
Journal

● of the

IAWM

international alliance *for* women *in* music

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Guidelines for Contributors

Articles

Before submitting an article, please send an abstract (two or three paragraphs), the approximate number of words in the article and a brief biography to the editor-in-chief, Dr. Eve R. Meyer, by e-mail: evemeyer@spotcat.com. Most articles range between 1,500 and 5,000 words. The subject matter should relate to women in music, either contemporary or historical. If the proposed topic is accepted, the article should be sent for approval at least one month prior to the deadline (June 30 and December 30).

Format for articles: single spaced without special formatting such centered headings and different size type. Double indent a lengthy quotation. Use endnotes, not footnotes. For questions of style, refer to *The Chicago Manual of Style*. Illustrations and photographs should not be sent until the article is approved. Musical examples should be camera ready; if necessary, the author should obtain copyright permission.

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Articles

Music in the Imperial Harem and the Life of Ottoman Composer Leyla Saz (1850-1936)

By Kathryn Woodard

I first came across Leyla Saz's name in 1998 while researching the Turkish composer Ahmed Adnan Saygun in Istanbul.¹ While perusing bookstores in the Beyoglu district in search of sources on Turkish composers of Western music, I came across the book *The Imperial Harem of the Sultans: Memoirs of Leyla (Saz) Hanimefendi*, which included a chapter on music in the harem, both Ottoman and Western styles.² I read the book with the preconceived notion that Leyla Saz was a courtesan entertaining Sultans, which required her to learn music. However, that assumption was incorrect and her memoirs serve to illuminate the complex roles and identities of women in the Imperial harem, and their active involvement in music. The writing of memoirs was not common practice in the Ottoman Empire, and therefore Leyla Saz's recollections offer a rare personal account of life in the Imperial harem by a woman who became a prominent composer of Ottoman classical music.³

Leyla Saz was born in 1850 in Istanbul. She was four years old when she was brought to the harem along with her sister. They did not enter the harem as slaves, but rather were allowed to reside in the harem since their father, Hekim Ismail, served as the palace's Chief Surgeon. Leyla's exact position while she was in the harem is not particularly clear, since the opportunity to live in the harem as an outsider was so unprecedented. She describes herself as a "maid of honor" to the Sultan's daughters, and she remained close companions with some of them throughout her life.

Although Leyla's life in the palace can be considered one of privilege, her father's path to the palace was a complex one. Explaining his rise to such a prominent position helps shed light on definitions of power and position within the Ottoman palace. In fact, Hekim Ismail was bought as a Greek slave in Izmir, the Aegean coastal city. He first learned the practice of medicine from his owner, a Jewish physician, and went on to become one of the first graduates of the Istanbul School of Medicine. His wife and Leyla's mother, Nefise, was from the Crimea with a Tatar family heritage.

That a slave could rise to the position of Chief Surgeon of the palace was not an anomaly during Ottoman times, and many non-Muslim slaves came to fill prominent positions within the Ottoman palace, including mothers of Sultans who bore the title Sultan Valide and reigned over the Imperial harem. Bernard Lewis points out that concubines

of the Imperial harem "were in principle of alien origin...since Muslim law categorically prohibits the enslavement of free Muslims." He adds that "mothers [of Sultans] were...nameless slave concubines [whose] personalities and origins were of no concern, and indeed of no interest to historians and others."⁴ In Turkish sources, however, particularly in the field of music, female family members

of various Sultans are named and recognized for their contributions.⁵ Saz's memoirs identify many harem residents not only by naming mothers, daughters and other relatives of Sultans but also by discussing the origins and circumstances of slaves brought to the harem.

Certainly the harem was a sequestered world, separating female servants, slaves and members of the

Sultan's family from the rest of the palace and the outside world. However, Leslie Peirce, in her study of the Imperial Harem at Topkapi Palace during the early centuries of the Ottoman Empire, posits that it was considered a privilege to be raised and educated there, an opportunity that was reserved for women who would marry high-ranking officials in the Ottoman government.⁶ Leyla Saz, observing the Harem from a later period, supports this point by describing the "girls of the Serail...who were all recruited it is true among young Circassian slaves, but brought up and educated with the greatest care."⁷ In fact, Leyla Saz later married a Governor General, Sirra Pasha, who served at various posts in the Ottoman Empire, including Baghdad. Although such a position of privilege was established through a woman's relationships with men (with father and husband in the case of



Figure 1. Leyla Saz in Istanbul, 1928

Leyla) and not through a woman's own achievements, Leyla Saz's musical life provides us with an important exception to this societal rule.

While residing in the Imperial Harem at Çiragan Palace, Leyla learned to speak French, Persian, Arabic and Greek and received music lessons in both Ottoman and Western styles.⁸ Most of the palace instructors were masters of Ottoman classical music, which had long been the favored music of the Ottoman court, patronized as well as practiced by many Sultans. But Leyla lived at a time when several Sultans were interested in opening the Ottoman court to Western influence, including the introduction of Western music to the palace. Sultan Mahmud II (r.1808-39) invited several European musicians to reside and teach in the palace as part of his extensive reforms of palace life. First among them was Giuseppe Donizetti, brother of the opera composer. He was charged with reforming Ottoman military music after Mahmud abolished the Janissary corps along with their music in 1826. Donizetti led the first European-style wind band at the palace, established the Imperial music school, *Muzika-i Hümayun*, which offered instruction in Western instruments, and later formed a European orchestra of palace musicians.⁹

As a result of Mahmud's reforms, Ottoman and Western music existed side by side in the palace, as Leyla Saz describes in her memoirs: "The orchestra for Western music and the brass band practiced together two times a week and the orchestra for Turkish music only one time."¹⁰ Here, she is referring specifically to the ensembles of the Imperial harem, including the brass band. These groups existed separately from the all-male court ensembles, but also performed at official court functions. Leyla Saz also describes a performance of the "fanfare," or wind ensemble of the harem, on the occasion of the first day of Bayram, the festival marking the end of Ramadan in the Muslim calendar.

"The fanfare of the Imperial Harem was composed of eighty young lady musicians who took their place in the great hall of the Harem. The musicians, preceded by their drum major, who was a tall and beautiful girl, marched into the room in good order and arranged themselves on one of the sides of the hall. In the first rank, the flutes were placed along with the clarinets and the little trumpets with valves. In the second and third rank[s], there were the heavy instruments of brass, the bass drums and the cymbals. At the two extremities of this group were placed instruments called 'Chinese Pavilions' which consisted of little bells suspended on small brass bars in the form of an umbrella. For this reason they were often called 'Japanese Umbrellas.' ...Disposed in this fashion the orchestra awaited the arrival of the Sultan."¹¹

Besides the astonishing fact that harem musicians played "heavy" brass instruments and bass drums, what stands out

in this excerpt is the reference to the instrument that Leyla Saz calls "Chinese Pavilions." In fact, the instrument is not of Chinese origin but rather a recognizable feature of Ottoman military music, or Janissary music, known as the "Turkish Crescent" or "Jingling Johnny," and evoked by Mozart and Beethoven in works such as *Die Entführung aus dem Serail* and *Die Ruinen von Athen*. The instrument remained a part of the Ottoman Imperial wind band even after the Janissary corps was abolished by Sultan Mahmud II, because it had already become a part of European military music through its adoption in the eighteenth century. One reason Leyla Saz uses the name "Chinese Pavilions" could be that she integrated the French name for the instrument in the French edition of her memoirs. It is also possible that new names, which suggest more distant places of origin, i.e., Chinese and Japanese, were used for the instrument even among Ottoman musicians, as a way to legitimize its inclusion in an ensemble that was intended to replace the Janissary corps ensemble.

Leyla Saz describes one occasion at which both the Imperial orchestra and the Harem orchestra performed—a party commemorating the birth of Sultan Abdülmecid's son, Prince Vahiddedin. She mentions that the Harem orchestra "played tunes from *William Tell* and *La Traviata* which were very much in favor those days in Istanbul."¹² At this same event, Leyla and her sister were called upon to embark on a mission in service of "the lady musicians of the Harem Orchestra [who] were curious to know what their masculine colleagues thought of their playing." She continues:

In order to find out they asked us—we were just little girls—to run to the other side of the screen and listen a bit to what the men were saying. We accomplished our mission with discretion and without anybody noticing us, we were able to hear the men saying: "How can these women play so well? They played almost as well as we do!" This observation, although a little condescending, nevertheless was a singular homage rendered to the talent of the lady musicians of the Harem. We hastened to tell them about it and they were very flattered.¹³

Although Leyla Saz describes these particular events, she is less forthcoming with information about her own musical education. She names several masters of Ottoman music whom she met during her time at the palace, including Rifat Bey, Santurcu Ismet Aga, and Hacı Arif Bey, one of the most revered Ottoman composers of the 19th century. She singles out Rifat Bey as "her illustrious teacher," and according to other sources she began her studies with Nikogos Aga at the age of nine.¹⁴ She names two "professors" of Western music in the palace, Kadri Bey, a Hungarian musician, and Necib Pasha, who also composed Ottoman music. Saz also names a piano teacher with whom she studied outside of the palace, Therese Roma, who lived in the Kadiköy section of Istanbul. Because it was still so unusual

within Muslim communities for someone to have learned the piano, Leyla Saz and her sister were often called upon to entertain members of the Sultan's family at the palace, and she even gave piano lessons to Refia, Münire and Behice, daughters of Sultan Abdülmecid.¹⁵

Early in her description of palace musical life, Leyla Saz explains the distinct difference between the teaching methods of each tradition: "Western music was taught with notes and Turkish music without them; as had always been the custom, Turkish music was learned by ear alone."¹⁶ At this time, however, when Western notation was introduced to court musicians, it also became common practice to document Ottoman melodies in the new system of notation. Leyla Saz was particularly active in collecting and transcribing Ottoman music, including many pieces from earlier periods that were of historical interest. Unfortunately, many of these transcriptions, along with manuscripts of her own compositions, were lost in a fire at her residence in the 1890s.¹⁷

Among the papers lost in the fire was the original manuscript of her memoirs, completed in 1895. In the "Introduction" to the published version of her memoirs from 1920, Saz laments the loss of her original manuscript and recounts the difficulties in trying to recapture memories that were so carefully recorded at an earlier time in her life. The reconstructed version of her memoirs was serialized in a Turkish newspaper from 1920 to 1921. The English version that I found in 1998, which is still being published, is a translation by Landon Thomas of a French version from 1925. It is organized into seemingly unrelated subjects, such as "Furniture of the Harem," "Weddings of Imperial Princesses," "Music and Dance at the Serail," and "Circassian Slaves," resulting in a disjointed and rather bizarre document. Leyla Saz's great-grandson, Ali Halim Neyzi, notes in an epilogue to the English edition how complex the process was in preparing the book for publication. He points out that Yusuf Razi, who was Leyla Saz's son and the editor and translator of the French edition, "had revised his mother's notes to suit French tastes."¹⁸ And Yusuf Razi himself explains in the preface that this was done "in accordance with Leyla Hanim's advice [since] certain passages...offer little interest to the French (foreign) reader."¹⁹ Although some discrepancies remain, the current edition reflects Ali Halim Neyzi's interest in restoring some of the lost passages from the original Ottoman Turkish.²⁰

One subject, however, still strikes the reader as conspicuously absent. The subject of relations between the sexes is treated sparingly in the book and couched in such discreet language that it betrays an almost Victorian sensibility. Note the following passage, which describes circumstances surrounding the Harem music lessons:

There is a question which naturally arises with respect to these young ladies of the Serail who were

so completely separated from the external world and around whom were still permitted the presence of music professors who were naturally men. One wonders whether there were never a little feeling of sympathy between the masters and their beautiful young pupils who were naturally surrounded by an aura of mystery; if there was never a furtive exchange of glances between them in spite of the attentive and severe eunuchs who were always present.²¹

Was this cloaked approach the result of her upbringing in the Harem and thus reflective of how relations were described in that context? Or would these passages have been constructed with a specific (possibly Western) readership in mind? This is a particularly interesting question, given that the harem was a prominent subject in European artistic and literary works of the 19th century, a subject that served as a vehicle for framing the Orient as the "other," and in turn as debauched and decadent. Leyla Saz's treatment of male-female relations provides the reader with quite a different view of harem life, and one wonders if she consciously took it upon herself to respond to European views of the institution. She never comments on European views of the harem, Imperial or otherwise, in her memoirs.

She does, however, express clearly her intentions behind writing the memoirs as a way to preserve a memory of the "life, customs and organization of the Imperial harem."²² Ironically, the Young Turk Revolution of 1908 that she supported and commemorated with the *Victory March* (discussed below) set into motion changes that would lead to the end of the Ottoman Empire, and hence the end of palace life and the harem. Although the secular Turkish Republic was founded relatively soon after the defeat of the Ottoman Empire in World War I, when Leyla Saz first published her memoirs in 1920-21, Istanbul was still occupied by Allied forces, and the future of the city and its institutions was uncertain. Given this context it is easy to identify with Leyla Saz's desire to preserve the memory of the Ottoman Imperial harem. In fact, the whole of her memoirs is marked by a distinct nostalgia for that period of her life, and at one point she states: "I may say that it was there that I spent the happiest years of my infancy and of my early youth."²³

When I first became aware of Leyla Saz through her memoirs it was not difficult to find publications with examples of her music. Also, over the past few years there has been a growing interest in Ottoman music in Turkey, resulting in several new recordings of historic repertoire as well as the release of historic recordings of Ottoman music. Several of these include works by Leyla Saz. I have chosen two pieces to discuss here which exist in both written and recorded form and which provide examples of both Ottoman and Western-influenced styles.

HÜZZAM ŞARKI

Usûlü: AĞIR AKSAK (Eyy sabâh-ı hüsn ü ânin âfîtab-ı enveri) Beste: Leylâ SAZ

Ey sa bā hū
hūs nū ā nīn (SAZ
ā rī tā bī
en ve rī (SAZ
Ey Ben za rā fet
ba ğī nīn sen
le ne sev dīm
bū bī lū nā
sen ğī bī bir
zik te rī (SAZ rī (SAZ
dil be rī
Yok ken as lā

HÜZZAM ŞARKI

(Devamı) Beste: Leylâ SAZ

gön lū mūn kal
bī lā rī fīn
de ye rī (SAZ
Aranāğmeye geçiş
dil be rī (SAZ
(ARANAĞME
(Son)
E.B.

Ey sabâh-ı hüsn ü ânin âfîtab-ı enveri
Eyy zarâfet bağının şen bülbulü, nâzik teri
Yokken aslâ gönümün kalb-i lâtifinde yeri
Ben bu hâlimle ne sevdim sen gibi bir dilber

Vezni: Fâilâtün Fâilâtün Fâilâtün Fâilün

Example 1. Leyla Saz: Ottoman *sarki* in *Hüzzam makam*

4 Example 1 is a *sarki* (pronounced “sharkuh”), an Ottoman song form, by Leyla Saz. Ottoman classical music, as a modal tradition, is predominantly monophonic; hence the score consists of a single melody, which is sung and played by an ensemble that can include instruments such as the ud, kanun, tanbur, kemence, ney and frame drums. The title given, *Hüzzam sarki*, refers to the *makam*, or mode, of the song. The series of pitches that make up *Hüzzam makam* is roughly equivalent to the pitches B, C, D, E-flat, F-sharp, G, A, B, with the symbols in the key signature denoting tunings outside the Western tempered system. The backwards flat indicates a “B” that is one comma flat (closer to a B than a B-flat), an E that is four commas flat and an F that is four commas sharp, both of which are rather close to the tempered E-flat and F-sharp. The tonic or central note of the *makam* is the B (or slightly flat B). Another important feature of Ottoman music is the rhythmic mode, or *usul*, given in the top left-hand corner of score, *Agir Aksak*. It is an irregular cycle of nine beats divided as 4 + 5 or 2 + 2 + 2 + 3. It is a common meter in Ottoman music and can be translated quite literally as “heavy limp” referring to its slow irregular pulse.

As with much of her music, this song is a setting of Leyla Saz’s own poetry in Ottoman Turkish, the older form of Turkish that predated the language reforms of the 1920s

at the time of the founding of the Turkish Republic. A collection of her poetry was published in 1996 in Istanbul, and it includes several poems designated as *sarkis* with the names of *makams* that Leyla Saz used to set them.²⁴ A loose translation of the poem is as follows:

The morning brings the beauty of the sun.
The nightingale lingers in the elegant garden.
How was it possible for me to love you
In this state with no room in my heart?

I found the score for this *Hüzzam sarki* in several sources, including *Türk Musikisi Nazariyati ve Usulleri* [Turkish Music Theory and Methods].²⁵ This comprehensive text that explains the modal and rhythmic practices of Turkish music relies on over 100 examples from the Ottoman classical repertoire to demonstrate different *makams* and *usuls*. Leyla Saz’s *Hüzzam sarki* is the designated example for the 9/4 rhythmic mode, *Agir Aksak*, explained above. She is one of only two women among all the composers of the text’s musical examples. This demonstrates Leyla Saz’s stature in the Ottoman musical world, while at the same time making it clear that the majority of composers regarded as examples within the tradition are men.

This does not mean that only a few women were active as composers of Ottoman music. One source that establishes

the breadth of women's involvement in this tradition is the publication *Kadin Bestecileri* [Women Composers] by Turhan Tasan.²⁶ It gives brief biographies and lists of works and resources for 184 composers of Turkish classical music. More than half of them were born after 1920 and therefore lived under the reformed conditions of the Turkish Republic, but the other significant portion of the composers listed (about 80) represent earlier epochs, including Leyla Saz and others who received their musical training in the Imperial Harem. Several of these composers' works have been recorded (including Leyla Saz's *Hüzzam sarki*) and released on compilation CDs featuring Turkish women composers.²⁷

After finding scores and recordings of Leyla Saz's Ottoman music, the more formidable task for my research was to locate her Western-style compositions alluded to in her memoirs. Through the publisher of the latest edition of her memoirs, I was able to contact Ayfer Neyzi, the widow of one of Leyla Saz's great-grandsons, Nezihi Neyzi, who was instrumental in having Leyla Saz's memoirs reprinted in English and Turkish. Ms. Neyzi provided me with two marches by Leyla Saz that she found in her papers. Example 2 is one of these marches entitled *Neside-i Zafer Marsi*, or *Victory March*.

The march is a typical Western genre of the Ottoman reform period, since new music had to be composed for the Imperial military bands. Saz's *Victory March* has lyrics written in commemoration of the Young Turk Revolution in 1908, and so it dates from a later period of her life, long after she had left the harem. The lyrics are translated as follows:

We are the Ottomans of great conscience.
We are the Ottomans who make just laws.
We are the Ottomans who are strong-willed.
We are the Ottomans of great determination.
The names Enver and Niyazi will not be forgotten.
Their matters will be held in safekeeping.
Long live the homeland, long live the state!
Long live the Ottomans, long live the honored army!

The names Enver and Niyazi refer to leaders of the revolution who instituted a new constitutional government, deposed the corrupt Sultan Abdülhamid and replaced him with Mehmed V. By composing this march Leyla Saz clearly expresses her support of the new government, which is considered to be a precursor to the founding of the Turkish Republic.

What struck me about the score is that it consists only of the melody line, similar to scores for Ottoman art music. I was fully expecting a piano score or some other arrangement of the march. After all, early marches written for the Imperial military bands by the likes of Donizetti and others must have been polyphonic. I have since searched

Neside-i Zafer Marsi

Leyla Saz
(1850-1936)

Instrumental

Zirguleli Hicaz makam

Vic - da - ni mu - az - zam ol - an o - s - man - li - la - ri - z biz

Vic - da - ni mu - az - zam o - lan o - s - man - li - la - ri - z

biz Pey - ma - ni - na ka - nun ko - yan o - s - man - li - la - ri - z

ri - z biz Pey - ma - ni - na ka - nun ko - yan o - s -

man - li - la - ri - z biz Ar - zu - su - nu pek

guc bu - lan o - s - man - li - la - ri - z biz

Az - min - de se - bat - kar o - lan o - s - man - li - la - ri - z

biz En - ver - le Ni - ya - zi u - nu - tu - l -

maz bu i - si - m - ler Su - nu se - me - da -

ni - ye e - ma - net o ci - si - m - ler

Ya - sa va - tan cok ya - sa Ya - sa mil - let cok ya - sa

Ya - sa - sin os - man - li - lar ya - sa - sin san - li or - du

Instrumental

Example 2. Leyla Saz: *Victory March*, 1908(?)

for and found several explanations for the format of the score. The most definitive explanation came from a historic recording of this piece and other Ottoman marches that I found during my most recent trip to Istanbul in November 2003.

The CD "Ottoman Marches" was recently released as part of an archival series by the Turkish recording label Kalan, and it consists of a collection of historic recordings from 1909 to 1912 of Ottoman military music performed by members of the Imperial palace ensembles, *Muzika-i Hümayun*.²⁸ Several of the works are by palace composers mentioned earlier, such as Donizetti, Necib Pasha and Rifat Bey. Other composers include Callisto Guatelli, another Italian musician invited to the palace during the early Ottoman reform period, and Ismail Hakki Bey, a composer known for his Ottoman compositions but also for works that cross genres and stylistic boundaries. In fact, these recordings provide examples of how the seemingly Western genre of military march became transformed to suit various performing circumstances, also reflecting a trend toward creating a synthesis of Western and Ottoman music.

While some of the marches are performed by a complete wind ensemble with distinct parts for each instrument, several of the works are performed monophonically by a smaller chamber ensemble that often includes Ottoman instruments. Such is the case for Leyla Saz's *Victory March*, which is performed by a vocalist, violinist, clarinetist and ud player, much in the style of a *sarki* but with the characteristic rhythms, meter and tempo of a march. Besides this evidence of two different settings for Ottoman marches, the recording specifies that one march was composed by Rifat Bey but *harmonized* by Guatelli, making it clear that a completed march in this context meant simply composing the melody, and that the harmonization was optional and could be added later.

Another aspect of Leyla Saz's march that points to a synthesis of styles is her use of modes and references to *makam* throughout the work. The opening phrase of the march can be considered an approximation of *Zirgüleli Hicaz makam* with the pitches G, A-flat, B, C, D, E-flat, F-sharp, G. However, the alternative symbols for the tuning of the *makam* as seen in the previous piece are missing, and Leyla Saz relies on strict Western notation for this piece. She also adheres to the convention of one sharp in the key signature for the key of G major, even though several forms of a G scale appear in the piece and not one of them matches the G major scale. Examples of several modulations can also be found in the piece, although these are not modulations that would be considered typical within a Western framework, but rather modulations between *makams*, a typical feature of any 19th-century Ottoman composition.

Leyla Saz's *Victory March* clearly represents a unique hybrid style of composition resulting from the coexistence

of Ottoman and Western music in 19th-century Istanbul. That she and others were exposed to these styles at an early age in the Ottoman Imperial harem indicates a more meaningful and influential role for women within Ottoman cultural life than has been previously acknowledged, at least among Western scholars.

I hope this brief introduction to Leyla Saz will pique the reader's interest not only in her life and music but also in the period and place in which she lived. It is indeed a subject that awaits further scholarship. I plan to continue my research and encourage others to explore this topic.

NOTES:

1. This article is an expanded version of a paper I presented at the Hildegard Festival of Women in the Arts at the University of California-Stanislaus, March 2003 and at the College Music Society National Meeting in Miami, October 2003. I would like to thank Ms. Ayfer Neyzi of Istanbul for her generous support of my research and for providing me with invaluable resources.

2. Leyla (Saz) Hanimefendi, *The Imperial Harem of the Sultans: The Memoirs of Leyla (Saz) Hanimefendi* (Istanbul: Peva Publications, 1994). The most recent edition of the book, published by Hil Yayin in 1999, can be purchased from Pandora Books, www.pandora.com.tr. Note: "Hanimefendi" is an honorific title, not a surname. "Saz," which is placed in parentheses in the title of her memoirs, is the surname she took when it was required to adopt one in Turkey after the founding of the Republic in 1923. The word "saz" in Turkish means "musical instrument" in a general sense but also refers specifically to a long-necked lute. I have chosen to refer to her as "Leyla Saz" throughout the article (rather than just "Saz") because that is how she is referred to in Turkey, where first names are still the most common form of address for both women and men, either together with surnames or with titles, e.g., "Leyla Hanım."

