaborations with composers for his acclaimed high school choirs. For complete details, contact: Joseph G. Ohrt, Artistic Director, Central Bucks High School-West Choirs, Central Bucks High School-West, Wet Court & Lafayette Street, Doylestown, PA 18901. Phone: (215) 345-1661, ext. 246; fax: (215) 348-9832. [MCF]

The DaVinci 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. For complete details, contact: Kitty Knight, PO Box 7150, Colorado Springs, CO 80922-7150. Phone: (719) 789-3681. [IAWM-eml]

The Syrinx Ensemble seeks works by Latin American composers. Instrumentation: flute, oboe, and bassoon. For further information, and to submit materials, contact: Catalina Arruba, Syrinx Ensemble, 990 North Pleasant Street, E-8, Amherst, MA 01002. Phone: (413) 546-2479. [AMC]

The Cambiano Trio seeks new works for their instrumentation: clarinet/flute (one player), horn/guitar (one player), and piano. They are particularly interested in compositions scored for clarinet, horn, and piano, or a multi-movement work that includes a movement which would add the other core instruments of flute and guitar, plus piano. For further information, and to send materials, contact: James Gai, Cambiano Trio, Central Missouri State University, Warrensburg, MO 64093. Phone: (816) 543-8890; fax: (816) 543-8006. [MCF]

Paula Zerkle has issued a call for choral works by women composers. Compositions scored for mixed college chorus, women's chorus, community chorus, or church choir will be considered. To send materials, and for further information, contact: Paula Zerkle, Music Department, Moravian College, 1200 Main Street, Bethlehem, PA 18018. Phone: (610) 861-1681; fax: (610) 861-1651. e-mail: zerkle@fast.net [orig]

The Plymouth Music Series of Minnesota announces a search for composers of Swedish descent who are living in the U.S., to be considered for possible future performances and commissions. Interested composers should send a listing of their choral compositions plus a copy of their resumé. For further information, and to submit materials, contact: Plymouth Music Series, 1900 Nicollet Avenue, Minneapolis, MN 55405. Phone: (612) 870-0943. [MCF]

The Ensemble Molto Libero announces a call for scores. Instrumentation: oboe, clarinet, bassoon, and piano in any combination. For further information, and to submit materials, contact: Alejandro Aizenberg, Rafael Bielsa 3647, 5016 Cordoba, ARGENTINA. Phone: (54-51) 681028; fax: (54-51) 234293. [AMC]

Patrice Donald, pianist with specialization in 19th and 20th century music, has announced a call for scores for performance consideration for future concert seasons. Of particular interest are works that are percussive and dramatic, or pastoral and ethereal. Include an SASE. For further information, and to submit materials, contact: Patrice Donald, c/o Music Department, University of Memphis, Memphis, TN 38152. [AMC]

Joel Gronseth, saxophonist, seeks new works for saxophone and piano, preferably under 15-minutes' duration and without extensive improvisation. Works for solo saxophone or saxophone and tape/electronics will also be considered. For further information, and to submit materials, contact: Joel Gronseth, RR 1, Box 55A, Sunburg, MN 56289. [MCF]

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]

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) seeks pieces by women composers. 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.

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.

Dr. Emma Zevik has announced a call for scores for solo instrumental, chamber ensemble, and vocal works, accompanied by biographical information and tapes, if available. The scores will become part of the permanent library at the Sichuan Conservatory in China. All materials (nothing can be returned) will be used for library and study purposes, as well as for possible performances by both Conservatory faculty members and students. For further information, and to submit materials, contact: Dr. Emma Zevik, Visiting Professor of Composition and Ethnomusicology, Sichuan Conservatory of Music, 6 Xincheng Road, Chengdu, Sichuan 61001, CHINA.