3. The term "Ottoman" simply refers to any practice or person associated with the Ottoman Empire and does not imply a certain ethnicity. Because Ottoman society was so pluralistic and minorities played such a major role in all facets of Ottoman cultural and political life, "Ottoman" rather than "Turkish" is the most accurate term to describe musical practices of the period.

4. Bernard Lewis, *The Multiple Identities of the Middle East* (London: Phoenix Books, 1998), 40-41.

5. One example is the recent publication: Turhan Tasan, *Kadin Bestecileri* [Women Composers], (Istanbul: Pan Yayıncılık, 2000).

6. Leslie Peirce, *The Imperial Harem: Women and Sovereignty in the Ottoman Empire* (New York: Oxford University Press, 1993), 19. In addition, Saz's descriptions of outings taken by harem residents and her own lengthy sojourns outside of the harem while traveling with her father point to a less sequestered existence than may be assumed by Westerners.

7. Leyla (Saz) Hanimefendi, 22.

8. All of the events that she recounts from her childhood occurred at the new Çırağan Palace, which was begun by Sultan Abdülmejid (r. 1839-61) and modeled on European residences rather than the labyrinthine structure of the old palace at Topkapı. This palace and the Dolmabahçe Palace of the same period are

both located in the Pera quarter of Istanbul, where the European communities of the city were centered. Shifting the location of the palaces was part of the reforms, since it put the Sultan and palace residents in closer contact with the European communities of the city.

9. Mahmud Gazimihal, *Türk Avrupa Musiki Münasebetleri* (Ankara, 1939), 100.
10. Leyla (Saz) Hanimefendi, 42.
11. Ibid, 137.
12. Ibid, 44.
13. Ibid, 43.
14. Turhan Tasan, 108.
15. Nezih H. Neyzi, *Kiziltoprak Stories* (Istanbul: Peva Publications, 2000), 22. I was not able to locate a reference to the name of Leyla Saz's sister, either in this source or in others.
16. Leyla (Saz) Hanimefendi, 42.
17. Ibid, 20.
18. Ibid, 220.
19. Ibid, 13.
20. Ibid, 220. In *Kiziltoprak Stories* (see note 15), Leyla Saz's great-grandson, Nezih H. Neyzi includes still other passages from Saz's memoirs that were not published in the recent edition and that his mother transcribed and translated from Saz's Ottoman writings.
21. Leyla (Saz) Hanimefendi, 44.

22. Ibid, 19
23. Ibid, 22.
24. Leyla Hanim, *Solmus Çiçekler* (Istanbul: Peva Yayinlari, 1996).
25. Ismail Hakki Özkan, *Türk Musikisi Nazariyati ve Usulleri* (Istanbul: Ötüken Nesriyat, 2000).
26. Turhan Tasan, *Kadin Bestecileri* [Women Composers], (Istanbul: Pan Yayıncılık, 2000).
27. *Kadin Bestecilerimiz / Turkish Woman Composers*, CD 107 Cemre Müzik, 1998. *Osmanli Mozaigi: Kadin Bestekarlar 1 & 2 (Women Composers)*, CD Sony Music (Türkiye), 2001. www.sonymusic.com.tr
28. Osmanli Marslari: *The Ottoman Military Music in 78 rpm Records* (Istanbul: Kalan CD 150, no date). www.kalan.com

Pianist and scholar Kathryn Woodard specializes in music of the 20th and 21st centuries. She has performed as soloist and chamber musician throughout the United States and in Europe and Asia. She holds degrees from the University of Cincinnati College-Conservatory of Music and the Munich Hochschule für Musik. Her research of Asian composers has taken her to Turkey, Kyrgyzstan and Kazakhstan, and her D.M.A. thesis, "Creating a National Music in Turkey: The Solo Piano Works of Ahmed Adnan Saygun," is the first scholarly study of a Turkish composer of piano music. Woodard is currently Adjunct Assistant Professor at CUNY Hunter College.

Pride, Prejudice and Power: Being a Woman Composer in South Africa

By Jeanne Zaidel-Rudolph

I have always been ambivalent about using the term "woman composer." It somehow suggests that different criteria should be applied to music composed by women. Sanctioning its use could also mean colluding with forces that are divisive and discriminatory. One rarely sees in print the terms "woman author" or "woman painter" as a designation. On the other hand, the term "woman composer" could well be a weapon to focus attention on redressing the inequalities that have existed for thousands of years in the traditionally male domain of "The Composer."

The title of this article evokes shades of the title of Jane Austen's novel, *Pride and Prejudice*, inasmuch as it refers to the disadvantaged social context of creative women in previous centuries. The addition of the word "Power" to the title embraces the concept of the empowerment of women as a positive force in the 20th and 21st centuries and specifically in my life as a "woman" composer in South Africa.

I believe that being a female composer in South Africa is uniquely different from being a woman composer anywhere else in the world. The previously "privileged" white minority in a country practicing the racial discrimination of the "apartheid" system reflected a chauvinist attitude that overtly pa-

tronized other minority groups of various kinds, especially women and their artistic expressions. The result of this legacy was a dearth of local female composers; for many decades the only active woman composer of so-called serious "art" music was the present author. The purpose of this article, therefore, is to illustrate this composer's response to male *prejudice*, the *pride* she took in being musically productive and successful despite the "system" and the *power* that it finally brought to her and a new generation of young female composers.¹

I was most fortunate to be raised in a very musical and enlightened family. They made me feel that it was the most natural thing in the world for me to be composing. I cannot ever remember a time at home when it seemed unusual that I was a female writing music—I was constantly encouraged and supported. I also received valuable encouragement from my teachers, and the little piano pieces I composed at the age of six were published in the Arcadia Primary School magazine by my appreciative and cultured headmistress. (I could not even correctly spell the title: "Rushen Dances.") During my primary and high school years my music education was entrusted to my aunt and piano teacher, Goldie Zaidel, and a charming, elderly English gentleman, Richard

Cherry, who inspired me with his passion for harmony, counterpoint and elementary orchestration. My musical imagination was frequently stimulated by the new and exciting 20th-century piano repertoire given to me to play by Goldie Zaidel, a well-known and respected teacher.

Just as the Royal Schools and Trinity College in London offer graded examinations in various instruments, so too does the University of South Africa (UNISA) examine students of music from a very young age and grade. From the age of six to seventeen I entered every graded piano examination, while studying privately with my aunt, and I received "A" Honors and a monetary award for each exam. It was gratifying that with a little persuasion from my teacher, UNISA allowed me to play several of my own compositions for the piano exams instead of the requisite pieces from the syllabus: this was quite a liberated act for the 1960s! I recall the feeling of power when performing a newly-composed piece in front of a baffled examiner, silently challenging him to query my notes or interpretation.

I remember with frustration the occasion of being a finalist in the Overseas Piano Licentiate Scholarship. I received a very high grade for the actual exam, but in the interview that followed, I was told outright that I was unlikely to receive the scholarship since I had plans to get married. (This was my first marriage; I subsequently became anti-marriage after a difficult divorce until I met my present husband.) The rationale was that I would probably not make good use of the money. I was suitably outraged, but nevertheless the award was given to a male violinist.

It was at the University of Pretoria (fondly and colloquially referred to as "Tukkies"), my alma mater, where I earned my B.Mus., M.Mus. and D.Mus. degrees, that I was acknowledged and respected as a composer; this gave me a great sense of pride. In the late 1960s, Professor Johan Potgieter, my composition teacher, helped me to believe in myself as a young composer, and my first Piano Sonata of 1969 was born, as well as several worthwhile pieces of chamber music. These early works were recorded and performed.

During my M.Mus. studies in composition at "Tukkies," I was nurtured and nourished by the delightful Professor Arthur Wegelin (or Oom Willem, as he was also referred to). He opened my eyes and ears to the wonders of avant-garde music with the scores and recordings he brought back from festivals in Darmstadt and Holland. He introduced me to the glorious world of György Ligeti's music. It was while listening to works by Ligeti such as *Adventures* and *Nouvelles Aventures* that I resolved to study one day with this great master. This came to fruition four years later, when I was accepted as one of Ligeti's three composition students at the Hochschule für Musik in Hamburg in 1974.

After returning to Johannesburg, South Africa, in 1975 to teach composition at the University of the Witwatersrand

(Wits University), I was the only active female composer struggling to get commissions and to be performed, although my male counterparts had an equally difficult time getting their works heard. The lack of interest in and/or resistance to contemporary music were symptomatic of the times, and audiences were painfully small.

As a postgraduate student on an Ernest Oppenheimer Memorial Trust Scholarship, I studied composition and piano in London at the Royal College of Music in 1972-73. While there, I had both fascinating experiences and rude awakenings. I did not fraternize with the undergraduates, and attended just for my lessons. Apparently, there was conjecture among the students as to my field. I heard later that they had decided, purely upon appearance, that I must be a "mediocre opera singer."

I was also finding it difficult to convince my male teachers and colleagues that I was completely serious about composition. Their responses to me ranged from patronizing flattery to dismissive disdain. Attitudes in England were far worse than I had ever encountered in South Africa. As a result of this stereotyping, I was determined to teach them a lesson: I composed a piece called *Reaction* for piano, cello and percussion for a composition competition at the Royal College. I auditioned only females to play and had a female trio perform the work, including myself at the piano. I was enormously thrilled to find at the end of the evening that I had won the coveted Cobbett Prize for composition for 1973. *The Star* newspaper in Johannesburg ran a story:



Jeanne Zaidel-Rudolph

It was a triumph for South African women when Miss Jeanne Zaidel from Pretoria won First Prize in the Cobbett Competition for young composers at the Royal College of Music in London. Miss Zaidel was the only woman competitor and her work, "Reaction," was described by Sir Lennox Berkley, British composer and adjudicator, as a "work of the utmost ingenuity and of an extremely high standard."²

This was indeed a reactionary piece with harsh sounds, created by an erstwhile, staunch “Women’s Libber” as a reaction against prevailing chauvinistic attitudes. The piece’s aggressive and fragmented nature could hardly have been described as “feminine.” (I am sometimes paid the dubious compliment that my music sounds “just like a man’s.”) I felt at the time that the world was still not ready to accept women composers.

One of my “rude awakenings” came one evening when I was invited for a drink at the pub by my lecturer in Electronic Music. He blatantly offered me a BBC film score commission in return for other favors from me. I vehemently answered, “NO!” and digested a new reality. This would not be the last time that various men in powerful positions propositioned me in return for a composition commission. It signified for me the kind of power that can be wielded by both the giver and the receiver of favors.

While in London I received a letter from Aaron I. Cohen requesting my biography. He was doing research for his planned two-volume *International Encyclopedia of Women Composers* (New York, 1981, 2/1987). I recall being surprised that it was necessary to separate the sexes but soon began to understand why. Women composers had historically suffered from extreme exclusion and prejudice, and this was a way of addressing the discrimination and neglect.

Cohen (who lived in Johannesburg) and I began a deep friendship that lasted over 20 years until his death in 1996. His vast collection of recordings, manuscripts, books and invaluable archival material now reside at the University of California, Los Angeles, since the University of the Witwatersand in Johannesburg could not seem to find a place to house this collection. Cohen gave me many excellent recordings of music by women, and to date I have the largest collection of such music in South Africa.

During the 1970s in South Africa a composer was dependent on either the South African Broadcasting Corporation (SABC) or the South African Music Rights Organization (SAMRO) for a commission. I seemed to be something of an enigma to the gentlemen in the hallowed “Broederbond” (white male right-wing brotherhood) portals of the SABC. Anton Hartman, then Head of Music at the SABC, used to refer to me as the “Joodse boeremeisie” (Jewish farm girl) as I was fluent in Afrikaans, the national language of the Nationalist Government in power from 1948 to 1994. The incongruence of my being a white woman writing distinctly African-oriented music caused some confusion in those upper echelons of arts management at the SABC.

On the other hand, I was always extremely well-received by the Roos Family, who were the directors of SAMRO in those years. Gideon Roos, Sr. could not have been more gracious and helpful, and I never experienced any institutional

discrimination there. In fact, I have received regular commissions from SAMRO throughout all my composing years.

In 1974 I was commissioned to compose a competition piece for the SABC Music Prize in piano performance. I returned to Pretoria from London to compose *Three Dimensions* for piano. An article appeared about this commission in *The Star* on March 12, 1974 under the heading, “Young Composer Strikes a High Note.” The author wrote: “Vivien Allen of the Pretoria Bureau interviewed this talented young South African composer about her past and future in the traditionally male field of serious music composition.” “What of future plans?” she asked. “They definitely do not include marriage,” said Ms. Zaidel. “There’s no time and marriage is no good if you can’t be yourself and follow your career”³ (famous last words).

In May of the same year, an article entitled “Women Call the Tune,” written by Joe Sack for *The Rand Daily Mail*, contained an interview with Aaron Cohen regarding his forthcoming encyclopedia on women composers. Sack began the article with the question: “Why do male composers write so much delicate and poetic music while many women composers go in for the strong, strident stuff?” Cohen believed that women have a flair for powerful orchestrations and martial themes. He commented that he was “very much looking forward to acquiring the recording of a new orchestral work, *Kaleidoscope*, by the highly talented young South African, Jeanne Zaidel. If you think it’s scored for sweet, muted strings, you’re wrong. Eliminating strings altogether, it’s a vigorous work written for a whole range of percussion instruments and a team of brass players.”⁴

In June 1976 I was invited by the Cape Performing Arts Board (CAPAB) to be the guest composer in the series “The Composer Speaks” in Cape Town. This was to be my conducting debut, and I would conduct several works of my own. The performers were members of the CAPAB Opera Orchestra and the Cape Town Symphony Orchestra. I recall sensing a definite resistance initially from the performers—not only was the music composed by a woman but the conductor facing them was that same woman. With sheer hard work I gained their trust and respect, and the performance was excellent with a cohesive team spirit. In a pre-publicity article in *The Sunday Times* entitled “Portrait of a Composed Composer,” Len Ashton refers to “The Fair young Maiden with the Tender Touch” and goes on to say, “Jeanne Zaidel is a blend of talent and charm calculated to cast male chauvinist pigs into confused admiration. It is not every fair maiden who can combine modesty and formidable intellectual abilities.” This fairly condescending approach did not really offend—it was just highly amusing. The article ends with my remark: “Not being married made it possible.”⁵ The “fair maiden” said these words three months before her second marriage. (At the time, I did not plan to marry—it was a

spontaneous decision that I made within just a few weeks after meeting my husband.)

Now to the *piece de resistance* of sensational and sexist reporting. In *The Star* of June 4, 1976, Jaap Boekkooi writes: "She's Glam, isn't she?!—Jeanne Zaidel, one in a handful of rare birds in South Africa. Even to her 75 Wits [The Wits School of Music] students Jeanne Zaidel does not look what she is—a composer!—it's difficult to imagine her in the grave company of a bewigged Bach, a frilly Mozart or a bearded Brahms."⁶

Sexist remarks continued to be made even after I was married. Reporters seemed to be fascinated that I was able to combine a career with marriage and a family. On May 10, 1979, I handed in my doctoral portfolio for a degree in composition to be conferred by the University of Pretoria later that year,⁷ and the next day I gave birth to my second child. The headline in the *South African Jewish Chronicle* reads: "How Baby Beat Ma's Deadline."⁸ Then, on September 18, 1979, graduation day, a headline in the arts page of *Die Vaderland* reads: "Eerste Suid Afrikaanse Vrou kry 'n D.Mus." (First South African Woman Obtains a D.Mus.). The article includes a lovely cozy family photo of me with my two daughters, Natalie, age two, and baby Sara, four months old. The author writes: "How does a person look with a Doctor's degree in music? Middle-aged? Bald? Long beard? Wrong!—not always. The person can also be an attractive young woman."⁹

I do believe that being a mother impacted the way I composed, enriching my work with warm life experiences and bringing out my nurturing side. We have four daughters whom I sometimes refer to as opus 1, 2, 3 and 4, respectively. Journalists who wrote about me somehow seemed to be preoccupied with my pregnancies and babies; for example, an article in the *Fair Lady* magazine of December 1981 begins as follows: "If prenatal influence counts for anything, the third daughter of the Rudolph household, born in September, should cry in a chromatic scale."¹⁰ This comment refers to the very ambitious debut program of the New Music Network, in which I participated while heavily pregnant.

Mary Rorich in an article in the *Lantern* (1995) writes: "The fact that Zaidel-Rudolph is comfortable in her role as a woman does not mean however that her music is palpably 'feminine'; in fact her compositional voice has a boldness and at times a confrontational element that confirms its innate virility."¹¹ I take that as a compliment. Although some of the above phrases can be construed as sexist and discriminatory, the older I get, the more charming I find them. I view them as being more protective and paternal than patronizing.

The early 1980s were characterized by a burgeoning of festivals devoted exclusively to women's music. Although I was not in favor of gender segregation, I soon discovered the huge spin-offs of such festivals. The musicians hired to perform were of the highest calibre (some men were even

allowed to play!). I was invited to give a paper at the First International Festival of Women in Music held in New York in March 1981. More than 750 delegates attended; it was indeed a unique occasion and the beginning of some wonderful friendships and valuable networking. In the same year in Johannesburg I launched the New Music Network, a society for the promotion of 20th-century music, and I became the first chairman (not chair *person* at that stage) of the society.

In March 1982 one of my compositions was chosen to be performed at the week-long "Donne in Musica" festival held in Rome in the magnificent Palazzo Braschi: 62 women composers from 28 countries spanning 14 centuries were represented. Top instrumentalists gave superb performances that were recorded for television and radio. Women composers from past centuries whose works had never been published were performed. My sponsorship for the festival came from a wonderful woman and patron of the arts, Eva Harvey, herself a composer. On my return from Italy, I was interviewed by Cathy Kentridge from *The Sunday Express* of October 1982, and I was quoted as angrily demanding, "When was the last time that a woman composer was featured in a concert program in Johannesburg?"¹² I subsequently became very active in the arena of women's music and began lecturing extensively on women composers. I became a member of the ILWC (International League of Women Composers) and am presently the South African liaison for the IAWM.

In 1986 I presented excerpts from my rock opera, *Rage in a Cage*, at a women's festival in Israel. It was quite an eye-opener to be among so many women composers and especially female conductors. I have since had the privilege of having two women conductors direct orchestral pieces of mine at Women's Day Celebrations at the Linder Auditorium in Johannesburg. Tania León interpreted my *Tempus Fugit* magnificently in 1995, and in 1998 Rita Paczian conducted *At the end of the Rainbow*, a work about Noah's flood. I was thrilled by the critique that followed: "Zaidel-Rudolph's work can take its place proudly next to its illustrious predecessors, Benjamin Britten and Stravinsky."¹³

One of the highlights of my career as a composer in South Africa was my participation in the first Total Oil SA Composition Competition in 1986, and it was for this competition that I composed my orchestral work, *Tempus Fugit*. Since my music manuscript writing is not very legible, I asked someone to re-write the score in beautiful music calligraphy. Thankfully, the competitors were to enter anonymously with only a pseudonym, for which I used my high school motto, "Spes Prosit Labori" (we work in hope), and attached it to my entry. There was a gathering of most of the active South African composers in the boardroom of Total Oil for the announcement of the results. When my pseudonym was read I realized with excitement that I had won first prize. This news, however, was met with a stunned silence on the part of the judges. One of the judges openly admitted to me that he and the

others thought they had recognized the script and were convinced that the winner was someone else, a local male composer. Shock and disappointment registered on their faces, and it was a moment I will never forget.

We might recall a similar situation: Lili Boulanger entered the Prix de Rome competition anonymously with her orchestral composition, *Helen and Faust*. At the age of 19 she won this coveted prize, much to the horror of her male contemporary composers. The following year there was pressure from the other composers to remove the anonymity. She did not win that year and died a year later.

Typical newspaper articles on the Total competition featured headlines that proclaimed: "Mother of 3 Wins Top Competition." Someday, I would like to see the headline: "Father of 2 Wins Composition Competition."

In 1995 I was highly honored to be invited to participate in the Anthem Committee, which was given the task of shortening and rearranging the two South African national anthems. My restructuring proposal was accepted by the committee, and I was then commissioned to write the new piano version as well as an orchestral version, which I did (and for which I was paid). The English words that were included were also my own. I thought that being a woman in the New South Africa would count for something, but Mzlikazi Khumalo, who chaired the committee, went on record claiming that he had done the rewrite. Although this was later refuted in the press, it still remains a misconception for many.

In 1996 five male composers and I were each commissioned to write a section of the music for *Oratorio for Human Rights*, based on the Universal Declaration of Human Rights. The work was to be premiered at the Olympic Games in Atlanta that year. I was predictably allocated the section on Rights of the Mother and Child, in addition to the Right to Education and Protection of Intellectual Property sections. I had no problem with these choices, but felt it might have made a more profound statement had one of the males written about the rights of mother and child.

In spite of the sometimes foolish and discriminatory attitudes I have encountered, I feel enormously privileged to have grown up as a composer in South Africa. I had caring and wonderful teachers as well as the support and confidence of friends and family. I was afforded great opportunities with many commissioned works and numerous recordings and broadcasts, and my critics have been enormously kind to me. I was recently commissioned to compose a work for the black Nqoko Women's Choir from the Eastern Cape; their music and singing make them a national treasure, and their "overtone" singing style is uniquely beautiful. The work, *Lifecycle* for female choir, African bows and drums and Western ensemble of 11 was premiered in Pretoria on November 5, 2003 and had a gala performance

in Cape Town on November 13. A project such as this, in which I can showcase the indigenous music of a relatively unknown choral group of women, is exceptionally fulfilling for me as a composer. I am doing what I love most—promoting women in music within an African context!¹⁴

NOTES

1. The article was adapted from a paper Zaidel-Rudolph delivered at a conference on "Gender and Sexuality" at Pretoria University on August 26, 2003.
2. Staff reporter, "Music Triumph for Pretoria Woman," *The Star*, June 15, 1973.
3. Vivien Allen, "Young Composer Strikes a High Note," *The Star* (Pretoria Bureau), March, 12, 1974.
4. Joe Sack, "Women Call the Tune," *The Rand Daily Mail*, May 29, 1974.
5. Len Ashton, "Portrait of a Composed Composer," *The Sunday Times*, June 6, 1976.
6. Jaap Boekkooi, "She's Glam, Isn't She?" *The Star*, June 4, 1976.
7. I want to express my debt of gratitude to Stefans Grové, my teacher, mentor and supervisor for my D.Mus. degree. This was a man from whom I truly learned by example.
8. Marilyn Segal, "How Baby Beat Ma's Deadline," *South African Chronicle*, November 30, 1979.
9. Author unspecified, "Eerste Suid-Afrikaanse Vrou Kry 'n D.Mus.," *Die Vaderland*, September 18, 1979. (Translated into English by Zaidel-Rudolph.)
10. Author unspecified, "Etceteras," *Fair Lady*, December 2, 1981.
11. Mary Rörich, "Flashpoints for Creation," *Lantern*, Winter 1995.
12. Cathy Kentridge, "The Sweet Sound of Success for South Africa's Jeanne," *The Sunday Express*, October 10, 1982.
13. Willem Scott, "Zaidel-Rudolph's Work Can Take Its Place Proudly," *The Pretoria News*, August 23, 1988.
14. For additional information on Zaidel-Rudolph's musical style, particularly how she incorporates elements of African music into her compositions, see Riëtte Ferreira, "Jeanne Zaidel-Rudolph: Leading the Way in South Africa," *IJWM Journal* 4/3 (Fall 1998): 4-9.

Victor Salvi Prize 2004

The Victor Salvi Prize, an International Competition for Harp Music Composers, is sponsored by the Associazione Culturale MusicArt Venezia and the Victor Salvi Foundation. The competition is open to composers of all ages, and the required work should be for harp, violin and cello. The deadline is June 30, 2004. For information, contact Associazione Culturale MusicArt Venezia, Alessandra Trentin, San Polo, 1845- I-30125 Venice, Italy. Tel: +39 041 5240490; e-mail: musicartvenezia@libero.it.

Louise Lincoln Kerr (1892-1977): Composer, Performer and Patron

By Carolyn Waters Broe

During the early years of the 20th century, most women were prohibited from gaining higher education in theory and composition or from holding a position in a professional symphony orchestra. One American woman who managed to beat the odds was Louise Lincoln Kerr (1892-1977). She studied with Columbia University professors, won awards in composition at Barnard College in New York and was one of the first two women to win a seat in the early Cleveland Symphony Orchestra as a violinist.