Gustavo Tolosa is researching works for piano (or pianos) and tape, written between 1985 and the present, and is particularly interested in works by women composers. He is preparing an annotated listing of the works, which will be published; and intends to perform most of the works in the U.S. and Argentina during the next 2 years. To submit materials, and for further information, contact: Gustavo Tolosa, 272 Quinby Road, Rochester, NY 14623. e-mail: gtolosa@aol.com [SNM]

On the Edge. KVNO, public radio in Omaha, NE, seeks recordings to be featured on its program, *On the Edge*. Recordings must be submitted in CD, DAT, or reel-to-reel formats, and must be of broadcast quality. High quality standard audio cassettes will also be considered. Composer address, biography, program notes, and performer information must be included. Of particular interest is "music which in some way connects with American popular culture during the last half of the 20th century." For further information, and to submit materials, contact: William Jenks, Music Director, KVNO 60th & Dodge Streets, Omaha, NE 68182. Phone: (402) 559-5866; fax: (402) 554-2440. e-mail: bjenks@unomaha.edu [AMC]

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]

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 biography, program notes, translations, and brief information 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.

Michael Baker is looking for new scores for marimba solo, percussion ensemble, or mixed instruments with percussion, for his percussion music publishing company, **M. Baker Publications**. For further information, and to submit materials, contact: Michael Baker, M. Baker Publications, SMU Box 752510, Dallas, TX 75251. e-mail: MBaker@sun.cis.smu.edu [orig]

Amante Choral Works seeks choral compositions which will be published and sold "on-line." Composers are asked to submit sacred or secular works of 3–10 minutes' duration, and which are currently unpublished. Amante will pay a royalty of 15% of the retail sales price for all works which they select for publication. For complete details, and to submit

materials, contact: Amante Choral Works, PO Box 398, Issaquah, WA 98027. Phone: (206) 868-5707. e-mail: gwitt@blarg.com [AMC]

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]

Composition Competitions:

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 must be attached to the inside cover of the score. The tape should be identified by title only. Entries must be original and unpublished concert band/wind ensemble work of the composer and 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]

1996 Richard Rodgers Awards. The American Academy of Arts and Letters announces the 1996 awards which will be presented to subsidize full productions, studio productions, and staged readings by non-profit theaters in New York City of works by composers and writers who are not yet established in the theater field. Deadline: **November 1, 1995**. For complete submission guidelines and application forms, send an SASE to: Richard Rodgers Awards 1996, American Academy of Arts and Letters, 633 West 155th Street, New York, NY 10032. [MCF]

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 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 Composicio Musical Ciutat de Tarragona 1995, Ajuntament de Tarragona, Registre General, Placa de la Font 1, E-43003 Tarragona, SPAIN.

The 1995 Noroit Prize for Acousmatic Musical Composition. Composers born after January 1, 1955, are eligible to participate. Works must have been written within the past 2 years, should be 8–20 minutes in duration, and must be in the acousmatic genre — composed on a recording medium with a view to sound projection. Composers may submit one work. Tape submission format: DAT

cassette in 44.1 kHz or 48 kHz with indexing ID; or reel-to-reel tape at 15 ips. Awards: Audience Prize of 10,000 francs; Jury Prizes of 10,000 and 6,000 francs. Deadline: **November 30, 1995**. For complete entry details, contact: The 1995 Noroit Prize, 9 rue des Capucins, 62000 Arras, FRANCE. Phone: 21 71 30 12. [LM]

Fifth Kazimierz Serocki International Composers Competition. The contest is open to composers of all nationalities without age limits; and only one work may be submitted by each participant. Works for string orchestra with or without soloists will be accepted. Duration: a maximum of 30–minutes. Compositions must be unpublished, unperformed, and unawarded. Awards: the Main Award of the ISCM Polish Section, \$5,000 US; the Moeck Verlag Award, 3,000 DM; the Culture Foundation Award, \$1,500 US; Zofia Serocka's Special Award for the winner of the Main Award, \$1,000 US; and the Award of the Society of Authors ZAIKS, \$1,000 US; plus performance of the awarded works at a special concert organized by the ISCM–Polish Section in June of 1996, to be recorded by the Polish Radio. Entry fee: \$15 US, paid by international money order, to accompany the submitted materials. Anonymous submission. Postmark deadline: **November 30, 1995**. For complete details, contact: Polish Society for Contemporary Music, ISCM Polish Section, ul. Mazowiecka 11, 00-052 Warsaw, POLAND. Phone: 4822-27 69 81; fax: 4822-27 78 04. [orig]

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 performance 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]

Washington Recorder Society Composition Contest. The competition is for a new work to be performed by the recorder ensemble, *Recorder Quire*. Submitted works should be scored for 24 recorders, playable by amateur groups, 7–10 minutes in duration, and should be unpublished. Although works should be original, they may be based upon folk or traditional tunes. Anonymous submission. Include an SASE. Award: \$3,000, plus performance. Deadline: **December 1, 1995**. For complete details and application forms, contact: Recorder Quire, PO Box 315, Garrett Park, MD 20896-0315. [AMC]

Guitar Composition Contest. In commemoration of the 30th anniversary of the founding of its guitar department, the Hart School invites all U.S. composers to submit unperformed, unawarded works written for

classical guitar(s) — solo, duo, or trio — that are 5–15 minutes long. Prize: \$1,000, donated by the Tolly Group of New Jersey, plus performance. Five runner-up works will also be performed. Anonymous submission. Include a cassette, if available, and an SASE. Receipt deadline: **December 1, 1995**. For further information, and to submit materials, contact: Guitar Composition Contest, The Hart School of Music, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117. [SNM / MCF]

Nouvel Ensemble Moderne 3rd International Forum for Young Composers. The NEM and the Faculty of the University of Montréal invite composers under the age of 30 to submit 2 compositions: 1) a work of the composer's choice, and 2) a work for chamber orchestra or large ensemble. The international jury of Forum 96 will convene in December (1995) to select one composer each from Canada, the United States, South and Central America, Asia, Africa, and Australia, and 2 composers from Europe. The 8 chosen composers will submit a piece of 15–20 minutes' duration composed for an ensemble of 15 musicians. The instrumental parts of the work must be received by August, 1996. The selected composers will be invited to a month-long workshop at the University of Montréal in November, 1996. The workshop will enable the composers to work directly with the orchestra and its conductor Lorraine Vaillancourt. The NEM will cover the costs of the workshop and accommodations; however, the composers will be responsible for their transportation from their country of residence. The composers will attend the work premiere of their works, which will be performed in concert at the end of the workshop. It is recommended that submitted scores be accompanied by recordings (disc, reel-to-reel tape, or cassette). Receipt deadline: **December 31, 1995**. For complete competition guidelines and application forms, contact: The Nouvel Ensemble Modeme, 200 avenue Vincent d'Indy, c.p. 6128, succursale A, Montréal, Québec H3C 3J7, CANADA. Phone: (514) 343-5962; fax: (514) 343-2443. [GI]

The Honor Society of Phi Kappa Phi is sponsoring a contest to have an original musical composition composed as a part of its Centennial Celebration. Entries must be original unpublished compositions for a piano or keyboard and also have arrangements for a band or an orchestra. The composition, which should be some type of a ceremonial march, must be suitable to be played at Phi Kappa Phi initiations or other similar Society events. It will be premiered at the Centennial Celebration Convention to be held during the summer of 1997. Receipt deadline: **January 1, 1996**. Entries must be submitted as a good recording on a cassette tape using the instrumentation indicated on the score. The full score of the composition must be submitted along with the cassette tape. Award: \$5,000. Entrants need not

be a member of Phi Kappa Phi. For more information, contact: The National Office of the Honor, Society of Phi Kappa Phi, PO Box 16000, Louisiana State University, Baton Rouge, LA 70893-6000. [IAWM-emi]

International Trumpet Guild 1996 Brass Trio Composition Contest. An unperformed work written during the 1994–96 period, although a taperecording 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.