Kerr was active in the recording industry. In the 1920s, she worked at Aeolian Recording Company of New York proofing piano rolls, and she later worked in the sound booth as the trouble-shooter for the first disc recordings of modern music.

She was also a pioneer in the field of ethnomusicology. In the 1940s white people and especially women were never allowed to view the sacred ceremonies of the Native American Hopi people, but Louise Kerr and violinist Sidney Tretick were invited into the *kivas* of the Hopi Indians, and recorded their music on a reel-to-reel tape recorder (the recordings are no longer extant). The Hopis called her "Mother." Her sketchbooks include Hopi melodies, and several of her compositions are based on these Native American themes.

During the 1950s, few women could get their works premiered by university and professional symphonies. Louise Lincoln Kerr's symphonic works, however, were premiered and performed by Arizona State University, Phoenix Symphony and Sun City Symphony (directed by male conductors).

Biographical Background

Louise Lincoln Kerr was born April 24, 1892 in Cleveland, Ohio, and died December 10, 1977 in Cottonwood, Arizona, at her ranch. She was the daughter of John C. Lincoln, an engineer and real estate tycoon who founded Lincoln Electric of Cleveland, held numerous patents and owned mining interests in Arizona. Her mother, Myrtie, taught her to play the piano at age six and violin at seven; she later learned viola. Kerr studied violin in Cleveland with Sol Marcossin, concertmaster and soloist with the early Cleveland Symphony Orchestra. She attended Barnard College, an elite school for young women in New York, where she

studied music composition with two prominent Columbia University professors, Cornelius Rybnor and David Gregory Mason, and violin with the famous Dutch virtuoso, Christian Timmner. While at Barnard she won awards for two vocal works that are now lost. Years later, she also received private training in composition and music theory from Stravinsky, Prokofiev and possibly Milhaud.

Timmner was appointed conductor of the early Cleveland Symphony Orchestra, and in 1913 Kerr accepted his offer to join the violin section as one of the orchestra's youngest members. She and a harpist were the first two women to become members. (This group folded

in 1915 and was a predecessor of the Cleveland Orchestra of today, which has always included women in its membership.)

Louise married Peter Kjer, moved back to the East Coast and raised a family of eight children (the last two boys were identical twins). They later changed the spelling of their name to Kerr (pronounced "care"). In New York, while working for the Aeolian Recording Company proofing piano rolls, she met with such noted musicians as Sergei Prokofiev, pianist Alfred Cortot, and George Gershwin. She was also a friend of the renowned conductor Dimitri Metropolis and violinist Isaac Stern. Later, when she worked in the sound booth studio of Duo Arts Records (at Aeolian), she assisted conductors in correcting

mistakes on early disc recordings of works by contemporary composers.

The Kerr family moved to Arizona in 1936 for the health of one of their children. Their home in Phoenix became a focal point for chamber music concerts and cultural activities. Shortly after her husband died in 1939, Kerr began to compose again. According to her youngest son, William Kerr, she often composed at her piano late at night (no doubt a necessity with eight children).¹ She also performed with the Pasadena Symphony in California from 1942 to 1945, and was a member of string quartets in both Flagstaff and Phoenix, Arizona. At one time, she owned five homes: a ranch in Cottonwood (near Flagstaff) and homes in Phoenix, Belair (Los Angeles), New York and Europe. Kerr was a founding member and benefactor of the Phoenix Symphony, formed in 1947; she contributed both funding and property to the



Louise Lincoln as a child ca. 1900
(Courtesy of the Arizona Collection, Arizona State University Libraries)

organization. In 1959 she built a home and music studio in nearby Scottsdale. Although cattle drives were still run through the center of town at that time, she turned her home into a performing arts center and later invited the Juilliard and Budapest String Quartets to perform there.

In Arizona, Louise Kerr was known as the “Grand Lady of Music.”² She not only maintained her studio in Scottsdale as a haven for chamber music, but also developed an artists’ colony there in 1959. In addition, she helped co-found and/or develop The Phoenix Chamber Music Society, The Scottsdale Center for the Arts, The National Society of Arts and Letters, Monday Morning Musicals, The Bach and Madrigal Society, Young Audiences, The Musicians Club, and the Phoenix Cello Society (now the Arizona Cello Society).³ She was extremely generous with both her time and money. She was a major benefactor of the School of Music at Arizona State University (ASU), and she established the Kerr Memorial Scholarship Fund. Kerr presented her private music library to the ASU School of Music. She also gave her extensive collection of orchestral and chamber music manuscripts (labeled MSS-90) to the ASU Archives and Manuscripts at Haydn Library. In addition, she donated her Scottsdale home and studio to ASU to be used as a chamber music venue, now called the Kerr Cultural Center. She received a gold medal for distinguished contribution to the arts from the National Society of the Arts and Letters, and was awarded an honorary doctorate from ASU shortly before her death; she was unable to receive the degree in person. When Kerr passed away in 1977, she left a great legacy to Arizona State University.

Compositional Style

Kerr composed more than 100 works including symphonic tone poems, works for chamber orchestra and ballet, a violin concerto, piano pieces, a considerable amount of chamber music, and a small number of vocal works. Even though she had the means and connections to publish her music, she was a very modest woman who did not seek fame. All but five of her works remain unedited and unpublished, and very few are dated. The five piano and viola works, edited by Carolyn Broe and Miriam Yutzy, are the first of Kerr’s works to be published.⁴ Unfortunately, the reel-to-reel recordings of the premieres of her music have been lost.

Her overall compositional style may be characterized as impressionistic, enhanced by the local color of the American Southwest. She developed her concept of Southwest Impressionism by studying the works of the impressionist painters who lived in California and in Arizona during the 1940s, and both she and her eldest daughter Tammara were painters. The region was populated by Native Americans and Hispanics, and Kerr used elements of their music in her own compositions as well as that of the local cowboys. Her music is tonally based and would be appreciated by contempo-

rary audiences, but she composed during a time when atonality, serial writing and dissonance were in vogue. One can also discern the influence of the many famous pianists with whom she worked in New York in the early 1920s.

Orchestral Works

With her experience as a violinist and violist with several symphony orchestras and chamber groups, Kerr had a rich background upon which to draw, especially when



Louise Lincoln Kerr ca. 1950
(Courtesy of the Arizona Collection, Arizona State University Libraries)

writing for strings. She composed at least fourteen fully-orchestrated symphonic works (see the catalogue at the end of the article), most of which are tone poems with descriptive titles. The Phoenix Symphony as well as a number of other orchestras performed *Enchanted*

Mesa, written in 1948. For this work, Kerr drew on the legends and music of the Hopi tribe to create her first symphonic tone poem. *Arizona Profiles* was commissioned for the dedication ceremonies of the Scottsdale Center for the Arts in 1968.

Kerr composed five ballets and incidental music. Her ballet *Naked Came I* was written for, and performed by, the ASU School of Dance. The ballet *Tableau Vivant* was premiered for the unveiling of the twelve statues entitled “Dance” by John Waddell at Symphony Hall in Phoenix in 1975.

She also wrote fourteen works for chamber orchestra, including a violin concerto. Unfortunately, the Kerr collection was in a state of disarray when donated to ASU’s Haydn Library. It was organized by music librarian Annette Voth in 1991, but Voth had difficulty determining if some of the works are actually movements from larger compositions.

Chamber Music

Kerr was a connoisseur of chamber music. She both performed and wrote extensively in this genre, sharing and performing her compositions with her friends. The works are remarkable for their creativity and beauty and many are

technically challenging. Among the most effective are those for viola and piano and string quartet.

Works for Viola and Piano

Habañera and *Las Fatigas del Querer* may have been written for her friend Marie Escadero, who was a professor of Spanish at ASU. *Habañera* captures the flavor of the traditional Spanish dance and is somewhat similar to the Spanish-influenced pieces of Ravel and Debussy. The work is characterized by short phases, two-bar echo effects, triplet figures interspersed with duplets, and catchy rhythms. The viola assumes the role of a flamenco singer with piano accompaniment rather than guitar.

Toccata

Edited by
Carolyn Broe and Miriam Yutzy

Louise Lincoln Kerr
(1892-1977)

[Allegro agitato]

Toccata for viola and piano,
edited by Carolyn Broe and Miriam Yutzy

Las Fatigas del Querer is an idiomatic Spanish phrase that translates as “The sorrows of loving.” In a score to one of her violin pieces with the same title, Kerr wrote: “Free treatment of a Spanish folk song” and “Not even tears can relieve the bitterness of the sorrow that comes from loving. Only music can express it.”⁵ She may have been referring to the loss of two of her daughters when they were teenagers. (The treatment of the folk song in the work for violin and piano is entirely different from that for viola and piano.) Again, the violist resembles a Spanish singer, especially in the declamatory *ad libitum* passage toward the end of the piece. Like many of the impressionists, Kerr employed dif-

ferent modes; *Las Fatigas del Querer* seems to be in A phrygian or possibly D harmonic minor. This work is very convincing in using the ability of the viola to pull at one’s emotional heartstrings and imitate the human voice.

Kerr penciled in many corrections in the piano part of the score of *Las Fatigas*. The viola part seems to have been a finished product, but she apparently revised the piano part after performing the work with a friend.

The *Berceuse* for viola and piano is a beautifully crafted character piece of the French Impressionist genre. This charming work is similar in style to the *Berceuse* and *Sicilienne* for violin and piano by Gabriel Fauré. The dark harmonic texture of the *Lament* creates a brooding mood, reminiscent of Brahms’ viola works and songs for contralto and viola. It is purposefully restless and indecisive, like someone mourning the loss of a loved one. This work seems to wander in a Mahler-like fashion, never offering a full return of the opening melody.

The *Toccata* is a brilliant fantasia which places a high demand on the technical ability of the performers, and is an excellent showpiece for the viola. Kerr incorporates the phrygian mode in addition to the more vibrant keys of C and D major.

String Quartet in A Major

Louise Kerr wrote many string quartet movements, but we do not know exactly how she intended to combine them. The String Quartet in A Major is her only known four-movement quartet. Even so, the inclusion of the scherzo movement is speculative at best. The other three movements are clearly marked with the same numbering system. The quartet is tonally based, with many colorful modulations as well as playful melodies.

The first movement, *Allegro grandioso*, begins with a beautiful duo passage for cello and viola, with the violins murmuring in the background. As the work continues, it journeys through many exotic melodies—one minute dance-like and the next Middle Eastern—and various key changes. The rhythmic motives are often syncopated, affirming the influence of jazz on Kerr’s works. The *andante* movement is more traditional and sounds very much like a lullaby, with the violin dominating the texture. The *scherzo* is truly a musical joke and includes quotations from works by other composers. The *finale* begins with a very powerful, syncopated rhythm and is influenced by both Eastern European and Native American music.

In this work and elsewhere, Kerr fused classical music with jazz and folk elements, and blended Impressionism and late Romanticism with the music and ethnic characteristics of the American Southwest to create a style that is both unique and appealing. Her music is deserving of further research, publication and performance.⁶

NOTES

1. Carolyn Waters Broe, Interview with William Kerr, April 22, 2001.
2. A. Nannette Taylor, "Louise Lincoln Kerr; Grand Lady of Music," Tour Guide Notes, Kerr Cultural Center, Arizona State University.
3. Ibid.
4. Louise Lincoln Kerr, *Five Character Pieces for Viola and Piano*, edited by Carolyn Broe and Miriam Yutzy, Classics Unlimited Music: Scottsdale, Arizona, 2002. This edition is available at <http://www.fourseasonsorchestra.org>.
5. Kerr, *Las Fatigas del Querer* for Violin and Piano, Arizona Collection, ASU Archives MSS 90.
6. For additional information, see Carolyn Waters Broe, *The String Compositions of Louise Lincoln Kerr: Analysis and Editing of Five Solo Viola Pieces*, doctoral dissertation, Arizona State University Press: Tempe, Arizona, 2001.

Louise Lincoln Kerr: Work List

Full Orchestra

Arizona Pageant; *Children's March*; *Comanche Song*; *Country Fiddler*; *Enchanted Mesa* (1948); *Ileana*; *Indian Lullaby* (1953/4); *Indian Round Dance* (1953); *Profiles of Arizona* (1968); *Senior Alcalde Mayor*; *Sicilienne*; *Spanish Town*; *Suite for Orchestra* (1952); *Suite—Rigaudon*

Ballets and Incidental Music

Indian Legend (Ballet Noelpie); *La Muerta de la Locura*; *Naked Came I* (1957); *Peer Gynt*; *Tableau Vivant* (1974)

Chamber Orchestra

Ballade; *Concerto for Violin, Strings and Piano*; *Little Lost Girl*; *In Memoriam*; *Indian Poem*; *Nocturne*; *Pastorale Symphony*; *Prelude for Winds and Piano*; *Prelude, Arioso and Rigaudon* for flute, oboe and strings; *Prelude for Winds and Strings*; *Presto for Winds and Strings*; *Quintet for Oboe and Strings*; *Rigaudon no. 2*; *Romance*

Piano

Solo: *Preludes I-XII*; *Toccata*; *Soliloquy* (left hand alone)

Duo (four hands): *Muerto [La Muerta?] de la Locura*; *Rigaudon*; *Tarantella*; *Untitled* (also orchestrated); *Cancion Espagnol* (*Senior Alcalde Mayor*)

Chamber

Cello and Piano: *Habañera* and *Toccata*

Viola and Piano: *Berceuse*; *Habañera*; *Lament*; *Las Fatigas del Querer*; *Toccata*

Violin and Piano: *Aubade*; *Berceuse* (April 1945); *Country Fiddler* (August 1947); *Las Fatigas del Querer*; *Habañera in A minor and F minor*; *Happy Birthday to You*; *Hebrew Song* (September 1942); *In Memoriam*; *Legend*; *Lingara*; *Marche Mignonne*; *Moongwah* (Hopi Lullaby); *Prelude* (Versions I & II); *Presto*; *Rigaudon*; *Spanish Dance*; *Tempo di Valse*; *Waltz*; *Sonata for Violin and Piano in A Major* (two movements; April 24, 1914)

Violin and Viola Duos: *Etude* and *Orientale* (performed in 1975 at ASU)

Piano Quartets and Quintets: *In Memoriam*, *Mau Corazon*; *Nocturne*; *Nostalgie*; *Suite for Piano Quintet* (also orchestrated score); *Rigaudon*

String Quartet in A Major (premiered 2001, ASU)

String Quartet movements: *Ballade*; *German Dance*; *Mau Corazon*; *Mazurka*; *Midnight*; *Passepied*; *Pastorale*; *Rigaudon*; *Serenade*; *Shabat Shalom*

Trio for Piano, Clarinet and Cello (premiered ca. 1960 at ASU)

Vocal

Dor Me Jesu; *Indian Poem* (version with strings); *Indian Serenade* for soprano, flute and piano; *Song of an Indian Woman*

Miscellaneous Compositions

Various pieces for piano and one instrument; *L'Ondine* (sketches and fragments); *Nocturnes* (various sketches); various sketches and fragments.

Lost Works

Chorus: *To Aurora, Goddess of Dawn* (1911, Barnard College, New York)

Chorus: *To Iris, Goddess of the Rainbow* (1912; award-winning work, Barnard College, New York)

Dr. Carolyn Waters Broe is professor of viola at Mesa Community College and Paradise Valley Community College in Phoenix, Arizona. She is also the conductor of the Four Seasons Orchestra and the violist with the Four Seasons String Quartet of Scottsdale, Arizona. Broe has performed as the viola soloist with several orchestras and is recorded on numerous CDs. More information is available at <http://www.fourseasonsorchestra.org>.

Women and Creativity 2004: Examining the Past/Composing the Future

The West Virginia University (WVU) College of Creative Arts, Center for Women's Studies, and Council for Women's Concerns are pleased to announce a national conference entitled Women and Creativity 2004: Examining the Past, Composing the Future to be held October 13-15, 2004, at WVU in Morgantown, West Virginia. This is the third such conference that WVU has hosted, with the first being in 1984 and the second in 1994.

The conference will open on Wednesday evening, October 13, with a lecture by composer Libby Larsen, followed by the opening of an exhibit of the work of West Virginia-born artist Blanche Lazzell (1878-1956), a cubist painter and innovative printmaker. Concurrent sessions will focus on issues of women in the arts, pedagogy related to the arts, creative writing, and visual and performing arts.

Morgantown is located 80 miles south of Pittsburgh, Pennsylvania, and 200 miles west of Washington, D.C. Air service is available on USAirways Express via Pittsburgh. The conference concludes on Friday, but there will be opportunities on Saturday to explore nearby historic sites, visit with local artists, visit some of the town's art galleries, or explore the West Virginia mountains at the height of the fall colors. For additional information about the conference, please visit our Web site at <http://www.as.wvu.edu/wmst/htm>.

Royal Celebration of Zenobia Perry's 95th Birthday

By Jeannie Pool and Beverly Simmons

Not many composers get to celebrate their 95th birthday, and so it was a rare and special occasion that turned the first week of October 2003 into a grand concert tour, showcasing the music of Zenobia Powell Perry, born October 3, 1908.¹ Performances took place throughout Ohio—Cleveland, Columbus, Dayton, Cincinnati, Yellow Springs, Xenia, and Wilberforce—gathering enthusiastic music-lovers, young and old, and many birthday cakes!

The performers for this tour included the composer's daughter, soprano Janis-Rozena Peri (West Virginia University), along with tenor Darryl Taylor (University of Northern Iowa), clarinetist Berkeley Price (Crossroads School, Santa Monica, CA), pianists Deon Nielsen Price (faculty emerita, El Camino College, Torrance, CA) and John Crotty (West Virginia University), and lecturer Jeannie Pool (Fullerton College). The tour was produced by Jaygayle Music and Culver Crest Publications, with the assistance of Beverly Simmons, in cooperation with the National Afro-American Museum of Wilberforce, Ohio; it was funded in part by a grant from the Ohio Arts Council.

The tour's opening concert, on October 1st, took place in the beautiful sanctuary of Trinity Cathedral in downtown Cleveland, presented by Music & Performing Arts at Trinity (Daniel Hathaway, Artistic Director). The pre-concert lecture, in which Jeannie Pool interviewed Zenobia Perry, drew more than 80 people—standing room only—and the concert, with more than 400 people in attendance, was videotaped for local television. The large audience was due to an interview by music critic Donald Rosenberg that appeared, with photographs, in the *Plain Dealer* on September 30, 2003.² He wrote:

Classical music once was the exclusive realm of dead white European male composers. Then progress: it became the domain of dead and living male composers of many nations. But what about women composers? And has attention been paid to black female composers? Far too little, though things certainly are looking up for Zenobia Powell Perry, whose beautifully crafted chamber music, including arrangements of spirituals, can be heard on a recently released compact disc on the Cambria label.

That evening, Clurie Williams Bennis and Beverly Simmons co-hosted an elegant house concert to raise funds for a second compact disc featuring Perry's music. The performance also featured music of Leslie Adams, Deon Price and Jeannie Pool, all of whom were in attendance. Many

leaders of Cleveland's cultural community were on hand, including Grace Lee Mims, host of *The Black Arts*, a local radio show; soprano and conductor JoAnn Lanier, whose DMA paper addressed Perry's artsongs; Pilobolus Dance Theatre board president Eugenia Strauss; musicologist Ross Duffin; and painter Selena Simmons-Duffin.

The next day, the entourage traveled to Westerville (near Columbus) for an afternoon master class and evening concert at Otterbein College, the *alma mater* of Janis-Rozena



Zenobia Powell Perry and Jeannie Pool
at the Mu Phi Epsilon Centennial Convention session
honoring Perry in Cincinnati, Ohio, August 2003
Photo by B. Simmons

Peri. More than 100 people attended each event; after the concert, Perry was swarmed by students, eager to talk with her about her music and hoping to gain her autograph.

Friday's festivities began with a concert at the University of Dayton, arranged by Drs. Marilyn Sandness and Donna Cox. Later that afternoon, at a tea and performance in the Paul Robeson Cultural & Performing Arts Center at Central State University, hosted by CSU president Dr. John W. Garland, more than 50 invited guests gathered to celebrate Perry's long service to that institution. In addition to tributes by her former students and colleagues, Ohio Governor Bob Taft presented Perry with a proclamation.

On Saturday morning, the artists gave a recital at the Dayton home—now a museum—of black poet Paul Laurence Dunbar (1872-1906). The program, featuring Zenobia Perry's songs set to Dunbar's poetry, was hosted

by La Verne Sci, director of Dunbar House, who commended Perry for her professional and personal contributions to the culture of the region. That afternoon, a performance at Mount Auburn Presbyterian Church in Cincinnati celebrated the 72nd birthday of former Ohio Senate Majority Leader William L. Mallory, Sr., as well as the 95th birthday of Perry. It was a benefit concert for the Mallory Center for Community Development, which provides assistance to families of individuals in drug and alcohol treatment programs. It was produced with the assistance of Janet Metzelaar of Beyond Data and the Mount Auburn Presbyterian Church Music Director Christian Miller. A concert was performed Saturday evening at Antioch College in Yellow Springs, sponsored by the Office of Multicultural Affairs and organized by Shalini Deo.

On Sunday morning, all the musicians from the tour joined Perry in worship at Christ Episcopal Church in Xenia, singing in the choir under the direction of Melody Kelley, and performing two of the composer's spiritual settings. The service was followed by a luncheon in honor of the musicians. In the afternoon, a concert at Central State University was followed by a reception at the National Afro-American Museum and Cultural Center, organized by William Billingsley, Jr., the Museum's Director, and Joyce Hemenger. Filmmaker Michelle Lach, of the Columbus College of Art and Design, was on hand to document the events.

The tour concluded with an evening performance by the Price Duo (Deon Nielsen Price and Berkeley Price) at the Church of Jesus Christ of Latter-day Saints in Centerville, featuring works by Perry, Price and Pool. Deon's father, LaGrand Nielsen (who celebrated his 96th birthday on October 3), added to the festivities by speaking about his participation as a triathlon athlete in Senior Olympic events around the world.

Zenobia Perry was able to attend nearly all of the events, impressing all with her fortitude and radiance throughout the weekend. For a copy of the weekend souvenir program booklet, contact Jaygayle Music at P.O. Box 8144, La Crescenta, California 91224-0144. For additional photographs, visit the web site: www.zenobiaperry.org.

Articles on the tour appeared in many local Ohio newspapers, including a feature in the *Dayton Daily News* by Carol Simmons, and concerts were announced on local radio stations, including WYSO public radio in Yellow Springs.

In August 2003, Mu Phi Epsilon honored Zenobia Powell Perry with a special session at their Bicentennial Convention held in Cincinnati, Ohio, where Berkeley Price, Darryl Taylor, Janis-Rozena Peri, and Deon Nielsen Price also performed. With introductions and prompts by Jeannie Pool, Perry provided verbal program notes between the musical

selections, and took questions from the audience of more than 200 attendees. Mu Phi Epsilon President Wynona Lipsett presented Zenobia Perry with the Elizabeth Mathias Award for her lifetime achievements. Laura Harbert Allen, Music Director of West Virginia Public Broadcasting, recorded the evening's program, along with numerous interviews, for a radio documentary on Zenobia Perry.

The widespread cooperation which made these 95th-birthday celebrations possible lifted the spirits of all involved; the high quality performances brought this very special American composer's music to a much wider audience than ever before. Everywhere she spoke, Zenobia Perry offered encouragement and hope. She signed autographs all week, smiled for photographs and, indeed, had the time of her life!

NOTES

1. For a biography, see Jeannie Gayle Pool, "Zenobia Powell Perry, An American Composer," *IAWM Journal* 9, No. 1 (Spring 2003): 13-16.

2. Cover article of the "Arts & Life" section.

Postscript: Early in January 2004, Zenobia Perry was hospitalized for advanced-stage cancer, and she died on January 17 in Xenia, Ohio, at the age of 95. Everyone connected with the October 2003 concert tour felt very fortunate to have had the opportunity to honor her in this way.

Jeannie Pool is a composer and musicologist in Los Angeles, California. She wrote Zenobia Perry's biography as her Ph.D. dissertation (Claremont Graduate University, 2002). Founder of the International Congress on Women in Music, she currently serves on the Advisory Board for IAWM and as Chair of the Board for the National Association of Composers, U.S.A. Beverly Simmons is a musicologist, arts administrator, singer, conductor, editor, and graphic designer, in Cleveland, Ohio. She is former editor of the ICWM Newsletter.