Illinois State University College of Fine Arts and Music Department Composition Contest. Composers who are U.S. citizens or permanent residents currently residing in the contiguous 48 states are eligible. Works should be scored for brass quintet (bass trombone can replace the tuba), 10–18 minutes in duration, and must be unperformed, unawarded, and unpublished. Anonymous submission. Award: \$1,000, plus performance. Deadline: **January 16, 1996**. For further information, contact: Composition Contest, Music Department, 5660 Illinois State University, Normal, IL 61790-5660. [AMC]

Grawemeyer Award for Musical Composition 1996. The University of Louisville (KY) has announced the 1996 contest. The University will offer an international prize in recognition of outstanding achievement by a living composer in a large musical genre: choral, orchestral, chamber, electronic, song cycle, dance, opera, musical theater, extended solo work, etc. The 1996 award will be granted for a work premiered during the 5-year period between January 1, 1991, and December 31, 1995. Award: \$150,000, which will be paid in 5 annual installments of \$30,000 (however, no payment will be made to the estate or heirs of a deceased composer). Composers may not submit their own work — they must be sponsored by a professional musical organization or individual (performer or performing group, conductor, critic, publisher, or head of a professional music school or department). No more than one work of any composer may be submitted, and entries from previous winners of this award will not be considered. Entry fee: \$30, payable to the Grawemeyer Music Award Committee (checks must be drawn on U.S. banks). Receipt deadline: **January 29, 1996**. For complete competition guidelines and application forms, contact: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292. [orig]

International Gaudeamus Music Week 1996 (Sept. 2–8, 1996) Composer's Competition for the Young Generation. Composers born after September 10, 1965, may enter works, and may enter more than one composition. These works may already have been performed, but they must have been composed within the last 3 years. Composition categories: a) chamber orchestra (2 fl, 2 cl, 2 bsn, 2 hn, 2 tpt, 2 tbn, 1 tb, 1 piano/1 celesta, 2 perc, 8 1st vn, 6 2nd vn, 5 va, 4 vnc, 2 db); b) choir (small/large); c) chamber ensemble (1–16 musicians). Anonymous submission. An international committee will select the works which will compete for the Gaudeamus Prize. After the performance of the selected works during the Music Week 1996, the jury will award the Gaudeamus Prize, which consists of Dfl. 10,000, as a commission for a new composition which will be premiered during the International Gaudeamus Music Week the following year, in 1997. Out of the remaining entries, another committee will select works for performance during the Music Week 1996. However, these works will not be competing for the Gaudeamus Prize. Entry fee: Dfl. 50 (50 guilders) for each work submitted, which should be paid by international postal money order, or transferred to Postbank no. 381200 or ABN/AMRO Bank at Bilthoven, account no. 552420220 of the Gaudeamus Foundation, referring to "Music Week 1996." Deadline: **January 31, 1996**. For complete entry guidelines and application forms, contact: Gaudeamus Foundation, Swammerdamsstraat 38, 1091 RV Amsterdam, Holland, THE NETHERLANDS. Phone: 31-20-6947349; fax: 31-20-6947258. e-mail: gaud@xs4all.nl World Wide Web site URL address: <http://www.xs4all.nl/~gaud/> [orig]

The Elgin Choral Union Composition Competitions. 2 choral composition competitions have been announced by the Elgin Choral Union, with winning entries to be performed during their 50th anniversary season (1996-97). The top prize to be awarded in each competition will be \$1,000.00. One of the compositions will utilize special "50th anniversary" lyrics that will be provided. The piece will be 4–6 minutes in duration and may be written for a cappella chorus or with accompaniment limited to not more than 5 instruments. The other composition will contain music and text suitable for performance on a winter holiday-season concert. It will be 4–6 minutes in duration, for a cappella chorus or accompaniment limited to not more than 5 instruments, and may include children's chorus. Deadline: **January 31, 1996**. Complete entry details and guidelines may be obtained by writing to: Composition Competition, Elgin Choral Union, 1700 Spartan Drive, Elgin, IL 60123. Phone: 708-697-1000, extension 7225. [orig]

1995/96 Winterthur International Competition for Composers of Chamber Music. Composers are invited to submit works for flute and harpsichord, flute solo, or harpsichord solo. The scoring for flute may be for standard flute, or piccolo, alto flute, and/or bass flute. The scoring for harpsichord should be for a traditional, 2-manual instrument, with a register of ContraF-G. The first performance of the works selected by the jury will be presented in a special concert of the Musikkollegium Winterthur as part of its 1996/97 program. Deadline: **February 1, 1996.** For complete entry guidelines, contact: Kulturstiftung Winterthur, Competition for Composers, c.o. Volkart AG, St. Georgenplatz 2, CH-8401 Winterthur, SWITZERLAND. [GI]

"Franz Schubert" International Composers Competition 1997. On the occasion of the International Choir Competition, "Franz Schubert," from May 8-11, 1997 in Vienna, the Austrian Association of Choirs (supported by the Ministry for Science, Research and Art) organizes a composer's competition intended to compare the musical arrangements of Schubert's choir opus with the new creations of contemporary composers. Composers of any nationality may participate (no age limits). The work submitted must not have been previously awarded; and the difficulty should not exceed the capabilities of an average amateur choir of medium size. The arrangement of voices (whether mixed or male chorus, a cappella or accompanied) and duration of the works must be the same as in certain choral works of Schubert. The works of Schubert which will be used for basis and comparison are: 1) mixed chorus— a) Chor der Engel aus "Faust," D 440, b) Gott der Weltschöpfer, D 986, c) Lebenslust (Die Geselligkeit), D 609; 2) male chorus— a) Grab und Mond, D 893, b) Gondelfahrer, D 809, c) Trinklied aus dem 16. Jahrhundert (Rittgräff), D 847. Receipt deadline: **March 1, 1996.** As the entry guidelines are both specific and complicated, it is advised that all interested composers contact the competition administrators for complete competition details. Inquiries should be sent to: Österreichischer Sängerbund, Opernring 11/5, 1010 Vienna, AUSTRIA. Phone: 43/1/586 94 94; fax: 43/1/586 94 944. [orig]

16th Sigma Alpha Iota Inter-American Music Awards Competition. The competition is open to any composer from North, Central, or South America, regardless of nationality, race, creed, or sex. Prior winners and composers who are or have ever been students of the composer-judges (Diane Thome and Robert Ward) are ineligible. The submitted composition must be a work of no longer than 10-minutes' duration for women's voices with or without piano accompaniment. The text must be original or in the public domain. The level of difficulty must be advanced college level. The composition must not have been published, recorded (other than for the purpose of submitting a recording

to accompany the application) or performed publicly prior to entry in the IAMA competition. Once submitted, the work must not be performed or recorded until the IAMA winner is announced. More than one work may be entered. However, each work should be sent separately, postage prepaid, and certified mail. Entry fee: \$20 made payable to Sigma Alpha Iota Philanthropies, Inc. Each entry must include an official application form and the entry fee. Anonymous submission. Award: \$750, plus the winning composition will be premiered at the Sigma Alpha Iota 1997 National Convention in Denver, CO (July 31-August 4, 1997), and will be published by C.F. Peters Corporation. Transportation to the Convention and 2 nights' lodging will be provided to the winning composer. Deadline: **April 30, 1996.** For complete entry guidelines and application forms, contact: Eugenie L. Dengel, Sigma Alpha Iota Inter-American Music Awards, 165 West 82nd Street, New York, NY 10024. [orig]

17th Irino Prize Tokyo 1996. Works for orchestra with a duration of between 10-20 minutes will be accepted. Composers may submit only one work. Award: 500,000 Japanese Yen, plus an additional 150,000 Yen as a subsidy for the cost of parts. Postmark deadline: **April 30, 1996.** For complete competition guidelines and application forms, contact: The Irino Prize Foundation, Mrs. Reiko Takahashi Irino, President, c/o JML Seminar Yoshiro Irino Institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156, JAPAN. Phone: 81-3-3323-0646; fax: 81-3-3325-5468. [GI]