Congratulations!

To Luna Woolf: "Anthem," a compact disc she produced, has been named the Best Classical Instrumental Recording of the year by Amazon.com. The album, on the Oxingale label, features cellist Matt Haimovitz playing Woolf's *Impromptu* and Augusta Read Thomas' *Bells Ring Summer*.

To Judith Lang Zaimont: She received a 2003 Aaron Copland Award, including the commission for a new work and a two month solo residency at the historic Copland House in the Spring of 2004.

To Adel Heinrich: Adel Heinrich, organist, harpsichordist, author and church musician, was selected as the "International Musician of the Year 2003," by the International Biographical Centre in London, England.

Vivian Fine—A Reminiscence

By Peggy Karp

The following reminiscence was written by Vivian Fine's daughter, Peggy Karp, for the program notes of Berkeley Opera's 2002 production of *The Women in the Garden* by Fine. Karp prepared an enlarged version of the article for the *IAWM Journal* to honor the memory of her mother, who would have celebrated her 90th birthday in September 2003.

Born with musical genius, my mother, Vivian Fine (1913-2000), rose far beyond the limits set for women of her time: she became one of America's most outstanding composers. She wrote virtually without a break for 68 years and produced more than 140 works. Fortunately, throughout her life she had many supporters of both sexes who encouraged her. When she was only 17, the composer Dane Rudyard wrote to her, "You have so much within you! Let it grow and develop—and do not forget your old friend who believes in you and your great power of expression." She did not disappoint him. Fifty-two years later, Rudyard, then in his late 80s, attended the San Francisco Symphony's premiere of her *Drama for Orchestra*.

My mother likened composing to taking dictation, or to meditation, and she said it was the one activity where she had total, effortless concentration. Asked how she remembered musical ideas that came to her at inconvenient times, she replied that they did not come at such times, but obligingly waited until she started to work: "I would sit down to compose, and the ideas would just come." Of the origin of her chamber opera, *Women in the Garden*, she said the idea "just popped into my head." Her creativity was so natural that she took it for granted.

Fine was a piano prodigy who began her studies at age five at the Chicago Music College. She composed her first piece at 13 while studying harmony with Ruth Crawford, who considered Fine her protégé. Through Crawford, Fine met Henry Cowell, Imre Weiss Haus, and Dane Rudyard, who became strong supporters of her talent. She made her professional debut as a composer at age 16 with performances in Chicago, New York and Dessau, Germany. Fine moved to New York in 1931, was a member of Aaron Copland's Young Composers Group, and a participant at the first Yaddo Festival in 1932. She studied with Roger Sessions from 1934 to 1943. In her work as a dance accompanist, Fine wrote compositions for the major pioneers of modern dance, including Hanya Holm, Doris Humphrey, Charles Weidman, Jose Limon and Martha Graham.

In 1937 she helped found the American Composers Alliance and served as its vice-president from 1961 to 1965. In

addition to her career as a composer, Fine also continued to perform. In the 1930s she was perhaps the best-known performer of contemporary piano music in New York, premiering works of Ives, Copland, Brant, Cowell, Rudyard and others.

Fine was the youngest of the early 20th-century American avant-garde composers, and her early compositions were highly dissonant and contrapuntal. During the years



Vivian Fine

she studied with Sessions, her work became more traditional, though still in the modern idiom. After 1944 she returned to a freer style, steadily expanding her expressive and general range for the remaining 50 years of her career. She was perhaps best known for her chamber music, which included an unusually wide variety of instrumental and vocal-instrumental combinations. Nearly one-third of her catalogue is devoted to vocal works, including two chamber operas, *The Women in the Garden* (1977) and *Memoirs of Uliana Rooney* (1994). But she also wrote numerous orchestral and choral works.

In 1983 the San Francisco Symphony proclaimed a Vivian Fine Week. The week's official climax was the premiere of *Drama for Orchestra*, which was runner-up for the Pulitzer Prize that year. The unofficial high point, however, occurred when we all went to view her billboard in front of Tower Records on Columbus Avenue. "Vivian Fine Week" trumpeted forth in five-foot-high letters. My mother stood there, smiling with delight. Behind her were more than 50 years of dedicated, steady composing, mostly for a small cognoscenti. And now, here she was—on a billboard! The improbability tickled her.

Utterly without any trace of artistic temperament, my mother was warm, energetic, dependable and down-to-earth, with an irrepressible sense of humor. She could not stand anything that smacked of pretension. She conferred upon everyone the same thoughtful consideration, whether it was the Baroness de Rothschild or the trash collector. Martha, the woman who had been coming once a week for 15 years to clean my parents' house, burst into tears when she learned of my mother's death. "She was the nicest person I ever knew," she told me.

Vivian Fine was a doer, a facilitator, a creator, not a complainer—and a born diplomat. Just as she could, to my amazement, sight-read orchestral scores with 15 or 20 different lines in several clefs, so she could look at complex human situations, be they personal or professional, and rearrange the "notes" to arrive at some ingenious solution.

There was little recorded music in our house when I was growing up. Instead, we made our own. My mother and I played four-hand piano works and sang duets. Musicians visited frequently. A madrigal group gathered weekly around the dining room table; though much younger than everyone else, I was allowed in because I could read well. The experience gave me a lifelong love of Elizabethan vocal music. Best of all was my mother's glorious piano playing.

She managed our domestic life with the same quiet efficiency she applied to all her activities. My father's sculptures and paintings graced every nook and cranny, but the Steinway "M" was the most visible sign of my mother's work. She tucked her music away in myriad drawers and boxes, and it was only after her death that I realized just how much of it there was.

Asked if she felt she had been discriminated against in her career because she was a woman, she said she had no complaints, though she acknowledged that gender prejudice was "blatant in society." She related an incident from the late 1950s, when a male composer, upon hearing the orchestral version of *The Race of Life*, offered his compliments, saying "I like the orchestration very much—did you do it yourself?" To which she calmly replied, without batting an eye, "Don't you do yours?"

"The inner qualities [remain] the same—natural technique and a rigid lack of compromise with anything but her very best," her friend Henry Cowell once wrote of my mother's work. It was true of her life as well. For the last 13 years of her life she lived with Parkinson's. Her response when she found out was characteristically positive. "I've had 73 years of perfect health," she said. She felt that, all in all, fate had still dealt her a generous hand. Her quiet courage and grace in the face of her illness was inspiring to witness. She continued to compose up through 1994, when she completed her second chamber opera, *The Memoirs of Uliana Rooney*.

It has been almost four years since my mother died in an auto accident, and the void she left has not grown smaller. She lives on in her grandchildren and in her wonderful music. She created works of great beauty, subtlety and power. Hers was a woman's voice, moving with ease through a rich, ever-changing emotional landscape. It is a voice I hope the world will come to know better as the years go by.

SOURCES:

Cody, Judith. *Vivian Fine: A Bio-Bibliography*. Westport and London: Greenwood Press, 2002.

Jones, Leslie. "Seventy Years of Composing: An Interview with Vivian Fine." *Contemporary Music Review* 16 (1997): 21-26. (The interview is also available at: www.otherminds.org/shtml/Fine.shtml.)

Vercoe, Elizabeth. "Interview with Composer Vivian Fine." *International League of Women Composers Journal* (June 1992): 18-23. (The interview is also available at: www.otherminds.org/shtml/Fine.shtml.)

Von Gunden, Heidi. *The Music of Vivian Fine*. Lanham, Maryland, and London: Scarecrow Press, 1999. The book won the ASCAP-Deems Taylor Award in 2000.

Von Gunden, Heidi. "Vivian Fine (1913-2000): An American Composer Who Survived and Thrived." *IAWM Journal* 8/3 (2000): 32-35.

Copies of Fine's scores may be obtained by contacting Elizabeth Auman at the Library of Congress at (202) 707-2398, email: eaum@loc.gov. Demo CDs, scores, and a limited number of the CRI American Masters CD are available from Peggy Karp at (510) 594-1170, email: peggykarp@earthlink.net. A Vivian Fine website is expected to go online this summer: www.vivianfine.com.

Vivian Fine: Catalogue of Compositions

SOLO PIANO

- Aegean Suite (1985)
- Concerto for Piano Strings and Percussion (One Performer) (1972)
- Double Variations (1982)
- Five Preludes (1939-41)
- Four Piano Pieces (1966)
- Four Polyphonic Piano Pieces (1931)
- Momenti (1978)
- Rhapsody on a Russian Folk Song (1943)
- Sinfonia and Fugato (1952) for piano
- Suite in E flat for piano (1940)
- Toccatas and Arias for Piano (1987)
- Toccatina (1982) for piano
- Variations for Piano (1952)

OTHER SOLO WORKS

- Discourse of Goatherds (1989) for bass or tenor trombone
- The Flicker (1973) for flute
- Melos (1964) for double bass
- Second Solo for Oboe (1947)

Solo for Oboe (1929)

Song of Persephone for Solo Viola (1964)

Toccatas and Arias for Harpsichord (1986)

Variations for Harp (1953)

VOICE WITH PIANO OR PERCUSSION

Canticles for Jerusalem (1983) for mezzo-soprano and piano

Epigram and Epitaph: Upon the Death of Sir Albert Morton's Wife (1941) for contralto and piano

Four Elizabethan Songs (1937-40) for medium high or medium voice and piano

Four Victorian Songs (1991) for piano and voice (arrangement of Five Victorian Songs)

The Garden of Live Flowers (1988) for soprano, tenor, baritone and piano

Inscriptions (1986) for two voices and piano

The Nightingale (1976) for mezzo soprano, accompanying herself on percussion

Songs of Our Time (1943) for medium high or medium voice and piano

There is a Garden In Her Face (1947) for soprano, flute, violin, cello and piano

Two Neruda Poems (1971) for soprano and piano

VOICE AND CHAMBER ENSEMBLE

The Confession (1963) for soprano, flute, violin, viola, cello and piano

Five Victorian Songs (1988) for soprano, flute, clarinet, viola and cello

For a Bust of Eric Satie (1979) for soprano, mezzo soprano, narrator and chamber ensemble (flute, bassoon, trumpet, trombone, cello and double bass)

Four Songs (1933) for soprano and string quartet

Gertrude and Virginia (1981) for soprano, mezzo soprano, clarinet, piano, double bass and percussion (2 players)

The Great Wall of China (1947) for soprano, flute, cello and piano

A Guide to the Life Expectancy of a Rose (1956) for soprano, tenor, and chamber ensemble (flute, violin, cello, clarinet and harp)

Missa Brevis for Four Cellos and Taped Voice (1972)

Ode to Henry Purcell (1984) for soprano and string quartet

Paeon for narrator-singer (baritone or tenor), women's chorus and brass ensemble

Songs of Love and War (1991) for soprano and chamber ensemble (violin, oboe, bassoon, percussion and piano)

Teisho (1975) for eight solo singers or small chorus and string quartet

There is a Garden In Her Face (1947) for soprano, flute, violin, cello and piano

VOICE AND ORCHESTRA

Meeting for Equal Rights 1866, a cantata for chorus, orchestra, mezzo soprano, baritone and narrator (1976)

Sonnets for Baritone and Orchestra (1976)

Sounds of the Nightingale (1971) for soprano, women's chorus and chamber orchestra

WORKS FOR CHORUS

Light in Spring Poplars (1987) for mixed chorus, soprano, viola and piano

Meeting for Equal Rights 1866, a cantata for chorus, orchestra, mezzo soprano, baritone and narrator (1976)

Morning (1962) for mixed chorus, narrator and piano or organ

Oda a las Ranas (1980) for women's chorus, flute, oboe, cello and percussion

Paeon (1969) for brass ensemble (six trumpets, six trombones), female chorus and narrator (tenor)

The Passionate Shepherd to His Love and Her Reply (1938) for women's chorus

Psalm 13 (1953) for women's chorus, baritone solo and piano or organ

A Song for St. Cecilia's Day (1985) for chorus, string orchestra and two trumpets

Sounds of the Nightingale (1971) for soprano, women's chorus and chamber orchestra

Valedictions (1959) for chorus, soprano, tenor and ten instruments

CHAMBER: SMALL ENSEMBLES

Capriccio for Oboe and String Trio (1946)

Canciones y Danzas (1991) for guitar, flute and cello

Divertimento for Violoncello and Percussion (1951)

Duo for Flute and Viola (1961)

Emily's Images (1987) for flute and piano

Fantasy for Cello and Piano (1962)

Four Pieces for Two Flutes (1930)

Hymns (1991) for two pianos, French horn and cello

In Memoriam: George Finckel (1987) for four cellos or multiples thereof

Lieder for Viola and Piano (1979)

Ma's In Orbit (1987) for violin, double-bass, percussion and piano

Music for Flute, Oboe, and Cello (1980)

Portal (1990) for violin and piano

Prelude for String Quartet (1937)

Sonata for Violin and Piano (1952)

Sonata for Violoncello and Piano (1986)

Sonatina for Oboe and Piano (1939)

Songs and Arias (1989) for French horn, violin and cello

String Quartet (1957)

Three Buddhist Evocations for violin and piano (1977) (an arrangement of Teisho)

Three Pieces for Violin and Piano (1940)

Trio for Violin, Cello and Piano (1980)

Trio for Strings (1930) for violin, viola and cello

CHAMBER: LARGER ENSEMBLES

Canticles from the Other Side of the River (1993) for violin, cello, flute, clarinet, percussion and piano

Chamber Concerto for Cello and Six Instruments (1966) for solo cello, oboe, violin, viola, cello, double bass and piano

Concertino for Piano and Percussion Ensemble (1965) for piano, xylophone, vibraphone, marimba, 3 tom-toms and timpani
 Dancing Winds (1987) for woodwind quintet
 Divertimento (1933) for oboe, clarinet, bassoon, percussion and piano
 Dreamscape (1964) for percussion ensemble, 3 flutes, cello, piano and lawnmower
 Madrigali Spirituali (1989) for trumpet and string quartet
 Missa Brevis for Four Cellos and Taped Voice (1972)
 Nightingales-Motet for Six Instruments (1979) for flute, oboe, violin, 2 violas and double bass
 Paean (1969) for brass ensemble (six trumpets, six trombones), female chorus and narrator (tenor)
 Quintet for oboe, clarinet, violin, cello and piano (1984)
 Quintet for string trio, trumpet and harp (1984)

WORKS FOR BRASS AND WIND ENSEMBLES

Dancing Winds (1987) for woodwind quintet
 Paean (1969) for brass ensemble (six trumpets, six trombones), female chorus and narrator (tenor)
 Quartet for Brass (1978)
 The Triple Goddess (1988) for concert band

ORCHESTRAL WORKS

After the Tradition (1987)
 Alcestis (1960) for orchestra with harp and piano
 Concertante for Piano and Orchestra (1943-44)
 Dance Suite (1938)
 Drama for Orchestra (1982)
 Meeting for Equal Rights 1866, a cantata for chorus, orchestra, mezzo soprano, baritone and narrator (1976)
 Piece for Muted Strings (Elegiac Song) (1937) for string orchestra, also arr. for flute and string orchestra
 Poetic Fires (1984)
 Romantic Ode (1976) for string orchestra with solo violin, viola and cello
 Sonnets for Baritone and Orchestra (1976)
 Sounds of the Nightingale (1971) for soprano, women's chorus and chamber orchestra

WORKS FOR DANCE

My Son, My Enemy (1965) for string quartet, piano and percussion
 Opus 51 (1938) for piano and percussion
 The Race of Life (1937) for piano and percussion; also arr. for orchestra (1955)
 They Too Are Exiles (1939) for piano duet
 Tragic Exodus (1939) for baritone and piano

OPERAS

The Women in the Garden (1977) chamber opera for two sopranos, mezzo-soprano, contralto, tenor and chamber ensemble and piano)

Memoirs of Uliana Rooney (1994) a chamber opera for soprano, two baritones, two female voices as chorus and chamber ensemble and piano

Selected Discography

Canciones y Danzas, "Five Premieres," Joel Brown, Albany Records (Troy 86)

Concertante, Missa Brevis, Momenti, Quartet for Brass, Sinfonia and Fugato, Alcestis, "Vivian Fine," CRI American Masters Series (CD 692)

Emily's Images and The Flicker, "The Sky's the Limit," Leone Buyse, Crystal (CD 317)

Toccatas and Arias for Harpsichord, "20th Century Harpsichord Music, Vol. II," Barbara Harbach, Gasparo (GSCD-266)

Toccatas and Arias for Piano, "Americans from Moscow," Veda Zuponicic, Melodiya

Peggy Karp is Vivian Fine's daughter. Since her mother's death four years ago, Peggy has been working to preserve her unique legacy and to increase public aware of her music. One goal for this year is completion of a Vivian Fine Web site, which is scheduled to be published in early fall at vivianfine.com.

Congratulations Monica Buckland!

Conductor Monica Buckland has been appointed Director of the Tibor Varga Music Academy in Sion, Valais, becoming the first woman to head a conservatory in Switzerland. Buckland earned a master's degree from Newnham College, Cambridge, and a postgraduate conducting diploma from the Basel Music Academy. She has pursued a growing international conducting career since 1993, including recording several CDs, and this season her schedule includes four concerts with the Tonhalle Orchestra, Zurich.

From Patricia Morehead: As president of IAWM, I want to personally congratulate Monica Buckland on her appointment. Her hard work and years of study are now recognized, and I know that she will be a wonderful director. I had the great pleasure of meeting Monica at the Indiana University of Pennsylvania Festival of Women Composers about five years ago. Her dedication to the art of music is amazing. We also worked together in 1999 on the Washington, D.C., IAWM annual chamber music concert. She was the excellent conductor, and I was the fortunate performer in a beautiful oboe concerto that Maria Niederberger composed expressly for this concert. Working with Monica was an outstanding professional experience for me, and so it is with great happiness that I can sing her praises as she moves into her important new position. Brava Monica!

Gender Issues in Student Competitions and Performances: Thoughts on Collected Anecdotes

By Becky Billock

"We came on the airport shuttle this morning with the pilots for this flight," said our neighbor in line as we waited to board our plane. "They're women," he added with an air of self-importance for knowing and passing along such an extraordinary piece of information. "That's great," I said enthusiastically, and my husband added that it was nice to be seeing more of them around. "Yeah, well, the planes pretty much fly themselves these days..." was his response, delivered like some kind of punch line. Being a bit slow with witty retorts, I just stood there somewhat dumbfounded.

The perception that women succeed only when the standards are lowered, or when less expertise is required, is not a new phenomenon. It happens in every field, from aviation to medicine, from academics to politics, from sports to music. And in each field there are practices that lessen or increase the effects of these perceptions. Such practices were the topic of a lively debate in 2003 on the IAWM listserv. We discussed gender issues in musical competitions and the social practices that influence women's success in musical careers.

The Competition Conundrum

The discussion was sparked in part by an experience that I shared with the other members. Several of my piano students performed pieces by women for their yearly adjudications. It was evident to me that the judge reacted negatively to the concept of women composers—his comments and responses to all three of my students who played pieces by women were the same, although the pieces contrasted greatly. He referred to each piece as being "just a little mood piece" and told the students they would need to work extra hard to make it interesting, since it lacked "content." Naturally, feeling very frustrated by this, I wanted feedback from my IAWM colleagues about similar experiences they may have had.

The stories started pouring in. William Osborne shared two anecdotes about trombone students of his wife, Abbie Conant. After one gifted female student had placed first in a competition, the all-male adjudicators gave the first prize to the boy who came in second since "girl trombonists are not capable of further development." Another of Conant's students was denied a position in an orchestra for which she had auditioned, simply because the trumpeter refused to work with a woman. It was so clear that she was the one most qualified for the position that even her competitors were outraged.

Negative attitudes towards women also show up in academic settings. When proposing to write her master's degree study on women composers, Roberta Lamb remembers her history professor telling her, "Don't bother. There aren't any. Study the wives of the great composers." Several years later she encountered another professor who marked her down for not crediting the source of her bibliography on women in music. She had to explain that the source was *herself*, as no such bibliography existed before she conducted her research.

Sometimes the discrimination occurs closer to home, coming from one's own peers. Deborah Hayes told of a DMA student at the University of Colorado who chose to play Amy Beach's *Baltic Variations* because of their virtuosity and bravura. Although the audience was appreciative, some of her fellow students seemed to think that her choice of repertoire was politically, rather than musically, motivated.

There are two separate but related targets of discrimination here—the first is the gender of the composer (a student plays a piece written by a woman), and the second is the gender of the musician (the student herself is female). Since both of these scenarios are compounded and highlighted by competition, the IAWM discussion took a turn towards the pros and cons of contests and adjudications. Competition allows for an outside person to place a value not only on musical competence but also on gender itself. We would all agree that it is an atrocity to have students judged according to their gender or the gender of the composer of their selected pieces. So what do we do? We are faced with the age-old question of whether to try to change the system from within or abandon it—to fix it or nix it.

To Nix It

In our online discussion Linda Seltzer strongly opposed competitions for the following reasons: (1) competition is a scaled-down version of war, so children who participate in competitions are nurturing this war-like mindset; (2) when competitions are taken very seriously, the judges of such competitions are given an undue amount of power within the musical community; and (3) the regimentation surrounding the choice of literature and the requirement of technical perfection create boring, automaton musicians who may be able to win international competitions, but who bring no personal expression to the music, and who are, in fact, not interesting to hear.

Several listserv members agreed with Linda and shared their own anecdotes from competition settings. Susan Lackman described a contest judge who adjudicated her daughter's performance: "As [my daughter] took to the stage, the judge...asked her where her accompanist was. The answer, that the piece was unaccompanied, was met with a doubtful but grudging 'well, all right.'" One has to wonder about the competence of judges who make such comments, particularly when the music is sitting in front of them, as it was in this case.

The argument against competitions can also extend beyond any considerations of gender discrimination. My own experience with competitions has been decidedly negative. I can remember playing in a concerto competition and not getting chosen, although I played extremely well. Several weeks after the competition I learned other details of the story. One of the judges had the nerve to tell my teacher that I was the judges' first choice, but since his (my teacher's) students had won the competition every year, then to be "fair" they needed to pick someone else's student. At another competition I was yelled at (yes, it was actually *yelling*, as I came off the stage!) because my piece was too long, even though I had checked ahead of time to make sure it would be acceptable. So my personal experiences, while not linked to gender, discouraged me from further pursuit of competition.

An alternative position, however, is that competition is not going to go away just because we ignore it. Competition holds a central role in the musical community—it is a tool for streamlining musicians into a professional performance career (or perhaps for straining them out of one). Barring a few notable exceptions, most career performers are launched through winning contests. A look at the faculty credentials at most universities reveals that winning competitions carries substantial weight. Few musicians are chosen for a position teaching applied music at a university without at least a representative track record in the competition arena. If women musicians turn a blind eye to competitions, then only men will win (by default), and subsequently only men will appear on the concert circuit, only men will hold university positions, and the stereotype that women aren't as "good" will be endlessly perpetuated.

Gaining respect and recognition requires active participation. We, as women musicians, are already trying to break out from under a long-standing patriarchal shadow, and we cannot afford to be further marginalized. Choosing not to involve ourselves in the current musical community (flawed as it may be) is also choosing to have no influence on the future of that community. Although many changes are needed, change is a slow process.

To Fix It

Several discussion participants shared specific ways in which we can influence competitions and other judged events towards a more gender-inclusive experience. Sondra Howe pointed out the importance of including music by women in contest lists at all proficiency levels. In adjudications that require specific repertoire for each level, one can see a pattern emerging. The early levels contain many pieces by women, but in the advanced levels, women composers are not represented at all. It is easy to see what kind of message this conveys, not only to the students who play the repertoire, but subconsciously to everyone involved in the competition—judges, teachers, parents.

Others also made constructive suggestions about impacting the musical community. Lucille Goodman spoke of a musical group in the 1960s in which the students picked an instrument that was stereotypically played by the opposite gender. Several women shared experiences from when they themselves were judges, and discussed how they focused on giving both profitable criticism and encouragement. Assessing adjudicators' comments was another theme in the discussion, or how to help students constructively process outside opinions gleaned from participating in a competition.

One teacher mentioned the pride that her female students gained when they found out that women could compose. Another teacher discussed how she incorporates women composers into the repertoire that her students learn each year. All those who contributed to the discussion made it clear that the spirit of perpetuating women's music is alive in individual studios and schools. The challenge is to expose this experience to a wider population.

Summary

Although it may be a novel idea to some, women can fly planes *without* the help of "auto-pilot." Women can play the trombone. Women can compose. Does competition help or hinder women's success in these careers? The debate continues. Hearing the experiences and opinions of others helps to shape our understanding of and attitude towards the role of competition in music, and provides a vision for impacting the future of the musical community. I would like to thank those who shared their stories.*

*The IAWM listserv discussion referred to in this article took place between March 12 and March 24, 2003. If you would like the postings in their entirety, please contact Dr. Billock at rbillo@u.washington.edu.

Becky Billock recently earned a DMA in piano performance at the University of Washington, with research in the area of 20th-century women composers. Currently, she is a free-lance pianist and private instructor in Pittsburgh, PA.

Conference Report

Joanna Bruzdowicz: Polish Composer is Honored

Joanna Bruzdowicz at the University of Southern California, December 6-8, 2003

By Maja Trochimczyk

"2003 Paderewski Lecture: Joanna Bruzdowicz," USC Bing Theater, December 7

The Polish Music Center presented the eminent Polish composer, now living in France, Joanna Bruzdowicz in the 2003 Paderewski Lecture, held at the Bing Theater, University of Southern California Campus on December 7, 2003. The Annual Paderewski Lectures commemorate Ignacy Jan Paderewski (1860-1941), a pianist, composer, politician (the first prime minister of independent Poland after WWI), humanitarian and orator, who was greatly acclaimed as a virtuoso musician and a statesman. The Lectures highlight his links to California and to the University of Southern California, which awarded him an honorary doctorate in 1923. The purpose of these annual events is to celebrate the memory of Paderewski by presenting the most distinguished and talented Polish composers of our times, who discuss their own music.

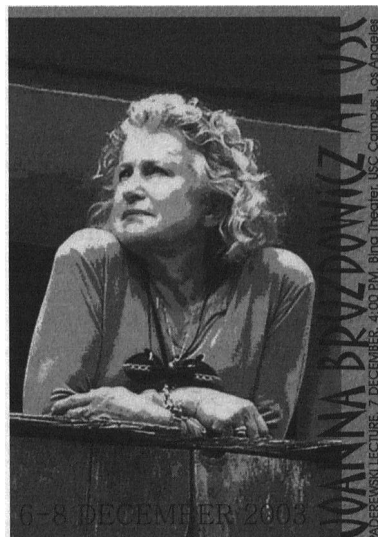
The 2003 Paderewski Lecture was in a lecture-recital format. The first part opened with Paderewski's *Cracovienne Fantastique* played by Lorenzo Sanchez. Then Bruzdowicz discussed her music and ideas, illustrating her talk with recordings of her Concerto for Double Bass (one movement), Cello Concerto "The Cry of Phoenix" dedicated to 50th Anniversary of the Warsaw Uprising (one movement), and *Stabat Mater*—a choral work commissioned for the unveiling of Jan Styka's "Crucifixion" panorama at the Forest Lawn Memorial in Glendale, California, in 1993, and dedicated to Wanda Wilk. This work's recording came from its recent performances at the Vatican for the Pope. Bruzdowicz ended her presentation of her music with excerpts from films by the noted French director Agnes Varda: "The Vagabond" and "The Gleaners and I," for which Bruzdowicz composed the music. The latter of these films, still not well-known in the Polish and Polish American communities, was particularly interesting as a winner of 42 international awards since its creation in 2001. The composer generously answered numerous questions from the audience, clearly fascinated with her art and personality.

The second part of the Paderewski Lecture included live music performances, all West Coast premieres, of works by Bruzdowicz: String Quartet No. 2, *Cantus "Aeternus"* for reciting actor and string quartet, performed by Jorg Tittel (the composer's son, actor, director and producer) and the USC string quartet (Daphne Wang, Teresa Woo, Leah Nelson and Eunjee Kim); "Spring in America"—Sonata for Violin

and Piano, commissioned by Lincoln Center in New York (1994), performed by Daphne Wang and Lorenzo Sanchez; *Song of Hope and Love* for cello and piano (Radoslaw Materka and Marek Szpakiewicz) dedicated to Holocaust victims and commissioned by the U. S. Holocaust Memorial Museum, of Washington D.C. (1997).

Radoslaw Materka and Marek Szpakiewicz each played a solo work from the 1970s, thus expanding the scope of Bruzdowicz's music into her more avant-garde phase. The

rich harmonies and textures of *Erotiques* for piano revealed how Bruzdowicz was inspired by her teacher and mentor, Olivier Messiaen. Experimental sonorities in *Stigma* for solo cello placed Bruzdowicz among best avant-garde composers of Poland, along Witold Lutoslawski and Krzysztof Penderecki. Both the works and the performers delighted the audience.



Postcard from a photo of Joanna Bruzdowicz by Jorg Tittel

The Paderewski Lectures are sponsored by the Consulate General of The Republic of Poland, Friends of Polish Music, Helena Modjeska Polish Arts and Culture Club of Los Angeles, Polish American Congress of Southern California, Paderewski Lecture Committee, Polam Federal Credit Union.

"Polish Birthdays" Concert

December 8, United University Church, USC University Park Campus, Los Angeles; Marek Szpakiewicz, cello; Radoslaw Materka, piano

Bruzdowicz ended her USC residency by participating in the "Polish Birthdays" Concert on December 8 at United University Church, USC University Park Campus, with a program of cello and piano music celebrating the 2003 birth anniversaries of three 20th-century Polish composers: Witold

Lutoslawski (90th), Henryk Mikolaj Gorecki (70th), and Joanna Bruzdowicz (60th). The recital was performed by USC doctoral students Radoslaw Materka, piano, and Marek Szpakiewicz, cello. They began the program with their arrangement of Chopin's Etude, op. 24, no. 7, for cello and piano. The program also included Gorecki's *Intermezzo* for piano, dedicated to Stefan and Wanda Wilk (1997); Lutoslawski's *Sacher Variation* for cello, dedicated to Paul Sacher on his 70th birthday (1975); and three works by Bruzdowicz (*Erotiques*, *Stigma*, *Song of Hope and Love*) that were also presented during the Paderewski Lecture.

About Joanna Bruzdowicz

Joanna Bruzdowicz (b. 1943, Warsaw) comes from a musical family: her father was an architect and cellist and her mother was a pianist. She began to compose at the age of six and later dedicated much of her efforts to promoting music for young people. She studied composition in Warsaw with Kazimierz Sikorski (M.A., 1966) and in Paris with Nadia Boulanger, Oliver Messiaen and Pierre Schaeffer (1968-1970). In Paris she joined the electro-acoustic Groupe de Recherches Musicales and wrote her doctoral thesis, "Mathematics and Logic in Contemporary Music at the Sorbonne." In Poland, Belgium and her new home, France, she has been active as a composer and music administrator (co-founder of Chopin-Szymanowski Association in Belgium, Jeunesses Musicales in Poland, GIMEP in France, and International Encounters in Music in Catalonia; Vice-President of the International Federation of Chopin Societies).

As a composer, she has devoted her attention to opera, symphonic and chamber music, works for children, and music for film and television. She has written four concerti

and numerous chamber pieces, as well as over 25 hours of film music. Her compositions have been selected for 12 CDs and more than 20 LPs; she has been featured in TV programs produced in Belgium, France, Germany and Poland. Bruzdowicz's music has been praised for its "poetic palette of sound" and its qualities of being "ultramodern and refined" while remaining expressive and personal. Her output includes several operas which bring to the stage some of the greatest works of European literature (e.g., *The Penal Colony* after Kafka, 1972; *The Women of Troy* after Euripides, 1973; and *The Gates of Paradise* after Jerzy Andrzejewski, 1987).

Bruzdowicz's music is always meaningful, always associated with poetic or natural imagery, with ideas borrowed from classic literary texts or reflecting her own interests. With her active social conscience, she could have been easily seduced by a "politically-correct" or "engaged" approach to composing. Yet she was saved from this danger by her musical talent, which allows her to create music that overflows with fascinating melodic, textural and rhythmic gestures. Her works are filled with kaleidoscopically-shifting ideas and melodies; the moods alternate between somber reflection, sweet lyricism, and exuberant outbursts of joy.

The composer's recent recognition stems from her collaboration with the distinguished French film director, Agnès Varda, sometimes called the "Grandmother of the New Wave" of experimental and socially engaged cinema. Several of the films that Bruzdowicz scored for Varda received international awards. The most notable of the Varda-Bruzdowicz titles are: *Sans Toit, ni Loi* (known in English as "Vagabond," 1985), awarded a Golden Lion at the Venice Film Festival; *Jacquot de Nantes* (1991), selected for recognition by the Cannes Festival; and *The Gleaners and I*, a documentary and first-person video essay by Varda (2001), the winner of the best non-fiction film awards from the New York, Los Angeles and Boston film critics associations and the National Society of Film Critics.

Bruzdowicz's strong ties to California include the 1993 premiere of her cantata *Stabat Mater* for a cappella chorus, performed at the unveiling of Jan Styka's monumental panorama of the Crucifixion at the Forest Lawn Memorial in Glendale. During her visit to USC, Bruzdowicz donated two manuscripts to the Polish Music Center's Manuscript Collection: a Piano Concerto composed in 1974 and *Marlos Grosso Brasileiras* (1980) for flute, violin, harpsichord and tape. The composer previously gave the Center two scores of her music for chamber ensembles, *Tre contre Tre* and *Trio dei Due Mondi*. With the new gift, she became a Benefactor of the Polish Music Center, joining such distinguished members of the Polish music world as Witold Lutoslawski, Wanda Bacewicz, Alina Baird-Sawicka, Stanislaw Skrowaczewski and others.

Nadia Boulanger and American Music: Symposium and Concerts

The American Music Research Center and College of Music, University of Colorado at Boulder, will host an international symposium and concert series: "Nadia Boulanger and American Music," October 7-9, 2004. Some 30 presenters from the United States, Canada, France and the United Kingdom will discuss Boulanger's huge impact in many roles, but chiefly as teacher to dozens of American students, from Aaron Copland to Quincy Jones. The conference will feature performances of her and her sister Lili's music and devote one morning session to a "reminiscence roundtable" open to any former students who care to take part. For more information: Trudi Wright, AMRC, University of Colorado, 301 UCB, Boulder, CO 80309; tel. (303) 735-3645; amrc@colorado.edu.

Reports

Thirteenth Annual Centara New Music Festival: Augusta Read Thomas

Winnipeg, Manitoba, Canada, January 24-30, 2004

Introduction

By Patricia Morehead, President of IAWM, 2003/04

The week-long New Music Festival, subtitled “Resurrection,” is held annually in Winnipeg, Manitoba, Canada, and features the Winnipeg Symphony and many other performing groups and soloists. Winnipeg is my home town. The winters are long and very cold—perhaps one reason the arts have always flourished. Thanks to IAWM member Maryanne Rumancik I discovered, to my delight, that Augusta Read Thomas (“Gusty” to us in Chicago) was the Festival’s Distinguished Guest Composer, with many performances of her works programmed. I should also mention that I was president of American Women Composers - Midwest when Gusty was an undergraduate composition major at Northwestern University. Since meeting her in 1985, I have watched her music blossom and travel the world. What a treasure she is and an inspiration to me.

The following works by Augusta Read Thomas were performed:

Prayer Bells (*orchestra*)
 Invocations and Eagle at Sunrise (*string quartet*)
 Ritual Incantations (*solo cello*)
 Words of the Sea (*orchestra*)
 Magnetic fireflies (*wind ensemble*)
 Ceremonial (*orchestra*)

Comments

By Augusta Read Thomas

(Thomas wrote the article below for the Festival booklet. It is reprinted here with minor changes.)

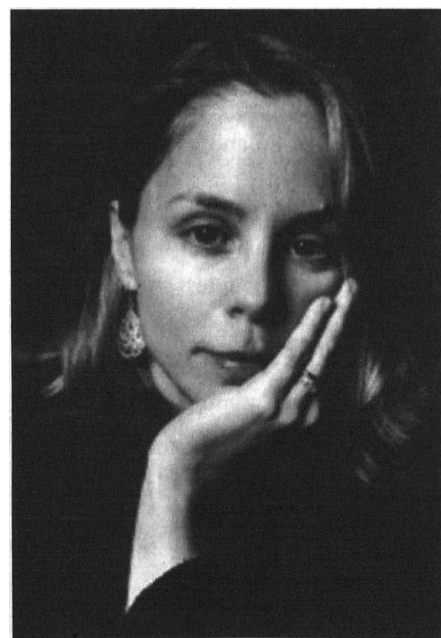
Greetings! You make me extremely happy! Do then let me start by thanking you all for inviting me to your wonderful festival and for performing such a broad array of my compositions. This is a dream come true.

What Is New Music Anyway?

Before I try to answer that enigmatic question, let me say that my favorite moment in ANY piece of music (by any composer or improviser) is the moment of maximum risk and striving. Whether the venture is tiny or large, loud or soft, fragile or strong, passionate, erratic, ordinary or eccentric! Maybe another way to phrase this is the moment of exquisite humanity and raw soul. All art that I cherish has an element of love and recklessness and desperation. I like

music that is alive and jumps off the page and out of the instrument as if something big is at stake. Composers and artists as diverse as Bach, Hildegard of Bingen, Mahler, Shulamit Ran, Stravinsky, Marta Ptaszynska, Debussy, Berio, Bill Evans, Thelonius Monk, William Byrd, Miles Davis, Chopin, Unsuk Chin, Frank Sinatra, Anonymous, Mozart, Beethoven, Berg, Tania León, and Oliver Knussen, and all kinds of folk and world music come to mind for having this urgency.

Something big IS at stake in this music, and it is seductive, colorful, nuanced, sensitive, as well as artful. Music is a central and sustaining element in our existence. Old music deserves new music—and new music needs old music. It is my feeling that artists invent continuities. Even those composers who seem to have uncorked some “new” vision can be (and must be) understood in relation to their cultural context. On this



Augusta Read Thomas

festival, you will hear all kinds of music, from Pärt to Dean to Kernis to Schafer, from Maryanne Rumancik to Micheline Roi, from Torke to Colgrass and many, many more composers from across Canada and from around the world. We hope this festival will bring you a piece of music you never knew you needed but now couldn’t live without!

So what is new music? Back to that! Which is a hard question to answer. If I asked you: “What is new clothing?” “What is a new refrigerator?” “What is new poetry?” You might say: “Well, new clothing, refrigerators and poetry are in many ways similar to older versions of the same.” The difference is that new fashions, nuances, perspectives, and innovations get added to the mix, and clearly the result can be very rewarding. So we tend to describe new things by

how they relate to the past and how they have or have not changed. Progress becomes clear. History moves forward.

The same is true for new music. Let me backtrack for a second. Any organized sound is interesting—beautiful right off the bat isn't it? Sounds are just magnificent! And thank goodness we all have ears and brains and bodies to appreciate them. If a sound were recently organized (or composed), then it can be called new music. And there we have a basic definition of new music.

You could argue that this is too obvious and broad a definition. But as an artist myself, I would argue that the breadth of this definition is key. For instance, if I were to draw a large box on the wall in front of you and say that what is inside the box is music, for me there would be nothing that I could draw outside of the box. For me, everything can be music. I have no academic, constricted rules that say the sound must adhere to these 10 regulations to be allowed into the box. I am completely open-minded. I love sound and have an endless curiosity to hear new sounds as often as possible. We musicians are addicted to sound. And we want to share our love of music with everyone—as often as possible!

These days there are so many styles of music from minimalist (using only a few notes and rhythms to create a piece) to maximalist (using the most complicated collection of notes, rhythms and instruments that can be thought up) and from nationalistic (often trying to incorporate folk or historical influences from that region) to various forms of techno (incorporating a wide variety of technologies).

Nobody has a monopoly on music's truths

Music's greatest quality is its capacity for change, transformation and renewal. Music can be played in many different spaces, such as in concert halls, private homes, movie theaters, churches, shopping malls, bars, space stations, 25-acre parks, and so on. Sound sources can be as diverse as an orchestra, an electric guitar, a voice, a computer, a drum, a fingernail on a piece of sand paper, a car horn, broken glass in a plastic jug, wind, a funk band, a metal pipe struck with a brass hammer, and so forth. The great thing in Winnipeg is that this festival will illustrate the breadth of that large box, which I have figuratively drawn on the wall, at time-point 2004.

I wish every city were as "cool" as Winnipeg about the music of our time. When we hear music with open hearts, open minds, and open ears we are bound to be absorbed and entertained. Bravo to the Centara Corporation New Music Festival for making this all possible. What a valuable—indeed—priceless thing to do! As the world faces conflicts we are mindful of the great privilege to be together this week, hearing new musical compositions, beautifully performed. The arts have a humanizing and enlightening influence on mankind; the spiritual qualities inherent in great art are indestructible, consoling, and essential. At times like these, when the world needs maximum civility and peace, we need music, of all kinds, more than ever. So let us dive headlong into this world-class festival, where we can listen to many creative voices give us engaging, honest, spiritual, gratifying, soulful, and very HIP music. This will be FUN—for sure!

American Musicological Society Annual Meeting

Houston, Texas, November 13-16, 2003

By Sharon Mirchandani

Several sessions at the American Musicological Society's annual meeting were of particular interest to those concerned with women in music topics.

The AMS **Committee on the Status of Women** held a well-attended open meeting on Thursday evening, November 13, on "Obstacles to Gender Parity in Musicology." The panelists were Jessie Ann Owens (Brandeis University), Walter Frisch (Columbia University), Susan McClary (University of California, Los Angeles), and Honey Meconi (Rice University). A lively discussion session followed the panelists' remarks.

Dean of Arts and Sciences at Brandeis University Jessie Ann Owens described her observations regarding the status of women musicologists. She noted generational differences at Brandeis: while 29 of 31 positions held by those over age 65 were men, the newly hired positions were close to 50 percent women. The hope is that retirements combined with

better hiring practices will result in a higher percentage of women in musicology and in senior positions particularly.

This 50 percent statistic does not hold true, generally, however, as McClary pointed out. At the same time, many factors are working against women in musicology. Owens noted a cumulative negative effect on women created by subtle differences between men and women in receiving perks, lab space and grants. Another detriment brought up by Owens has been the socialization of women to express doubt and apologize for their efforts, and to value "service" more highly than men, although service often counts for little in tenure decisions. Spending too much time on service rather than scholarship is a frequent problem with women in musicology and may result in failed tenure applications. Owens briefly mentioned the disadvantage of the tenure system to women as the typically six years to tenure often coincide with women's childbearing years. Several attendees mentioned various attempts to improve the tenure system, usu-

ally through putting a stop on the tenure clock for one or two years; this carries its own set of problems, of course. More time spent on this topic may have proven interesting, but it was only briefly discussed.

Owens lamented that while an "Old Boys Network" continues to thrive, there is no "Old Girls Network," and despite a greater awareness of women's issues, the male world is still the normative one. In Owens's own experience, support from being in a "Gang of Five" women scholars in the Boston area helped her immensely. She suggested Carol Gilligan's book, *In a Different Voice*, which discusses difficulties for women as a result of society's expectations; the same behavior is described positively ("assertive") for men and negatively ("aggressive") for women.

Susan McClary pointed out some disturbing misperceptions. A common misperception today is that only women are being hired, while statistically this is untrue. In reality, fewer women musicologists are being hired now than in the 1960s. She also discussed the impression that we have when topics concerning women in music are researched: when female scholars do this research it is perceived as "special pleading," while when male scholars do this research it is viewed as having greater legitimacy. McClary also pointed out a higher attrition rate by women in musicology and hesitancy by women to ask for promotions and raises. We do not have reliable information as to why there is a higher attrition rate. Many assume it is due to childcare, but there are no clear statistics regarding this. McClary strongly emphasized that junior scholars should be wary of taking on too much service and even teaching; rather, they should be sure to publish and get tenure. She reiterated Owen's remarks that service counts for little in the tenure process.

Walter Frisch discussed the relationship between the current academic environment and gender parity. As the field shrinks in general, gender parity diminishes. The common attitude that men must support families and women's income is supplementary contributes to this. So the hope that retirements may increase the number of women in musicology may be futile; if the field as a whole continues to shrink, women will have an even greater challenge getting positions.

Honey Meconi discussed the importance of visible women role models for the younger generation, observing how some of the few women top scholars today, such as Cristle Collins Judd, did actually have women role models when they were students, rare though they were. This made it seem normal for them to pursue musicology. Meconi discussed an automatic tendency to overvalue men and undervalue women. She also suggested that if women are hesitant to promote themselves, maybe they could be cheerleaders for other women.

The session as a whole was quite stimulating. The experience of these senior scholars was varied, sensitive and

helpful. It would have been advantageous to have heard from musicologists at teaching institutions as well, who likely would have had a different perspective on the value of teaching and service. While the session allotted some time for several questions and comments afterward, more would have been desirable. The "Meet the IAWM" session held the next afternoon allowed some attendees to continue the discussion in a smaller, more informal session.

A "Meet the IAWM" Reception was hosted by IAWM members Sharon Mirchandani (Westminster Choir College of Rider University) and J. Michelle Edwards (Macalaster University, emerita) on Friday afternoon. This casual gathering of IAWM members and friends allowed a chance for all of us to catch up on each other's research over light refreshments, and to meet new and prospective members. We can now welcome Katherine Powers (Professor of Musicology at California State Fullerton), whose specialty is Swedish women musicians and composers. The graduate students who attended shared their zest for feminist musicology with their discussion of several exciting research projects, including Bethany Smith's (University of Cincinnati) work on Florence Price's art songs and Anya Holland's (University of Cincinnati) work on Libby Larsen's opera *Mrs. Dalloway*.

Gender and race issues were thematic in a Thursday afternoon session called "Resonant Bodies in Popular Song." Of particular interest were W. Anthony Sheppard's (Williams College) paper, "Pinkerton's Lament," and Martha Mockus's (SUNY, Stony Brook) paper, "The Musical Body Politics of Meshell Ndegéocello." Sheppard traced the numerous transformations of Pinkerton's character in film and opera, while Mockus analyzed Ndegéocello's music as feminist critiques of capitalism, Black identity politics, racism and homophobia.

Saturday evening's panel discussion, "Girl Singers of the 1960s," argued that most histories have neglected the

College Music Society

Women were well represented at the College Music Society Meeting, Southern Division, in Hattiesburg, Mississippi. On February 19, 2004 the musicology session on 20th-century music featured John O. Robison's paper on the works of Kim Cecilia Heejeong and Elizabeth Moak's lecture-recital on the solo piano works of Judith Lang Zaimont. (All but Robison are IAWM members!) On the 21st, Christina Wright presented a paper on the 19th-century Polish composer, Maria Agata Wolowska Szymanowska. The concerts included some music by women: String Trio by Susan Cohn Lackman and a piece by Chihchun Chi-sun Lee played by Haiqiong Deng.

influence of young women in the 1960s, focusing too much on the Beatles and the British Invasion. Scholars Susan Fast (McMaster University), Jacqueline Warwick (Dalhousie University), Patricia Juliana Smith (Hofstra University), Robynn Stilwell (Georgetown University), Annie Janeiro Randall (Buchnell University) and Laurie Stras (University of Southampton) presented their work on female artists including The Shirelles, The Supremes, The Shangri-Las,

Dusty Springfield, Tina Turner, Lesley Gore, The Crystals, Brenda Lee and the Bobbettes.

Overall, feminist musicology seemed to be strong at the conference, but perhaps in a different way than in recent years. Fewer sessions were devoted to strictly woman-centered or feminist approaches, while more sessions integrated feminist approaches directly into their topics.

Dr. Sharon Mirchandani is Associate Professor of Music History and Theory at Westminster Choir College of Rider University.

Report from Japan

By Taeko Nishizaka

Akemi Takahashi, the representative of the Kyoto branch of the Federation of Women Composers of Japan, reports that the branch annually organizes a concert series, "Music to You," which involves professionals as well as amateur musicians and lyricists through audition. Lyrics by amateurs are set to music by professional composers, and the resulting works are played by both amateur and professional musicians. Classical music tends to be viewed as inaccessible by the general public, and this organization strives to make it more pleasurable.