1996 Queen Marie José International Prize for Musical Composition. Open to composers of all nationalities, with no age limits. Instrumentation: a work for percussion (maximum of 4 players) and one singing and/or speaking voice. Duration: 12-25 minutes. 2 copies of the score should be submitted, accompanied by a recording of the work. Anonymous submission. Award: 10,000 Swiss Francs. Alternatively, if the jury decides not to present this award, one or 2 works may each merit an award of 2,000 Swiss Francs (the jury can also decide not to award the alternative prizes). The award-winning composition will be performed as part of the Merlinge concerts in cooperation with the Radio Télévision Suisse Romande. Receipt deadline: **May 31, 1996.** For further information, and complete guidelines, contact: Queen Marie José International Prize for Musical Composition, Radio Télévision Suisse Romande, Studio de Geneve, 66 boulevard Carl Vogt, CH-1211 Geneva 8, SWITZERLAND. [GI]

Abbott Chamber Players Second Annual Composition Competition. Award: \$300, plus performance. Entry fee: \$15. Deadline: **July 1, 1996.** Guidelines for the contest are currently available by writing to: Tracy Funt Kraus, Artistic Director, Abbott Chamber Players, PO Box 2478, Worcester, MA 01613. Phone: (508) 753-2134. [orig]

Fellowship, Residency, & Grant Opportunities (with deadlines):

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 and humanities, social sciences, natural and applied sciences, and professional fields such as business, journalism, and law. The basic eligibility requirements for a Fulbright Scholar Award are U.S. citizenship and the Ph.D. or comparable professional qualifications. Applications are encouraged from professionals outside academe, as well as from faculty at all types of institutions. The deadline for special programs, including Fulbright seminars and 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): CIESI@CIESNET.CIES.ORG [orig]

Meet the Composer Fund. All non-profit organizations in the Mid-Atlantic region (DC, DE, MD, NJ, NY, PA, VA, WV), Hawaii, and Puerto Rico may apply for grants up to \$750 to support composers actively participating in events featuring performance of their works—performing, conducting, presenting workshops, holding discussions with concert audiences. Deadline: **November 1, 1995.** For complete guidelines, contact: Meet the Composer, 2112 Broadway, Suite 505, New York, NY 10023. Phone: (212) 787-3601. [orig]

Pew Fellowship in the Arts. Pennsylvania composers 25 years of age or older currently residing in Philadelphia, Montgomery, Chester, Delaware, or Bucks counties (in PA) are eligible for the \$50,000 Pew Fellowship in the Arts for 1996. Announcements concerning award recipients will be made in June, 1996. Deadline: **early December, 1995.** For complete application guidelines, contact: Pew Fellowship in the Arts, Melissa Franklin, Director, The University of the Arts, 250 South Broad Street, Suite 400, Philadelphia, PA 19102. Phone: (215) 875-2285; fax: (215) 875-2276. [AMC]

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: **December, March, June, and September.** For complete information, contact: NFAA/Astral, 3915 Biscayne Boulevard, Miami, FL 33137. Phone: (305) 573-5502.

(without deadlines):

The Millay Colony for the Arts offers one-month residencies, from February 1996 to May 1996, for composers, writers, and visual artists. For complete application details, send an SASE to: Millay Colony for the Arts, Inc., Steepletop, PO Box 3, Austerlitz, NY 12017-0003. Phone: (518) 392-3103. [SNM]

Bellagio Study & Conference Center. Located in northern Italy on Lake Como, the Bellagio Study and Conference Center provides a stimulating international environment for month-long study residencies for artists, scholars, and scientists; week-long conferences; and team residencies of varying lengths for creative activists and problem-solving groups. Approximately 140 residents and 15 conferences are chosen annually on a competitive basis. In addition, a limited number of teams are given the opportunity to use Bellagio for specific purposes. Application reviews are conducted 3 times a year by external evaluators and the Bellagio Committee, which includes Foundation officers and consultants. Decisions are based on the quality of the individual or team project or conference proposed, the importance of the proposed work to development and innovation in its field or discipline, the competence of the applicant(s), and the suitability of the Bellagio Center for the proposed activity. Artists, scholars, and others may apply as individuals, or with a collaborator who is also qualified for the residency, for a stay of 4 weeks. Individuals may be accompanied by spouses/spouse-equivalents. However, an applicant's spouse who is also interested in designation as a resident artist or scholar must submit a separate application and is subject to the same selection criteria. Approximately 30 conferences are scheduled each year. Although about half of these are planned in direct consultation with Foundation officers, the remaining 15 conference dates are open and available for meetings involving scholars or practitioners from any country and from any discipline. A relatively new Bellagio residency program is aimed at bringing international, interdisciplinary teams of artists, scholars, scientists, problem-solvers, and others to the Center for intensive residencies encouraging innovative and outcome-oriented collaborations. Typically, team residencies will range from one week to one month and involve 3-10 people from different geographic areas. It is expected that 15-20 teams will be selected each year. Application deadlines vary for each type of residency (individual, conference, or team). Two stated upcoming deadlines are: **January 8, 1996, and June 1, 1996.** For complete application guidelines and forms, contact: Bellagio Center Office, Rockefeller Foundation, 420 Fifth Avenue, New York, NY 10018-2702. e-mail: bellagio@rockfound.org [orig]