The ensemble L.E.M held a concert, "String Quartets by Women Composers," at the Nakameguro Plaza Hall, Tokyo, on June 29, 2003, and presented string quartets by Maddalena Lombardini Sirmen, Teresa Carreño and Fanny Hensel Mendelssohn, as well as a string trio by Ljubica Maric. This rare and interesting program received an energetic and first-rate performance. Comprised of young artists, L.E.M is not an all-female group nor does it focus on women's works—it holds the same basic conviction as the Kyoto group: that classical music concerts should be more accessible and more enjoyable for the general public.

Singing Sneak Thief, a mono-opera for soprano and piano by Junko Mori, was successfully presented in a recital by soprano Tomoko Someya and pianist Chiharu Hanaoka at Tsuda Hall on August 17, 2003. The opera, which is filled

with salty humor and a provocative touch of current issues, premiered four years ago with the same performers. Someya performed the parts of the greedy thief and the goofy victim quite comically. It is often said that Japanese words are hard to hear in a Western musical idiom, especially in dramatic works, but due to both the apt combination of music and text (also by Mori) and Someya's distinct utterance, the meaning and humor of the opera were vividly conveyed. The role of the piano was also crucial to the drama, and Hanaoka played excellently, as if he were an invisible conductor.

Violinist Koji Morishita with pianist Chiharu Hanaoka gave a recital consisting of all American music at Tokyo Bunka Kaikan on December 6, 2003. After playing works by Copland, Joplin, Barber and Gershwin, they concluded the concert with *Romance* by Amy Beach. With exquisite balance between rich sentiment and self-repression, the performance seemed to embody the quintessence of the work, which even elicited tears among members of the audience. I could not help imagining how compelling its premiere with violinist Maud Powell accompanied by the composer at the piano would have been. It was also exciting to think that 110 years after that Chicago premiere, two male artists stirringly presented the work in far away Japan. *Lullaby* by the same composer was played as encore. To borrow the phrase of Susan McClary, a renowned feminist musicologist, it was an evening with a "feminine ending."

MLA Women in Music Roundtable

Music Library Association 73rd Annual Meeting, Washington, DC, February 2004

By Renée McBride

The MLA Women in Music Roundtable, coordinated by Alice Abraham (WGBH Radio, Boston, MA), featured presentations about the Library of Congress (LC), a most appropriate emphasis for MLA's Annual Meeting in our nation's capital. The session opened with a presentation by Robin Rausch, senior music specialist in the LC's Music Division,

entitled "Women and Music Resources at the Library of Congress." Rausch provided attendees with an overview of the special collections in the Music Division that relate to women's work in music and discussed challenges in doing research at LC. A sample of holdings containing autograph manuscript scores includes:

Arsis Press Archives
 Carrie Jacobs-Bond Collection
 Helen Hopekirk Collection
 Danny Kaye and Sylvia Fine Kaye Collection
 Charles and Ruth Crawford Seeger Collection
 Arthur P. Schmidt Company Archives

Most of these collections are not digitized, and are therefore not accessible via the Web. Rausch noted that some recent acquisitions, such as the papers of Louise Talma and Vivian Fine, have yet to be processed, but she encouraged researchers to inquire about unprocessed materials. As Rausch expressed it, “the squeaky wheel gets the grease,” and inquiries may have the effect of expediting the processing of such materials.

Holdings dealing with performers include:

Geraldine Farrar Collection
 Alma Gluck Collection (emphasis on 1909-17)
 Beverly Sills Collection
 National Negro Opera Company Collection
 McKim Fund Collection
 Maud Powell Collection
 Charles Jahant Collection

Rausch advised researchers to cast their nets widely, not relying solely on the holdings of LC’s Music Division. The LC holds some individually cataloged manuscript scores that are not part of a collection and are therefore accessible through LC’s online catalog ([http:// catalog.loc.gov/](http://catalog.loc.gov/)). Other resources for pertinent material include LC’s Prints and Photographs Division, Manuscript Division, Motion Picture, Broadcasting and Recorded Sound Division, and American Folklife Center, as well as the Prints and Photographs Online Catalog (PPOC). The PPOC contains catalog records and digital images representing a rich cross-section of still pictures held by the Prints and Photographs Division and is accessible via LC’s online catalog. Rausch used the online edition of *American Women: A Library of Congress Guide for the Study of Women’s History and Culture in the United States* ([http://memory.loc.gov/ ammem/awhhtml/](http://memory.loc.gov/ammem/awhhtml/)

[index.html](#)), which was launched in June 2003, to illustrate how the holdings of other divisions at LC can contribute to women in music research. She also demonstrated the importance of cross-divisional research by describing her experience researching Marian MacDowell, information about whom is “spread all over the place.”

Cyrilla Barr, professor emerita at The Catholic University of America and biographer of Elizabeth Sprague Coolidge, followed with her presentation entitled “Beyond Bricks and Books: Elizabeth Sprague Coolidge’s Vision of a Library.” In 1924, Coolidge approached LC with the idea of bequeathing her manuscripts to the Library, funding the construction of an auditorium, and establishing a foundation. There existed no mechanism at the time to enable LC, as an agency of the United States government, to accept a trust fund to establish a foundation, so it literally took an Act of Congress in 1925 to accomplish the task. Dr. Barr examined the circumstances leading up to Coolidge’s gift and described the critical roles played by Herbert Putnam, Librarian of Congress, and Carl Engel, Chief of the Music Division.

In 1924 Coolidge provided \$60,000 to LC for the construction of the Coolidge Auditorium, creating a space in which her vision of bringing music—particularly contemporary chamber music—to life could be realized. The establishment of the Coolidge Foundation in 1925 with \$400,000 provided the means by which music could be commissioned and performed in the auditorium. Coolidge played an important role in furthering the careers of young U.S. composers through her commissions, and the regular performances held in the auditorium enriched the cultural life of Washington, which was something of a backwater at the time. Coolidge insisted that the performances be free of charge, a condition that still holds true today. An offshoot of these performances was Coolidge’s “extension programs,” which carried concert programs funded by her Foundation to institutions around the United States.

Coolidge also founded the Berkshire Festival in 1918. Coolidge referred to this as her magnum opus, and its focus on new chamber music resulted in over 1100 new works, all of which are now located in LC’s collections. Coolidge’s generous patronage was driven by her vision to endow LC in the area of music and motivated by her sense of morality in the stewardship of her wealth. As Coolidge expressed the philosophy of her Foundation, “Music must not merely lie mutely on the shelves, but should be brought to life in performance.” A fuller view of the story of Elizabeth Sprague Coolidge’s contributions may be read in Cyrilla Barr’s book, *Elizabeth Sprague Coolidge: American Patron of Music* (New York: Schirmer, 1998).

Renée McBride is Humanities and Music Cataloger at UCLA and outgoing Music Library Association liaison to IAWM.

Women’s Worlds 2005

Women’s Worlds 2005, the ninth International Interdisciplinary Congress on Women will be held June 19-24, 2005, at Ewha Woman’s University in Seoul, Korea. The theme of the congress is “Embracing the Earth: East-West/North-South.” The conference coordinators anticipate that approximately 3,000 scholars from around the world will attend. For information, please see the Web site: <http://www.wv05.org>.

IAWM News

Report from the President

By Patricia Morehead

I would like to say how honored I am to be President of IAWM for this interim year. The thrust of this year for me as president is to recruit many new members to our organization, and I want to emphasize the importance of your membership. As part of my mission, I have asked our board members to focus on recruitment, and I ask all of you to do the same.

We now have a beautiful brochure, available from Susan Cohn Lackman (slackman@Rollins.edu), currently Treasurer and Membership Chair. Susan has established our office in Florida for years to come (see the inside front cover of this issue) and will continue as Chair of the Membership Committee at the end of her term as Treasurer in June. J. Michele Edwards has agreed to stand for election as Treasurer; her honesty and integrity, passionate scholarship and conductorial talents have been an inspiration to me personally, and her insights have always been very meaningful to me.

The IAWM offers prizes for composers in many categories and age groups, awards and prizes for books and research papers on women, as well as our publications: *Women and Music*, a scholarly journal for papers on feminist musicology, and the *IAWM Journal* with its opportunities to list your news and achievements and to have your recordings, concerts and publications reviewed. A new performer's prize, with funding for an outstanding performer of women's music, will be proposed at the annual meeting in Pasadena in June.

We have also been working on implementing the extensive manual prepared by Frances Nobert on the organization and the many different facets of IAWM. I have begun to encourage the use of the committee guidelines that Frances worked so diligently to organize for us and that will serve us well for many years to come. Melissa Maier, Administrative Committee Chair, has provided invaluable assistance and advice along the way.

I want to congratulate Lin Foulk, Chair of Nominations/Elections, and committee members William Osborne and Esther Flückiger, who have worked very hard to recruit members from around the world to stand for election to the board. I also congratulate secretary Joan Metelli on her first set of minutes from the annual meeting in Washington, D.C., June 2003. She had the huge task of keeping track of everything that was discussed and implemented.

The framework for congress planning is now in place, and I personally look forward to an exciting congress in the not-too-distant future under the leadership of our president-elect, composer Anna Rubin. I would like to thank Past Presidents Deon Price and Kristine Burns for their major contributions

to the new congress manual and also to Jeannie Pool, so active for so many years in organizing congresses. Congratulations and bravos to Monica Buckland, former IAWM board member, who was appointed in January 2004 as Director of the Tibor Varga Music Academy in Sion, Valais, Switzerland, becoming the first woman to head a Conservatory in Switzerland.

Past President Kristine Burns is hard at work getting our web site up and running by the time of the IUP Women Composers Festival in March, of which IAWM is a sponsor. Elizabeth Hinkle-Turner is the guardian of our communications and listserv system, which maintains the announcements of concerts, opportunities and personal achievements, and the discussion threads from all of you, which we read with great interest. We are an endlessly fascinating group of women, and I am so proud of each and every one of you for all of your accomplishments.

In April 2003 many members of IAWM travelled to Korea for a wonderful celebration of "Women in Music Today" in Seoul. Shulamit Ran, professor of composition from the University of Chicago was one of the featured composers. The festival had sold out performances by highly qualified professional performers in truly beautiful concert halls. The receptions were lavish, and we who were able to attend were very impressed with the quality of every aspect of the festival. We all brought back treasured memories and new friends.

The year 2004 promises to be a good one for IAWM, despite the current economic climate and the even greater scarcity of funding in all the arts. Our next annual concert will be in Pasadena, California, Sunday, June 6, 2004. I am looking forward to the concert, which Maria Niederberger and Frances Nobert have been planning. Frances is a wonderful organist and musician, and Maria is such a fine composer and organizer. I am hoping that as many of you as possible from all over the world will join us in sunny California in June to celebrate the joy of making music and new friendships, exploring beautiful Pasadena and finding the best food and libations in the area.

I welcome suggestions from all of you. We have many committees on which I would welcome your participation. If you are interested in serving on a committee, please contact me at <patmorehead@rcn.com>, and we can discuss how you can make a difference to the IAWM. There are so many to thank, but for all of us the task is to make our work send ripples of creativity in every direction and to every corner of our planet.

A strong membership makes many things possible. Please help to spread the good word!

How Do We Advocate for Women in Music?

By Ursula M. Rempel

Anyone belonging to the IAWM surely has a commitment to issues of women in music: why else would we be members of an international organization devoted to promoting the works of women in all their endeavors. As chair of the Advocacy Committee for our organization, I am acutely aware of the issues we face: the situation with the small representation of women in European orchestras so carefully documented by William Osborne, the on-going dilemma with the Vienna Philharmonic whose stance remains firm that women members of the orchestra will upset the equilibrium of this 150-year old orchestra, and the unacceptable reasons it offers for the exclusion of women and racial minorities which we—to the west of Vienna—find unconscionable.

All-male or all-female orchestras are not new. And they should not be castigated for wishing to be so. But the reasons that William Osborne has outlined in many reports of the Vienna Philharmonic's refusal to admit women to its ranks are not acceptable in a world which has come to expect a semblance of equality of talent and skill among women and men. It is the sexist reasons that many of us find difficult to understand. Austria seems not to share this vision of equality.

What can we do? The protests must continue, of course: the letters to editors of newspapers, the in-person protests at concerts in the United States, and the e-mails to everyone we know—and especially to those with any influence—who might think again about a situation antithetical to gender and racial equality. (See William Osborne's report.)

We are an international organization and our members are active in diverse musical endeavors in countries throughout the world. Some countries seem to be receptive to our activities; others are less so. We have many opportunities to promote what we do through our journal, our website, our competitions, meetings, festivals, our IAWM listserv, publishing, performing and teaching. These are the large goals we established, but they are general ones.

How—specifically—can we as individuals promote and advocate for women in music? We probably all do a lot of grass-roots promoting without being seen to be doing so. And that is a great pity. We need to share what we do; we need to include women in our music history courses (even though the texts do not!); we need to integrate the roles that women played in history; and we need to get beyond the boxed and marginalized blurbs about Hildegard, Fanny Hensel and Clara Schumann that we see all too often in music history textbooks.

The Advocacy Committee has been considering specific ways we could all promote what we do. And we'd love to hear from you about what **you** do!

Deborah Hayes reminds us “that women have a history as well as a present. Our members are taking care of the present...by advocating for themselves and one another, inviting us to come hear their music or read their writings.” Deborah also comments that “we don't seem to have advocacy projects similar to those of our affiliate organizations based in other countries.”

We hope that those of you in other countries reading this will share your projects!

Linda Rimel suggests we “contact schools of music, symphonies, municipal bands, choruses, ensembles, and so forth” to offer assistance with: 1) lists of scores and recordings of works written by women for string quartets, jazz groups, mixed choruses, etc.; 2) annotated bibliographies on the topic of specific women composers and their works; 3) program notes; 4) outreach to radio stations requesting that

Join the IAWM Listserv

The listserv provides a discussion forum for members. You become part of an online international network of women and men working to increase and enhance musical activities and opportunities, and to promote gender equality.

How to Subscribe to the Listserv

To subscribe, send a message to: listserv@unt.edu

In the body of the message type: subscribe IAWMLIST FirstName LastName

After your subscription is accepted by the server, you will receive a welcome statement and a message explaining everything you need to know to successfully use the list.

How to receive a Digest of the Listserv

After you have successfully subscribed to the listserv, you can send a command to only receive a digest version of its messages. To set up the digest-only option, send a message to:

listserv@unt.edu

In the body of the message type: set IAWMLIST digest

they play music by women. Linda believes “we could make it easier for performers interested in including works written by women [by suggesting] works. Scholars from the IAWM membership could lighten the load for the writer of program notes by doing the library research or even writing the notes.”

I have a colleague who worked with our campus radio station and organized a project with his 20th-century music class: each student had to prepare a one-hour program on a specific Canadian composer. Many chose women composers. It was a huge “outreach” success. Many radio stations have request lines: call them, e-mail them, fax them and ask that they play music by women!

Last term in my women-in-music class I gave my students a choice of projects. One was an e-mail interview with a Canadian woman musician. Five students elected to do this, so I made the preliminary contacts with people. I met with my students to consider questions they might ask, what they wanted to know, what they needed to know before asking the questions. Despite some obvious problems

with lack of spontaneity, the students were excited and thrilled to be “interacting” with composers, a performer and a conductor: Hope Lee, Andra McCartney, Elizabeth Raum, Beverley Johnston and Michelle Mourre. (My thanks to them for participating.) It was a wonderful experience for my students and it is a project I will certainly do again. (Incidentally, this was an idea someone on the IAWM list suggested some time ago.)

I would also like to suggest the role we can play in helping our music educators in the schools bring music by women to the attention of their students. Teachers have professional development days (in-service days): why not volunteer to give a session at one of them?

The above are just a few brainstorming e-mail ideas a few of us have had. We would love to hear from you! What ideas can you share with those of us who have worked for you in promoting women in music? Please e-mail me at <urempel@cc.umanitoba.ca> or write to Ursula M. Rempel, School of Music, University of Manitoba, 65 Dafoe Rd., Winnipeg, MB R3T 2N2, Canada.

Vienna Philharmonic Update

By William Osborne

Aside from hiring its first person of color, the Vienna Philharmonic has changed very little in the last year. There are still only two non-harpist women in the ensemble: violist Ursula Plaichinger, hired in 2001, and cellist Ursula Wex, hired in 2003. It has been seven years since the orchestra presumably ended its discriminatory policies.

Ms. Plaichinger was the only non-harpist woman on stage for the 2003 New Year's Concert. This year the only woman was Ms. Wex. Neither are officially members of the Philharmonic because they must first complete a three-year tenure at the Vienna State Opera.

In an interview in the Austrian magazine, *profil*, published on February 24th, 2003, the orchestra's business manager, Peter Schmidl, notes that about a third of the orchestra is still opposed to women. Since competition for positions in orchestras is intense, this bias makes the situation for women difficult. The Philharmonic's male to female employment ratio for non-harpists in the last seven years has been 20 to 2.

Mr. Schmidl's comments illustrate some of the views that still exist, “Other conflicts can appear. For some men, the behavior of groups with women is more complex. Animosities and jealousies can arise, that is clear. It could be that women also sense music differently. In any case, purely biologically, they work under different conditions.” He be-

lieves this is why there are so few women conductors, “A conductor must be a true leader. Perhaps women are timid about leading a men's group [sic]. I myself have led student orchestras. This massed energy comes at you: One has fear. Also, I'm not sure men really want themselves to be led by women. Indeed, women have, so to speak, equal rights, but differently than men. The differences are, thank God, still at hand.”

There are two large German-speaking organizations for women in music: The Internationaler Arbeitskreis Frau und Musik in Germany, and the Frauen Musik Forum in Switzerland. In the seven years since the IAWM's advocacy efforts against the Vienna Philharmonic began, they have not published any articles or reports about the orchestra or the protests against it. There are several major orchestras in Germany with only a token representation of women, so why have these advocacy organizations for women in music not followed the developments in their journals? This could be an interesting topic of ethnological study. How do women-in-music organizations situate themselves within the patriarchal context of their cultural patrimony? Is this more difficult for European women given their society's more extensive and strongly emphasized cultural heritage?

News from Our Affiliates and Exchange Members

By Deborah Hayes

In late 2003 we welcomed a new IAWM Affiliate organization, **The Kapralova Society**, profiled in the last issue of this *Journal* (vol. 9, no. 2). Based in Toronto, Canada, the society was founded in Prague in 1997 to honor the memory of the Czech composer Vitezslava Kapralova (1915-40). The Kapralova Society is dedicated to promoting women in music through education, research and special projects. The Web site, <http://www.kapralova.org>, offers information in Czech, German, English, French, Italian and Spanish on Kapralova, including her biography, worklist, and discography, plus photos and reviews. Also presented are databases of women composers and women conductors and news of the society's activities. In 2003 the society issued the CD "Vitezslava Kapralova: Songs" on Supraphon (SU 3752-2-231), and assisted financially in Baerenreiter's publication of Kapralova's *Ritornel* for violoncello and piano, op. 25.

Euterpe-Frauenmusikforum Luxembourg at **Cid-femmes** has released a new CD of 24 songs by two Luxembourgian women, Helen Buchholtz (1877-1953) and Lou Koster (1889-1973), performed by soprano Mady Bonert and pianist Claude Weber. A booklet of 32 pages in German and French gives detailed information about the two composers. (Price is 19 Euros; order from Cid-femmes: e-mail, droster@cid-femmes-lu) Euterpe's musical archives in the library of Cid-femmes contain the complete musical manuscripts of Helen Buchholtz (250 works) and copies of the complete work of Lou Koster (428 works). In October the artists performed the CD program at a celebration at the Villa Louvigny.

The **Contemporary Music Centre** (Dublin, Ireland) now offers a monthly newsletter via e-mail. For news of composers, a calendar of performances and other information go to [http:// www.cmc.ie](http://www.cmc.ie) and click on "subscribe."

In Bern, Switzerland, in January **FMF Schweiz/Suisse** held a three-day festival of the works of Louise Farrenc (1804-75) in honor of the 200th anniversary of her birth. The program is at <http://www.fmf.ch>.

The **National Association of Composers (NACUSA)** is bringing new music to American audiences. The concerts for 2004 include the following:

- 25th Anniversary of NACUSA Young Composers' Competition, featuring winners of the 2003 competition, March 19, 7 pm; and Trio Recital, April 23, 7 pm. Fine Arts Theatre at West Los Angeles College, supported in part with a grant from Culver City Arts Commission. Part to be re-

peated on the Church of the Lighted Window Series, La Canada, CA, April 25, 4 pm.

- NACUSA/East Coast. Christ & St. Stephen's Church, New York City, February 22 and March 8, 8 pm.

- NACUSA/Mid-South. Bring Your Own Performer, February 26, 6 pm.

- Guest Performers, in collaboration with Louisiana Composers Consortium, April 24, 4 pm., Louisiana State University Recital Hall, Baton Rouge.

- NACUSA/Los Angeles. Made in Culver City, Culver City Hall Council Chambers, April 1. Choral Concert Celebrating Deon Nielsen Price's 70th Birthday, Church of Jesus Christ of Latter-day Saints, Los Angeles Stake Center, May 22, 7 pm.

- NACUSA/San Francisco. Composers and Friends, Palo Alto Cultural Center, March 13.

- NACUSA/Tennessee. Kickoff Concert, Center of the Arts, Murfreesboro, TBA.

- NACUSA/Virginia. Ewell Hall, The College of William and Mary, April 24, 3 pm.

From 2002 to 2004, NACUSA emerged from governance by two benevolent leaders to governance by an Officers' Council and a geographically diversified Board of Directors. Among those recently elected are IAWM members Deon Nielsen Price, President; Jeannie G. Pool, Secretary and Board member; and Nancy Bloomer Deussen, Board member. For more information about concerts and a complete roster of officers and members in all six NACUSA chapters, please visit the web site: <http://www.music-usa.org/nacusa>.

Sigma Alpha Iota International Music Fraternity reports that its foundation, Sigma Alpha Iota Philanthropies, Inc., reached its 10-year centennial fund drive goal of \$1,000,000. At the national convention in June 2003 new scholarships were announced, including a Music Business/Technology Graduate Scholarship. A competition for new songs and instrumental pieces was conducted, and a new supplement to the SAI Songbook was published with the winning compositions.

From May 28 to 31 the **Sophie Drinker Institut** in Bremen, Germany, will host an international symposium, "Louise Farrenc und die Klassik-Rezeption in Frankreich" (Louise Farrenc and the Reception of Classicism in France), sponsored by the study group Frauen- und Geschlechterforschung in the Gesellschaft für Musikforschung. (May 31 is Farrenc's

200th birthday.) Participants will explore such topics as her music, her scholarly and artistic contributions to the growth of “musique sérieuse” in France, and German-French cultural influences. An orchestral program will include a performance of Farrenc’s Symphony no. 3, op. 36; a chamber concert will feature her lesser known works, including piano pieces and the Sextet, op. 40, for piano and winds. More information is at <http://www.sophie-drinker-institut.de/Aktuelles>.

Stichting Vrouw en Muziek (The Women and Music Foundation) in Amsterdam is preparing a new edition of concert arias by Josina van Boetzelaer (1733-1797) to be published by the Royal Dutch Association for Music History. The foundation helped organize a meeting, held in Amsterdam in February, on women and electroacoustic music in The Netherlands.

As part of the foundation’s goal of integrating music by women composers into the classical concert circuits, three renowned piano trios have each performed a work by a woman composer in various Dutch cities. The Ferschtman Trio performed Louise Farrenc’s trio in the Amsterdam Concertgebouw on December 2; the Escher Trio performed Rebecca Clarke’s trio on January 13; and the Osiris Trio performed Amy Beach’s trio on February 10. A new project to encourage women working in The Netherlands to compose contemporary music suitable for children and amateurs has yielded two new works to be premiered in April in the music school in Sneek.

The Rebecca Clarke New Music Competition

Designed to encourage and promote the work of women composers, The Rebecca Clarke New Music Competition was organized this past spring, with scores accepted to July 30, 2003. Calling for anonymous submissions and offering a \$1,000 prize (as did the Coolidge competitions that so stimulated Rebecca Clarke in 1919 and 1921), the competition drew a remarkably large number of entries: 160 from 15 countries and four continents, and the composers ranged in age from teenagers to octogenarians. The three judges—Ruth Lomon, Martin Boykan and Marjorie Merryman—were impressed by many of the submitted works, and decided to divide the prize between two outstanding entries, *Shifting Landscapes* for string quartet by Ellen Harrison, and *Cloister Songs* for voice and piano by Martha C. Horst. The works were premiered on December 6 at the gala concert of the Festival of Women Composers, a two-day, three-concert event held at Brandeis University. A \$100 “Honorable Mention” prize was given to IAWM President Patricia Morehead. *Reported by Liane Curtis*

This year Stichting Vrouw en Muziek will again present a series of three concerts under the title “Women Sounding in Holland.” The first concert on March 30 will include a new work that the foundation commissioned from Hanna Kulenty. On April 27 the program will include works by the late Serbian composer Ljubica Maric, Elsa Barraine, and Rosy Wertheim. On May 23 the Escher Ensemble, consisting of five saxophonists and five string players, will close the series with works by six contemporary Dutch women composers. More information is at <http://www.vrouwenmuziek.nl>.

Suonodonne presented three concerts in December and January in Milan, Italy, in collaboration with the Libera Università delle Donne Milano (Women’s Free University of Milan). Featured was chamber music of **Esther Flückiger** (who also performed as pianist), **Katherine Hoover**, and others. In November, as part of a series of events on women and music at the Conservatory “N. Piccinni” in Bari, Italy, **Marcia Citron** of Rice University in Houston, Texas, lectured on “Feminist Waves and Classical Music: Pedagogy, Performance and Research.” In reporting on the lecture, Caterina Calderoni, Esther Flückiger, and Rose-Marie Soncini of Suonodonne note that gender studies in music, as Citron documented in her book, *Gender and the Musical Canon*, is a fairly new approach in Italy. Her lecture touched on musicology, sociology and anthropology to show how cultural, ideological and generational differences can produce different approaches and interpretations of the history of women in music. Identifying herself as a feminist of the “second wave,” she compared the attitudes of the “third wave” and of “power feminism/postfeminism” and described specific cases where a particular feminist identity affects the interpretation of the history of music. She expressed a hope for continued generational confrontation as a means of greater awareness of the topic of women and music at the beginning of the 21st century.

Suonodonne members mourn the passing of their member Renata Zatti on September 4, 2003: She “left us much too early. She was a sensitive and versatile artist and a very dear friend. We will miss her very much.”

The website for **Women in Music (UK)**, <http://www.womeninmusic.org.uk>, includes an international (and mostly non-gender-specific) listing of “Competitions and Opportunities.” Jenny Fowler, who maintains the list, observes that women composers have done well lately. Unsuk Chin of Korea won the prestigious Grawemeyer Award for 2004. Hanna Kulenty of Poland won highest place in the 2003 International Rostrum of Composers run by international broadcasting organizations.

Deborah Hayes is professor emerita of musicology at the University of Colorado and a former IAWM Board of Directors member. She is IAWM Affiliates and Exchange Members Coordinator and is on the editorial staff of the Journal.

Preview: The 14th Annual IAWM Concert of Chamber Music by Women Composers

By Maria A. Niederberger, chair

The 14th Annual IAWM Concert of Chamber Music by Women Composers will be presented at the Pasadena Presbyterian Church in Pasadena, California, on June 6, 2004 at 3:00 pm. The church and IAWM are co-sponsoring the event. Those familiar with the history of the annual concerts will notice that the location has shifted from the National Museum of Women in the Arts in Washington, D.C., to California. This experimental move is designed to serve our West Coast members. Next year the program will return to our previous venue.

The IAWM is dedicating this year's concert to Patsy Rogers and Lucille Field Goodman, whose life-long musical achievements are matched by their activism for the advancement of women in music and their invaluable contributions to the IAWM. The program will feature an array of chamber works by distinguished composers from

North America, Europe and Asia. Among them are award-winners from the Annual IAWM Call for New Music.

In the first part of the program, IAWM is proud to present two winners of the annual Search for New Music. Terry Winter Owens' work *Messages for Raoul Wallenberg* for soprano and trio won the Miriam Gideon Prize in 2001 and Jean Milew's *Sudden Light* for mezzo soprano and seven instruments won the Libby Larson Prize in 2003. Milew is Pasadena's very own composer; she is studying in Chicago at present. South Korea is represented by *Sanjo*, a work for solo oboe by Kwang Hee Kim and *Elegy for Cello and Piano* by Jae Eun Park. Featured soloist will be IAWM board member Andrea Gullickson, oboe. The European representative is the Italian composer Barbara Rettagliati. Her *Fusion* for clarinet and piano will be performed by the well-known Price Duo of Culver City.

Since the concert space has a beautifully-restored, five-manual, 100-rank Aeolian-Skinner pipe organ, we want to take this opportunity to feature a segment of organ works by women composers. Southern California organist Frances Nobert, who also serves on the IAWM Board, will be the featured artist. This is a historic event for the IAWM in that it is the first time female organ composers will be heard at an annual concert. Nobert's selections will include *Erebus* by Monica Houghton, *Transplant* (commissioned by Nobert) by Alex Shapiro, *Reflections on "Puer nobis nascitur"* by Becky Waters, and "Gloria" from *L'homme armé Organ Mass* by Margaret Vardell Sandresky. Sandresky has been selected the American-Guild-of-Organists (AGO) Distinguished Composer of the Year and will be honored as such at the Los Angeles 2004 AGO National Convention in July.

The concert will be followed by a reception, where IAWM composers and performers will have the opportunity to meet with members of the audience. We hope that many of you and your guests will be able to attend.

General Information:

Pasadena Presbyterian Church
585 East Colorado Blvd. (corner of Madison Ave.)
Pasadena, CA 91101
(626) 793-2191

Suggested donation: Adults: \$15; IAWM Members: \$12; Children and Seniors: \$10. All donations will support IAWM sponsored events and activities.

Hotel Information:

Hilton Pasadena
163 S. Los Robles Avenue
Pasadena, CA 91101
Fax: 626-584-3148
www.pasadena.hilton.com

Deep Listening Institute and Retreat

The Deep Listening Institute, to be held August 1-22, 2004 at the Big Indian Retreat Center in the Catskills, New York, includes the 14th annual Deep Listening Retreat the first week and continues with three five-day Deep Listening workshops led by master artists-in-residence, which include a composition seminar with Pauline Oliveros along with a public concert.

- Deep Listening Retreat (all levels): August 1-7
Pauline Oliveros - composer and founder of Deep Listening
IONE - author and dream specialist
Heloise Gold - choreographer, T'ai Chi and movement specialist
- William and Delmae Barton Workshop: August 8-12
traditional Australian and experimental music
- Tomie Hahn, Curtis Bahn and Dan Trueman: August 13-17
traditional and experimental shakuhachi, dance and interactive electronics
- Brenda Hutchinson and Bob Bielecki: August 18-22
audio art and design

The retreat is \$625 (students with ID \$600); each workshop is \$425. Fee includes tuition and three vegetarian meals per day. Rooms in the lodge are available for \$40/day and may be shared for \$5/day extra per person. Camping is \$5/day per person. Need-based aid is available on a limited basis. Package price of \$1,800 for the retreat and all three workshops. More information at:

<http://www.deeplisting.org/training/retreat.html>
Pauline Oliveros Foundation, Inc.
PO Box 1956
Kingston, NY 12401 USA
phone 845-338-5984; fax 845-338-5986
email: info@pofinc.org; web site: <http://www.pofinc.org/>

Concert Reviews and Reports

Elizabeth Bell's 75th Birthday Celebration Concert

Chamber music concert of works by Elizabeth Bell performed by Elizabeth Farnum, soprano; The North/South Strings (Aaron Boyd, violin; Jesse Mills, violin; Ah-ling Neu, viola; Sarah Hewett-Roth and Rubin Kodheli, cello); Lisa Hansen, flute; Max Lifchitz, piano/conductor; and Stephen Drake, cello.

By Beth Anderson

It is always good to celebrate the life of a woman composer while she is still alive. And the best way to celebrate her is to perform her music when she can be present to listen intently and clap loudly. All these things happened at the concert entitled "Ring the Bell!!" The performance was generously presented by North/South Consonance on October 12, 2003 at Christ and St. Stephen's Church, 120 West 69th Street in New York City.

Composer Elizabeth Bell, born in Cincinnati, Ohio, attended Wellesley College and Juilliard. Like many women, Bell interrupted her career to marry and raise chil-

dren, and did not resume composing until the late 1960s. Another hiatus in her career occurred during and after her divorce in the 1970s.

The October 2003 program, with its many ravishing, ingenious and devastatingly moving moments, reflected Bell's two most prolific periods to date: the works written before 1975 were represented by the String Quartet no. 1 and Second Sonata for Piano; the rest—*Soliloquy*, *Loss-Songs*, *River Fantasy*—were written after 1980. The neo-classical Second Sonata* from 1972 was performed by pianist Max Lifchitz. The four movements comprise a dissonant prelude, a joyous song in sonata form, a short set of meditative variations and a dramatic con brio.

Soliloquy for solo cello (1980), subtitled "A Collection of Reflections" (implying reflections in a mirror, in disturbed water, and in day-dreams), relied upon a descending tone-row as a unifying device, although it was not used strictly. Bell converted this material into a suite with differing moods and tempi in each of the eight short movements. The piece allowed the performer to express a variety of emotions and to use the full range of the instrument. The ending was particularly lovely. The work is dedicated to her oldest son, Stephen Drake, a member of the Nashville Symphony, who premiered it in 1980 and played it sensitively in this performance.

Soprano Elizabeth Farnum sang the 1983 *Loss-Songs*, a collection of songs based on poems by various 20th-century poets exploring personal loss. In "Sheep in Fog," Sylvia Plath explored the desolation of her life without her father. "Loss" (John Berryman) was shockingly dramatic and powerfully evocative of emotional devastation. The composer's own quick, burning "Pyre" described the shock of finding love betrayed and did indeed "sear the heart." "Amabile," with words also by the composer, addressed a mother's bittersweet feelings about her child entering manhood. The somewhat naïve but charmingly musical "Revisions" (originally titled "Epilogue"), based on a poem by Denise Levertov, told of a love that turned out not to be love at all. "Looking at Your Face" (Galway Kinnell) was a brief meditation on the mortality of someone beloved; the piano part seemed to symbolize a graveyard headstone. The last two

Jennifer Higdon: *Concerto for Orchestra*

Eugene Symphony Orchestra, Giancarlo Guerrero, conductor; Eugene, Oregon, January 15, 2004

By Brett Campbell, *Andante.com*, January 29, 2004

"Jennifer Higdon's *Concerto for Orchestra* has won raves everywhere it's been performed, beginning with its Philadelphia premiere in 2002; a recording by the Atlanta Symphony is due in the spring of 2004. The piece made its U.S. West Coast debut on this Eugene Symphony Orchestra program, paired with one of its predecessors, the *Concerto for Orchestra* written a half-century ago by Witold Lutoslawski. If her work's ecstatic reception here is any indication, Higdon—born in Brooklyn but raised in the South—might prove to be one of the new composers who can bridge that old East Coast/West Coast divide, appealing to listeners who crave gritty, challenging sounds as well as to those who don't mind a good tune...."

The complete text of this review is available at the *andante.com* Web site: <http://www.andante.com/article/article.cfm?id=23043> or go to the site homepage at www.andante.com and do a search for "Higdon." *Andante.com* members receive on-demand access to the site's entire streaming audio library, which includes the world premiere performance of Higdon's *Concerto for Orchestra* by the Philadelphia Orchestra under Wolfgang Sawallisch.

songs, very disparate settings of two stanzas of Hilda Morley's long poem, "That Could Assuage Us," portrayed two of the poet's reaction to the death of her husband, composer Stefan Wolpe. *Loss-Songs* is dedicated to Bell's husband, Robert E. Friou, who has worked tirelessly for the cause of women composers.

River Fantasy (1991, dedicated to the composer's mother, for flute/piccolo, violin, viola and cello began with a flutter-tongue-initiated chaotic section based on a tone-cluster. The three movements were played without pause, and each began slowly and ended startlingly after an increase in tempo. The fast sections all seemed to share a kind of fairy-tale or *mysterioso* quality, due in part to the sections of quartertone writing. The piece ended with a variant of the tone-cluster music, followed by a suggestion of music from several of the slow sections reminiscent of a jungle with trilling birds. *River Fantasy* was inspired by the film "The African Queen" because of the film's alternating periods of drama and lyricism.

The 1957 First String Quartet's opening movement provided a slow, sensitive treatment of the interval of a minor second (C-B) followed by a perfect fifth (B-F#) in long lines that evolved organically and suggested a pleading quality. The second movement began with three *fortissimo* slashes followed by a violin duet over cello pizzicato, creating a sense of exuberance. Bell told a story about the origin of the quartet's Allegro Scherzando:

It was written when I was a student at the old Juilliard School, up on Claremont Avenue. I was living with relatives in Brooklyn, so I had a long subway ride every day; I would read, or study, or compose, and paid little attention to my surroundings until I felt the track going down, down, under the river. My uncle had the habit of walking across

the Brooklyn Bridge every morning to work; the contrast in our types of travel always brought me a vivid image of the bridge above me as we passed under. Soon I began putting the images into music: the bridge as a sort of formal model, and the erratic yet insistent rhythm of the subway as an ostinato.

The third movement of the string quartet, "Religioso," alternated chorale-like passages with lyrical solos, accompanied by pizzicato at first, and later by the chorale itself. The finale was an energetic synthesis of themes from all the movements, with rough syncopated chords and a perpetual-motion background.

Bell has been a very busy and successful composer. She was winner of the Utah Composition Competition (1986 and the Grand Prize in 1996) and the Delius Contest (1994). Her music has been recorded on the CRS, Classic Masters, Vienna Modern Masters, North/ South Records, and Master Musicians Collective labels, and recently MMC and North/South have released all-Bell CDs. Bell is a founder, former officer, and board member of New York Women Composers and is on the Board of Governors of American Composers Alliance.

*The sonata is available on CRS Records, recorded by Camille Budarz.

Beth Anderson has received Aaron Copland Fund for Music and Phaedrus Foundation grants to make a CD, "Swales & Angels," of her recent chamber music on New World; it is expected to be released in 2004. She has an all-Anderson Pogus CD entitled "Peachy Keen-O" (December 2003), with her music from the 1970s, and music currently released on Capstone, Antes/Bella Musica, North/South Consonance, Opus One, and Other Minds. Her publishers include England's Recital Music, Germany's Antes/Bella Musica, and EMI/Joshua Corp. Visit her Web site at <http://www.beand.com/>.

Swales and Angels: An Evening of the Music of Beth Anderson

Rubio String Quartet, November 19, 2003, Weill Recital Hall at Carnegie Hall, New York City

By Karla Fisk

After enjoying Beth Anderson's music on CD, I was looking forward to hearing a full evening of live performances of her work, especially as performed by the magnificent Rubio String Quartet. The concert exceeded all expectations. "Swales and Angels: An Evening of the Music of Beth Anderson" presented Anderson's radically original romantic music in performances that fully realized the clarity and joy of her compositions.

Most of the pieces on the program were swales, a form created by Beth Anderson. Born in Kentucky, she first heard the word "swale" when a horse named Swale won the 1984

Kentucky Derby. Anderson describes a swale as "a meadow or marsh where there is nourishment and moisture and therefore a rich diversity of plant life." In 1984, Anderson began creating musical swales from swatches of newly-composed music in a flexible form with a rich, organic diversity reminiscent of botanical swales.

Since that time, Anderson has composed numerous swales such as *Minnesota Swale* for orchestra, *May Swale* for solo viola, *April Swale* for viola and harpsichord, *August Swale* for woodwind quintet, *September Swale* for guitar and mandolin, *Brass Swale* and *Saturday/ Sunday Swale* for brass

quintet, *Cleveland Swale* for two string basses and piano, *Toledo Swale* for two violins and soprano saxophone, *Rhode Island Swale* for harpsichord, and most recently, *Three Swales* ("Kentucky," "Bluebell" and "March"), *June and July Swales*, and *Mourning Dove Swale*, all for string orchestra.

The Rubio String Quartet opened the concert with Anderson's *Pennyroyal Swale* (1985), which combines American folk vernacular with classical techniques and uses repetitive swatches in an open form. The Belgian Rubio Quartet sounded American; that is, the ensemble demonstrated a clear understanding of the American idioms. The quartet performed with the warmth and lyricism that "sang" the ballad swatches, playing with a vitality that precisely captured the bounce of the old-time country dance.

Rosemary Swale (1986) for string quartet, dedicated to the impresario and manager Rosalie Calabrese, is dance-like and switches meters to present the alternating contra-dance and rollicking waltz. The Rubio Quartet masterfully commanded the rhythms—the syncopations and hemiolas—that make the work so engaging.

New Mexico Swale (1995), for flute quartet and percussion, featured Andrew Bolotowsky on flute and piccolo and David Rosenblatt on percussion. It is a bravura work, especially for percussion, with an improvisatory section that incorporates the bull roarer, guiro, cuica, Mark-tree, bowed suspended cymbal, woodblock, shakers and small tuned drums.

A vivid colorist, Beth Anderson composed *New Mexico Swale* from musical swatches in a variety of styles and moods that reflect the diversity of New Mexico. The repetitive obligato of flute and violin based on an Aeolian scale sounded Native American, and the eerie string harmonics accompanied by the high piping tune on the piccolo were as sparsely dry as the desert night sky. The percussion captured the sounds of desert creatures at night, a strange and otherworldly life.

Based on the Hans Christian Andersen 1844 story of the same name, *The Angel* (1988) could be classified as a cantata for soprano, harp, celeste and string quartet. The child-like, naïve lyrics, written by Anthony Calabrese, tell the story of an angel escorting a child and flowers to heaven. Beth Anderson, in a lushly detailed, illuminated setting, uses text-painting to portray the different characters; at the end, when "sadness filled the air," she scores the harp to play "glass-like" triplets which simulate the movement of the angel's wings. Soprano Jessica Marsten clearly articulated the sentiment of the text. In *The Angel*, Anderson combined 19th-century American popular songs, play tunes, an old-time hymn, a vocalise and a little fugue into a work of radiant and transcendent beauty. Listening to it was a truly revelatory experience.

Flute Swale, a flutist's tour de force, was performed by Andrew Bolotowsky, who both commissioned and premiered the piece. Anderson used swatches of a fiddle tune, some lyrical music, a jazzy break and an Irish tune with implied harp and percussion; she separated the swatches for the opening section, expanding them later in the piece. Bolotowsky performed each of the many challenges in the music with aplomb and grace. In his low range, he employed a rich, round, muscular tone; in other parts, Bolotowsky used a glistering tremolo that created a luminous, swale-like water effect.

Anderson wrote *January Swale* (1996) with cellist Carol Buck and her children in mind. It is celebratory in nature, framed by a theme at the beginning which reverses direction near the end. She included a children's motif that recurs in small segments later in the work, as well as an Aeolian alleluia. The work sounds like a bright and sunny January day.



Beth Anderson

The Rubio String Quartet became acquainted with Anderson's music through her *March Swale* (2000). They liked it so much that they made it part of their regular repertoire, performing it repeatedly in concerts in Europe and later at their Washington, D.C. debut concert at the Library of Congress in March 2002. The work is breezy (March winds) and syncopated, and the Rubio Quartet performed it with just the right touch of boisterous revelry.

When Anderson orchestrated her Piano Concerto (1997), she chose to score it sparingly, for only piano, string quartet, string bass, marimba and percussion, making it more readily performable. The work has a fresh American sound, echoing rock and gospel music as well as ballet. The concerto was masterfully interpreted by pianist Joseph Kubera and the accompanying players.

A CD of music performed on this program will be released later in 2004 on a New World disc, thanks to support by the Aaron Copland Fund for Music and the Phaedrus Foundation.

The Women's Philharmonic Says Farewell

The Women's Philharmonic: "American Women Masters Gala Concert," Anne Manson, guest conductor; Herbst Theatre, San Francisco, March 7, 2004

By Robyn Bramhall, President

The Women's Philharmonic presented the crowning event in its 23-year history as its final concert on March 7, 2004 at San Francisco's Herbst Theatre. Entitled an "American Women Masters Gala Concert," the performance is the centerpiece of a statewide festival the orchestra initiated to honor women composers and conductors during March, National Women's History Month. A pre-performance chat with the artists was held at 2 p.m. Immediately following the 3 p.m. concert, a celebration for the entire audience, musicians and supporters of The Women's Philharmonic was held.

The 63 musicians of The Women's Philharmonic took the stage under the baton of guest conductor Anne Manson to perform the world premieres of Ellen Taaffe Zwilich's *Openings* and Libby Larsen's *Fanfare: Sizzle* and the West Coast premieres of Chen Yi's *Tu* (Burning) and Jennifer Higdon's *Fanfare: Ritmico*. All four works are the result of the Fanfares Commissioning Project that has brought into being eight exciting new works by women. The concert also included Higdon's *wissahickon poeTrees* and Shulamit Ran's *Mirage*. These composers, including two winners of the

Pulitzer Prize for Music (Zwilich and Ran), have been deemed "American Women Masters" by a group of industry professionals surveyed by The Women's Philharmonic, meaning their works are worthy of places in the standard orchestral repertoire.

End of a Chapter, But Not the End of the Story

"We are celebrating the end of a chapter, but not the end of the story," said Women's Philharmonic Board President Robyn Bramhall. "For nearly 25 years, the orchestra has made a indelible mark on orchestral music worldwide. It has been instrumental in the move by women musicians from near-invisibility in American orchestras to their current presence at a number equal to men. Through nearly a quarter of a century of concerts, recordings, and special initiatives, the organization has promoted women composers, conductors and performers."

Judy Patrick, board member and former Executive Director of The Women's Philharmonic said, "The achievements of our small-budget, locally-based women's orchestra, with a national and international agenda, have been extraordinary. For the next phase, involving women composers and conductors, the strategy must be one of mainstreaming with national music industry professionals and institutions."

"We turn the page and are in conversations with the American Symphony Orchestra League about the transfer of the National Women's Conductor Initiative to them," President Bramhall stated. "California's Association of California Symphony Orchestras (ACSO) is also a partner in the statewide promotion, 'Celebrating Women in Music Festival,' in which The Women's Philharmonic invited orchestras from around the state to create special programs featuring women's music." The legacy of music of The Women's Philharmonic, including its recordings and library of scores it commissioned, discovered and promoted, will live on in the repertoire of orchestras in America and around the globe, and our in music library."

The organization will cease operations with balanced books, thanks to the continued support of loyal individual supporters, along with institutional friends such as the National Endowment for the Arts, the San Francisco Arts Commission and the Hewlett Foundation. Bramhall continued, "It's important to me personally that we take this moment in our history to recognize and celebrate those who have been a part of the revolutionary work and ideas of The Women's Philharmonic. Our three founders are heroes—Elizabeth Seja

Farewell To The Women's Philharmonic

In March, The Women's Philharmonic, an IAWM Affiliate, staged its farewell concert. Here are excerpts from the tribute by Joshua Kosman, *San Francisco Chronicle* music critic, published March 4, 2004.

"Every farewell is bittersweet at best, but watching the curtain come down on the Women's Philharmonic seems sadder than most....The technical level was consistently high, and if the artistic quality of the music varied tremendously, that was only to be expected when so much of the programming was new and untested music....That particular brand of enthusiasm—specifically the combination of artistic achievement with social and political idealism—isn't really available anywhere else on the cultural landscape, and it will be missed....[T]o me, the story of the Women's Philharmonic still feels unfinished—so much was accomplished, and yet so much was left undone, too. The day will come when we have no need for an organization like this, but it's not here yet."

(For the entire article, see: <http://www.sfgate.com/cgi-bin/article.cgi?f=/chronicle/archive/2004/03/04/DDG8G5CHBH1.DTL&type=music>)

Min, Miriam Abrams, and Nan Washburn no doubt, but so are the hundreds of composers, conductors, musicians and others in our midst who have worked with us for years, and who continue to carry on our shared mission in their daily lives. They will be the ones who ensure that the legacy of The Women's Philharmonic lives on."

Background

Since its inception in 1981, The Women's Philharmonic has grown into a nationally renowned orchestra with a loyal following. It has presented works by more than 160 women composers, including 134 premieres and 47 commissioned works. The Women's Philharmonic has received 17 ASCAP awards in 22 seasons and has received the John S. Edwards Award by the American Symphony Orchestra League, which is presented to the one orchestra in the United States that demonstrates the strongest commitment to new American music during a season. The orchestra's second recording received the "Best Classical Recording" award from the National Association of Independent Record Distributors (NAIRD).