Meet the Composer NYC Composers AIDS Fund. Composers in the New York City metropolitan area who, due to illness with HIV/AIDS, need immediate financial assistance to complete specific musical projects may apply for up to \$2,000 toward project costs. Deadline: **Open.** For complete guidelines, contact: Meet the Composer, 2112 Broadway, Suite 505, New York, NY 10023. Phone: (212) 787-3601. [orig]

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]

Lecture Books from the
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on Women in Music (1993)**
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Asociacion Mujeres en la Musica
Almagro, 28 desp. 2,5
28010 Madrid, SPAIN
Telf. (91) 308 45 88
Fax (91) 304 10 84

General Opportunities:

(with deadlines):

Directory of Québec Composers. Authors Sophie Galaise and Johanne Rivest (20th century musicologists) are currently working on publishing a directory of contemporary Québec composers (*Répertoire des compositeurs québécois d'aujourd'hui*). Each composer will be listed as follows: 1) biographical information; 2) aesthetic philosophy; 3) complete list of works; 4) complete list of recordings; 5) writings by the composer; 6) bibliography on the composer. The directory will list composers of "concert" music: either electroacoustic, instrumental, and new music. Composers must be born after 1920, and must have had at least 5 public professional performances of their work. They must have been born in Québec, or have resided there for at least 5 years, and be actively involved in the Québec music scene. (Composers of popular music — songwriters, folk music, etc. — and commercial music do not fall within the scope of this directory.) Deadline: to be included in the directory, composers must fill out a questionnaire which must be returned by **December 1, 1995.** For complete guidelines, and to obtain a copy of the questionnaire, contact: Répertoire des compositeurs québécois d'aujourd'hui, c/o Sophie Galaise, 8582 rue René-Labelle, Montréal, Québec H2M 2L7, CANADA. Phone: (514) 387-3010, or (514) 523-4327. e-mail: galaises@ere.umontreal.ca [orig]

Vienna Modern Masters 2nd International Performer's Recording Award Competition. Performers of any age of nationality are eligible. Prizes will be awarded on 3 levels: 1) the release on CD of a 20th century work for 1-5 performers, maximum duration of 20-minutes (electronic works or works for live performers with tape are not eligible); 2) highly selective Special Commendations; and 3) a limited number of invitations to appear on an internationally distributed VMM CD at a subsidized rate. The winning selection will appear as the opening work on a CD to be distributed internationally. The winning performer(s) will also receive 150 complimentary copies of the CD for promotional or personal use; and if the composer of the work is still living, s/he will receive 50 complimentary copies of the disc. An analog or DAT cassette of the performance must be submitted with a reduced-size copy of the pertinent score. The performer will be judged primarily on the quality of the performance, rather than on the style of the music. The performance and audio quality of the master tape should be of high enough standard for release on compact disc. If the performer(s) does not yet have a DAT master tape, a cassette which adequately represents the performance, accompanied by a statement that good master tape will be sent within 2 months after announcement of the contest results, will be accepted. Anonymous submission. Entry fee: \$20. The packet of materials should bear on

the outside a small green or other customs label with contest described as follows: kompositionen—unterlagen nur zum zwecke des meinungsaustausches; and the box entitled "gift" should be checked, and the "value" marked as "0." It should be indicated if you wish your performance to be considered for CD release under VMM's subsidized plan. Receipt deadline: **December 15, 1995**. For further information, and complete submission details, contact: Clyde A. Smith, Ph.D., President, Vienna Modern Masters, Margaretenstrasse 125/15, A-1050 Vienna, AUSTRIA. Phone: (43) 545-1778; fax: (43) 544-0785. [orig]

College Music Society 39th Annual Meeting. The College Music Society will hold its 39th Annual Meeting — October 24–27, 1996, in Atlanta, Georgia — in conjunction with the 1996 National Conference on Technology and Music Instruction of the Association for Technology in Music Instruction (ATMI). The CMS 1996 Program Committee welcomes proposals for papers, panels, discussions, performances, lecture/recitals, clinics, demonstrations, workshops, and other types of presentations that relate to all aspects of college music teaching, learning, research, outreach, communication, and other areas of concern to the college music professional. Papers are generally limited to 20–minutes, and lecture/recitals and performances to 40–minutes; panels and demonstrations may take up to one–hour. The Program Committee solicits the broadest representation of our profession and its interests, and particularly invites proposals from adjunct faculty, community college faculty, graduate students, and retired faculty. The Program Committee specifically requests proposals for presentations concerning interdisciplinary approaches and teaching enhancement. Also encouraged are proposals concerning: advocacy; arts partnerships among educational institutions, communities, and businesses; cultural, generational, and gender diversity; extramusical contextual issues (e.g., political, economic); music and film; and proposals that will illuminate musical influences, cultural and sociological contexts, and cross-cultural teaching and learning as exemplified through the peoples and musics of North Central Georgia and the Southern United States. In addition to these broad interests, proposals for the following specific categories are welcome: composition; ethnomusicology/world music; music in general studies; music education; musicology; performance; theory; cultural diversity; and women's studies and gender issues. Postmark deadline for proposals: **January 15, 1996** (note: do not fax proposals). As the details and guidelines for submission of proposals are extensive, it is recommended that persons interested in participating contact the College Music Society for complete information. To obtain submission guidelines, contact: 1996 Call for Program Participation, The College Music Society, 202 West Spruce Street,

Missoula, MT 59802. Phone: (800) 729-0235, or (406) 721-9616; fax: (406) 721-9419. e-mail: cms@montana.com [orig]

(without deadlines):

Raymond Walton, a doctoral student at the University of Georgia, is conducting a research project on music for bassoon and tape in partial fulfillment of his degree requirements. 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.

Carolyn Finley, lyric soprano currently on the faculties of the College of St. Benedict and St. John's University who has had considerable experience premiering new compositions, seeks to collaborate with composers on new works for the female voice. A sample tape of Ms. Finley's work is available upon request. For complete details, contact: Carolyn Finley, College of St. Benedict, 37 South College Avenue, St. Joseph, MN 56374-2099. Phone: (612) 363-5906. [MCF]

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]

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. 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.

The NewMus MusicNet, an "on–line" service on the World Wide Web, is a journal which features new and experimental works and writings and/or interviews with composers. Issued tri–annually in April, October, and February, it is available via the NewMusNet Web site located at the URL address of: <http://www.tmn.com/Oh/Artswire/www/NewMusNet/nmnhome.html> For further information and submission guidelines, contact Douglas Cohen via e-mail at: douglas@tmn.com [AMC]

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 editors of **Leonardo** are soliciting papers from women working with art, technology, and/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.

code to information sources:

[orig] = original documentation
[AMC] = American Music Center
[ARD-eml] = Arts Deadlines List–electronic mailing list
[GI] = Gaudeamus Information
[IAWM-eml] = International Alliance for Women in Music–electronic mailing list
[LM] = Living Music
[NYWC] = New York Women Composers
[SCI] = Society of Composers, Inc.
[SEAMUS] = Society for Electro–Acoustic Music in the United States
[SNM] = Society for New Music (Syracuse, NY)

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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. Contact Lucille Field Goodman, P.O. Box 639, New Suffolk, NY 11956, phone or fax: 516-734-5594.