"When we started The Women's Philharmonic, we could never have imagined the impact of our work in just twenty years' time: that not one, but several women have won the Pulitzer Prize for music; that women conductors, including

our own founding Music Director, would be conducting major symphony orchestras; and that women musicians would serve as first chairs in orchestras throughout the country," said Miriam Abrams. "Orchestras are now adopting the Women's Philharmonic philosophy: that orchestra concerts should be exciting events of discovery, accessible to everyone, a meaningful exchange between performers and audience. I hope that every Women's Philharmonic musician, audience member, donor, volunteer, Board and staff member knows that s/he has contributed to the success of women in music today and for years to come."

Message to the IAWM

The IAWM is one organization whose existence and ongoing work on behalf of women in music gives us confidence that there is a sufficient feminist infrastructure to support our decision to dissolve at this time. Your work as scholars, advocates, composers, conductors, performers and audience is vital to the furtherance of the mission of The Women's Philharmonic. I have full faith that you will join me in maintaining our shared expectation that orchestras and other musical institutions include women in their programs and on their podiums, as well as in all the places we contribute to the musical life of our communities and our world.

Compact Disc Reviews

Ellen Grolman, editor

Jeanne E. Shaffer: "Sapphire Summer"

Rockland Osgood, tenor, and selected instrumentalists. MMC2112 (2002)

By Karin Pendle

Jeanne E. Shaffer (b. 1925) is known to many IAWM members for her advocacy of women's music during her ten years as producer of the radio broadcast series, "Eine kleine Frauenmusik" (see the *IAWM Journal* 9, no. 2 [2003]: 62). Should anyone wish to become acquainted with her as a composer, this CD is a good place to begin. Shaffer's song cycles for voice and piano or chamber ensemble, cello sonata *Sapphire Summer*, and single-movement chamber pieces: *She Heard a Song* and *Woman with a Parasol*, are well performed and representative of this fine composer's skills. In addition, two of the cycles feature poems by Shaffer herself: *Emptiness Became Music* and *On Gardens, Minutes and Butterflies*.

The first of the cycles, *Emptiness* (1986), exists in two versions: one for voice and chamber ensemble (recorded here) and a second for voice, piano and flute. It features well sung (and easily singable) vocal lines and interplay between the voice and the ensemble's oboe. Particularly noteworthy is the third song, "I Hear the Music Still," with the long-

breathed melodic phrases that characterize so many of the best numbers on this disc. This set shares with the others the tendency to record the voice more closely than the accompanying ensemble, hence minimizing the live chamber interaction among the performers.

A second cycle, *Eternity* (1996), also exists in two versions: for voice and piano and later, for voice and chamber ensemble (recorded here).

The texts are well-chosen poems by William Blake. The best of the songs, "Infant Joy," reveals a welcome spontaneity in its mix of unaccompanied and accompanied phrases. *On Gardens, Minutes and Butterflies* contains five songs, each one expressively unique. The third song, "Beautiful Fool," delivers text sharply to percussive accompaniment from the ensemble, whereas the last song,

"...this disc is worthwhile enough to claim a place on someone else's radio program..."

"Sing for Days Like Today," features cascading scales in thirds by the woodwinds, framing a slower, central section with a spun-out vocal melody.

Christina Rossetti's poetry appears in the five-song cycle *My Mother and Me*. These are difficult texts to convey in music, and Shaffer is not entirely successful in what is nevertheless a worthwhile attempt. The first poem, for instance, is a dialogue, but the question-and-answer format is not communicated effectively in the music. On the other hand, the interactions of voice and English horn in the last three songs, along with the pizzicato strings in songs three and five, are very attractive. This cycle also exists in two versions: voice and piano and voice with chamber ensemble (recorded here). The disc's final vocal number, *Juniper Shoes*, is a rather Dr. Seussian children's fable in which the tenor soloist at times turns to speech and narration. It would probably succeed in live performance but falls rather flat in the recorded version.

Perhaps the single best piece on this disc is the cello sonata *Sapphire Summer* (1995), with movements entitled "June," "July" and "August." Spirited, unabashed "June"

features ostinato-like harmonies that create their own functionality by repetition. "July," the central and longest movement, is more relaxed and sensuous, with long-breathed, wide-ranging melodies of haunting beauty over a full-textured, virtuosic piano part. "August" begins with a joyous rhythmic section that alternates with episodes of dreamy, spun-out lines. This finely wrought work can be appreciated immediately, yet invites the deeper investigation of repeated hearings as well.

Tenor Rockland Osgood delivers the long vocal lines with great sensitivity and clear diction. Cellist Lukas Polak gives a compelling performance of *Sapphire Summer*, and the work of the chamber ensemble is fine indeed. All in all, this disc is worthwhile enough to claim a place on someone else's radio program.

Karin Pendle is professor of musicology emerita at College-Conservatory of Music at the University of Cincinnati. She recently retired after 27 years on the faculty. Editor of Women and Music, a history published by Indiana University Press, she is currently working on an annotated bibliography on women in music.

"Treasures: Little Known Songs by Women Composers"

Works by Libby Larsen, Marion Bauer, Madeleine Dring, Carrie Jacobs Bond, Katherine K. Davis, Alma Mahler, Eleanor Everest Freer, Clara Kathleen Rogers, Amy Beach and Louise Reichardt. Linda Dykstra, soprano; Joan Conway, piano; Mihai Craioveanu, violin; Richard Piippo, cello. Spera Recordings CD-1102-01

By Lynn Gumert

As its title indicates, this CD is a useful source for little-known art songs by women composers, both well-known and unfamiliar. Libby Larsen is the only living composer represented on the recording, which focuses primarily on early 20th-century works with tonal melodies and chromatic harmonies. Soprano Linda Dykstra exhibits a good expressive range and clear diction, and she is sensitively accompanied throughout by pianist Joan Conway. Overall, the CD is well-produced although the recording displays occasional muddiness or distortions of the sound. All texts and translations are included in the liner notes, as well as brief biographical information about the composers.

Libby Larsen's (b. 1950) *Cowboy Songs* open the recording with vibrant energy. These songs, with texts by Belle Starr and about Billy the Kid, are reminiscent of American folk melodies but with modern-sounding rhythmic piano accompaniments. Marion Bauer's (1882-1955) *My Faun*, with its thickly-textured piano harmonies, is one of the most harmonically adventuresome songs on the CD; the text by Oscar Wilde is effectively rendered. Bauer's humorous setting of Lewis Carroll's *How Doth the Little Crocodile* also appears on this recording.

British composer Madeleine Dring's (1923-77) *Four Night Songs* are lovely and evocative, and use the piano as an equal partner to express the meaning of Michael Armstrong's texts. These rare gems are some of the most memorable songs on the recording. Another delight is the

"...a useful source for little-known art songs by women composers, both well-known and unfamiliar."

set of *Half Minute Songs* by American composer Carrie Jacobs Bond (1861-1946). These whimsical tidbits—some less than a half minute—draw on a variety of moods to convey their lessons in morals. Katherine K. Davis (1892-1981), who is represented by three songs (*The Pitcher, I Have*

a Fawn and *Nancy Hanks*), utilizes clear folk-like melodies with lyrical piano accompaniments. The most moving of the three is *Nancy Hanks*, in which Rosemary Benét's text expresses the concern of Abraham Lincoln's deceased mother for her son's future.

The two rather lengthy songs by Alma Mahler (1879-1964), *Kennt du meine Nächte* and *Leise weht ein erstes*

Blühn are well-performed. American composers Eleanor Everest Freer (1864-1942) and Clara Kathleen Rogers (1844-1931)—a Bostonian born in Britain—are each represented by one song, *Summer Night* and *Apparitions*, respectively. Violinist Mihai Craioveanu and cellist Richard Piippo accompany the last three songs: Amy Beach's (1867-1944) *Stella viatoris*, *A Mirage* and *June*. These are carefully-orchestrated and beautifully-performed songs, with effective use of the stringed instruments.

The only composer of the Classical period on the disc is Louise Reichardt (1779-1826). *Vanne felice* rio presents a simple melody with Alberti bass accompaniment, while *Giusto amor* is dramatic in character. The performances of these works are less effective because the vocal quality on

both works seems heavy, and the melodic turns somewhat obscured by vibrato.

Overall, this well-performed CD would be a useful addition to a library of works by women composers, particularly since it includes pieces not available elsewhere. Dykstra's voice and style are particularly suited to the Romantic repertoire; however, one could wish that the programming had included more stylistic variety.

Lynn Gumert is a composer, performer and conductor. Her compositions have been performed in the USA, Costa Rica, Peru and the Czech Republic. She is Artistic Director of Zorzal Early Music Ensemble, Adjunct Assistant Professor of Music at Gettysburg College and production manager of the IAWM Journal.

Nancy Van de Vate: "All Quiet on the Western Front"

Michael Polscer and Dominic Natoli, tenors; Steven Scheschareg, baritone; five other soloists; Moravian Philharmonic Orchestra, Toshiyuki Shimada, conductor. Opera and Music Theater, vol. IV, Vienna Modern Masters VMM 4004 (2002)

By Deborah Hayes

All Quiet on the Western Front (*Im Westen nichts Neues*), the famous 1929 anti-war novel by Erich Maria Remarque (1898-1970), is the basis of Nancy Van de Vate's intense 90-minute opera, which the artists on this recording first performed in Czechoslovakia in 1998. A sound recording, however, can provide only part of an opera's intended effects. This two-CD set includes Van de Vate's libretto in both English and German (the opera has been performed in both languages), along with extensive stage directions that help guide the listener's imagination.

The opera tells the story of the 19-year-old German soldier Paul Bäumer, who is sent to the front during the First World War. Van de Vate has condensed the action into three acts, five scenes. At the beginning we see Paul with his fellow schoolboys, eager to enlist. "Sweet and fitting it is to die for the Fatherland," he sings. Ensuing encounters with family, friends, women, superiors and the enemy show him the brutality, tragedy and futility of war. In the penultimate scene, in a moving soliloquy over the body of a lone French soldier whom he has just killed, Paul reaches a new understanding: "If we threw away these rifles and this uniform, you could be my brother." He adds, "I will write to your wife." In the final scene Paul is anguished over the death of his group's leader. The opera ends as Paul lies dead on the battlefield the next morning. The libretto describes the final tableau: "The official army report for the day is projected behind him against a background of total desolation. It is confined to the single sentence: 'All Quiet on the Western Front.'"

Much of the opera's dramatic force is achieved through Van de Vate's famously skilled orchestration. In the over-

ture and preludes, in extended instrumental sections during stage action, and in its support of the sung dialogue, the orchestra grippingly conveys the meaning and emotional content of the story. Dialogue is comparatively sparse; the vocal parts are primarily sung in the manner of recitative. On this recording the singers enunciate quite clearly. Michael Polscer in particular has a suitably youthful tenor voice for the role of Paul.

Remarque's novel became well-known soon after its publication; a 1930 Hollywood film spread its fame in the United States. In the early 1930s, the nationalistic Nazi regime attacked the book as unpatriotic, and Remarque fled Germany for Switzerland. But public perceptions have changed since then. Van de Vate's opera, the first musical setting of *All Quiet on the Western Front*, officially premiered at the Stadttheater in Osnabrück, Germany, the city of Remarque's birth, in ten performances from September 2003 to January 2004. In April and May 2003 the opera was featured in New York City Opera's "Showcasing American Operas" series.

Nancy Van de Vate, who was born in the United States in 1930, founded the International League of Women Composers, one of the IAWM's parent organizations, in 1975. She now lives in Vienna, Austria, and holds dual Austrian and American citizenship. As founder and president of Vienna Modern Masters she has enabled much new music to be heard throughout the world.

Deborah Hayes is professor emerita of musicology at the University of Colorado at Boulder and is on the editorial staff of the IAWM Journal.

Joan La Barbara: "ShamanSong"

Rothko, ShamanSong, Calligraphy II/Shadows. New World Records 80545-2

By Kala Pierson

The conservatory tradition focuses on narrow specializations. In this arena, devoting oneself to work equally in several disciplines may lead to assumptions of amateurism and diletantism. Such assumptions are most often strongly directed at (1) female artists, (2) creative artists who first became known as performers, and (3) vocal performers in particular. Composer-performer and electronic sound artist Joan La Barbara falls into all three of these categories. She combats such negative assumptions directly, however, by producing multimedia work that innovates, inspires and derives its impact specifically from her willingness to blur boundaries.

In La Barbara's most recent CD, "ShamanSong," two sensitive chamber pieces join an outstanding spatial-audio work. For each piece, La Barbara is composer, vocalist and audio engineer. The disc's standout track is the 25-minute *Rothko* (1986), one of the most absorbing and evocative multi-channel works available on CD. Though it was presented as a multi-speaker spatial work at its premiere in Rothko Chapel, the piece fares equally well in standard two-channel audio. (One can only imagine how this work might benefit from a multi-channel DVD-Audio release.) Here, La Barbara mirrors artist Mark Rothko's multiple-layer painting technique by layering rich waves of sound derived from bowed piano and voices. By carefully controlling the balance between delicate harmonics and dark, bowed-piano drones, she beautifully and subtly achieves her stated goal of representing "the effect of a hidden light source."

ShamanSong (1991, rev. 1998) is a suite from the score for an experimental film by Elizabeth Harris. In the film, a lone woman enacts a ritual in a desert. La Barbara's score combines deliberately "ritualistic" vocal effects with cello, electronic keyboard and Middle Eastern and Indonesian percussion instruments. At times, La Barbara's unerringly

smooth and rich vocal lines contrast with very simplistic sounds from the electronic keyboard—given the recent revision date, presumably a conscious choice on the composer's part, but not necessarily an effective one. Other sections of the piece combine human and electronic sounds in a more interesting manner. This is a highly evocative work; one can easily imagine the minimal, stylized desert visuals it was meant to convey.

**"...one of the most
absorbing and
evocative multi-
channel works
available on CD..."**

Calligraphy II/Shadows (1995) was commissioned to accompany choreography by the Nai-Ni Chen Dance Company. Here, Chinese instruments are joined by La Barbara's voice, which acts as another instrument rather than as accompaniment. She seems to be explicitly concerned with giving an equal role to each of the performers, particularly in the piece's minimal, canonic middle section. La Barbara's voice imitates the Chinese instruments' gestures with engaging nuance and verve; her fearless vocals, as always, are unconcerned with traditional standards of vocal beauty and yet are undeniably beautiful.

In short, this is an essential disc for academic libraries (*Rothko* in particular would be an excellent listening example for computer music courses) and a highly recommended choice for personal listening (www.newworldrecords.org).

Kala Pierson is a composer and media artist. Trained at Eastman School of Music, she has enjoyed recent performances at Symphony Space, Tribeca Performing Arts Center, American Opera Projects, the Non Sequitur Festival and the New York International Fringe Festival. For details of her projects and collaborations, see: www.unfurl.org.

"Millennium Overture: Music by American Composers"

Works by Randall Snyder, Hilary Tann, Allan Crossman, Sarah Meneely-Kyder and Virgil Thomson. The North/South Consonance Ensemble, Max Lifchitz, conductor; Chai-Lun Yueh, baritone. North/South Recordings, N/S R 1027

By Katharine Boyes

"Millennium Overture" celebrates the works of five American composers—Randall Snyder, Hilary Tann, Allan Crossman, Sarah Meneely-Kyder and Virgil Thomson—all of whose compositions feature unusual instrumental combinations and a variety of musical languages. The North/South

Ensemble members rise to the challenges of the music with performances that are energetic and sensitive as well as impeccable in technique. With insight and conviction Max Lifchitz leads the ensemble through various rhythmic and musical complexities in Snyder's *Fictions*, Crossman's *Mil-*

lennium Overture Dance and Thomson's *Sonata da chiesa*. Although listeners might find themselves aurally challenged at times, the composers' styles become more accessible with subsequent listenings; the music demands constant attention for maximum appreciation.

The two chamber works on the CD are by women, Hilary Tann and Sarah Meneely-Kyder. Tann's *Nothing Forgotten*, a trio for violin, cello and piano, is a beautifully-written composition that deserves a place among other frequently-performed piano trios from previous centuries. The title is from Jordan Smith's poem, "A Lesson from the Hudson River School: Glen Falls, New York, 1848," and each movement includes a subtitle from the poem. Tann links the composition to her enjoyment of nature, in particular The Adirondacks, by incorporating two regional songs into the work. Interestingly, the composition was premiered in Glen Falls by the Adirondack Ensemble.

Nothing Forgotten is cyclical, with several motives and harmonies recurring in all movements. The performers skillfully demonstrate these unifying ideas by main-

taining in each instance the same timbre, dynamics and energy levels. The opening of the work exploits the full range of the strings, whose contrapuntal lines are punctuated by "granite" chords in the piano. The trills and repeated notes evoke the "half forgotten spirit" which, to this listener, emerges as the first Adirondack folk song. Its simplicity is captured by the single piano line accompanied by pizzicato strings. Here, Tann demonstrates her ability to compose emotionally evocative music. The performers' energetic and virtuosic playing is highlighted especially in the second movement. The contrapuntal string writing and syncopated rhythms are juxtaposed against a minimalist pattern in the piano. The third movement introduces the second Adirondack folk song, and the subsequent contrapuntal lines are beautifully intertwined. Deborah Buck (violin) and Wolfram Koessel (cello) blend their sounds with such concern for matching timbres that at times it is difficult to aurally separate the two instruments. The triumphant ending is a tribute to the dramatic and sensitive rendering delivered by this outstanding trio.

"...a rewarding selection of music for various ensembles..."

Sarah Meneely-Kyder's *Letter From Italy, 1944* was commissioned in 1997 by Chai-Lun Yeuh, a baritone who performs with the North/South String Quartet. The one-movement work features the poetry of Nancy Fitz-Hugh Meneely, who compiled the poem from letters and diaries written by her father, John Kimberly Meneely, when he served as an army doctor in World War II. The opening string tremolos and glissandi represent the air raids and gunfire. These dissolve into peaceful, contrapuntal string lines as the voice narrates the scene. Throughout the work, text-painting proliferates, sensitively interpreted by the strings and voice, particularly in the opening stanza. In the transition to the second stanza, a reminder of the dramatic sounds of war rudely awakens the listener. Here, Yeuh moves easily from his opening lyrical narrative, with natural speech inflections, to recitative style as "Billy" speaks during what is considered the climax of the work. Yeuh's voice becomes agitated, and he transitions smoothly into a falsetto range on the words, "Look at us, John." Following the climax, the emergence of a major tonality is sensitively articulated by the strings and voice. The poetry speaks of a world below the mountains, where the narrator stands, a world unaffected by war. The work comes to a beautiful conclusion as the voice and strings blend together.

Throughout, the strings sensitively support yet never overshadow the vocal line. The performers move swiftly and flawlessly from virtuosic string writing to lyrical play-

New and Recommended Publications

From Convent to Concert Hall: A Guide to Women Composers

Sylvia Glickman and Martha Furman Schleifer announce the publication of their recent book, *From Convent to Concert Hall: A Guide to Women Composers*. This is the first substantive biographical reference book geared toward the student or non-specialist, featuring information on nearly 200 women composers of the Western music tradition. It was published by Greenwood Press in October of 2003. It contains chapters by each of the editors, and Barbara Garvey Jackson, Valerie Goertzen, E. Douglas Bomberger and Adeline Mueller. The book is listed on the Association of College and Research Libraries (ACRL) Core List for Women's Resources in Music.

Women Composers: Music Through the Ages

Volume 7 in the *Women Composers: Music Through the Ages* series was published by the G.K. Hall Imprint of The Gale Group on December 15, 2003. Co-edited by Sylvia Glickman and Martha Furman Schleifer, this 940-page volume of vocal and choral works by composers born between 1800 and 1899 contains essays and music of 40 composers, contributed by authors from the United States and abroad. This is the second of the projected three volumes devoted to the 19th century.

ing. Yeuh's articulate baritone always sensitively interprets the text, his voice possessing a pure tone ideally suited to this style of vocal narrative. His dynamic inflections invite the listener into the story in a welcoming manner. The performers provide an excellent interpretation of this work, which should become a staple in the vocal chamber music repertoire.

"Diversions"

Works by Nancy Bloomer Deussen, Mark Alburger, Russell Woollen and Irving Fine. Max Lifchitz, piano. North/South Recordings, N/S R 1026

By Katharine Boyes

In the introductory liner notes, Max Lifchitz explains the purpose of this recording: "to showcase works written during the recent past by American composers that charm and delight." Lifchitz's interesting compilation of piano works demonstrates eclecticism in musical styles and serves to provide the listener with a broad range of contemporary sounds. From the lyrical, tonal writing of Nancy Bloomer Deussen to the angular style of Mark Alburger, from the jazz-inspired compositions of Russell Woollen to the simple, tongue-in-cheek writing of Irving Fine, there is something here for every palate. The works are performed with conviction, sensitivity and total technical command. Lifchitz sounds confident performing the complex rhythmic patterns in Mark Alburger's *The Twelve Fingers*, and exhibits a variety of pianistic colors in Nancy Bloomer Deussen's *Piano Prelude* and *Amber Waves*.

Deussen's *Piano Prelude*, *Amber Waves* and *Cascades (Toccata)* are the most charming works on the CD. The *Piano Prelude* demonstrates Deussen's aptitude for lyrical, tonal writing. It begins with a simple melody that gradually becomes more elaborate. The inspiration for this piece (according to the liner notes) is Fredric Chopin; however, it includes decorative devices, harmonic language and contrapuntal passages similar to those in Rachmaninoff's *Preludes*.

Amber Waves portrays the "rolling fields of Eastern Oregon...autumn grasses sway freely in the breezes." Deussen captures this idyllic picture with a beautiful cantabile melody that rises and falls. The work contains many traits similar to her *Piano Prelude*. When heard consecutively, several recurring pitch references unite



the two pieces. *Cascades (Toccata)* was inspired by waterfalls and provides the pianist with a tour de force; Lifchitz's

This CD includes a rewarding selection of music for various ensembles. Max Lifchitz and the North/South Consonance Ensemble should be congratulated on compiling and producing a thoroughly outstanding set of performances, particularly since both the rehearsals and the New York recording session were almost halted by the events of September 11, 2001.

performance is exciting and full of drive. These delightful pieces by Deussen have immediate appeal through their tonal orientation, creative melodic lines and variety of pianistic styles.

Other works on the CD that exhibit "charm and delight" are the opening pieces, *Berceuse* and *Petit Rondo* by Russell Woollen. Both highlight lyrical melodies accompanied by jazz-inspired harmonies, and in *Petit Rondo*, a wonderful array of syncopated rhythms. Another jazz-oriented work is Harry Bulow's *Suite for Piano*. *Quiet Elegance* is most memorable, with bluesy harmonies, predominantly treble writing and an unexpected unison at the end.

"...works written during the recent past by American composers that charm and delight."

Irving Fine's *Diversions*, composed between 1942 and 1959, is a delightful set of four pieces revealing a broad spectrum of styles. Of particular interest is the neo-Baroque writing in *Red Queen's Gavotte*. The composer exquisitely captures the elegance of this dance and provides melodic interest with pitch displacement. Lifchitz finds the humor in *Flamingo Polka* with its accents shifting from three to two beats per measure. In both pieces he presents effective comic portraits from Lewis Carroll's *Alice in Wonderland*.

The CD is an appealing collection of contemporary piano music by composers of diverse musical backgrounds and training. Lifchitz shines in his interpretation of the works.

Katharine Boyes is an assistant professor of piano and theory at St. Augustine's College, Raleigh, NC. She earned a D.M.A. in Piano Performance from the University of Cincinnati, College-Conservatory of Music. She frequently performs and lectures on piano works by women composers, particularly those found on her CD "Piano Portraits of the Seasons by Women Composers."

“Felicitas Kukuck von den Anfängen bis zum Spätwerk”

Felicitas Kukuck from Early to Late Works, LATERNE-Tonträger/Katalog #21114 (2003). GrassGroof Studio, D-21224 Rosengarten, Hamburg, Germany

By Denise Seachrist

This two-volume CD features a diverse offering of more than 70 compositions spanning the 60-year career of Felicitas Cohnheim Kukuck (1914–2001). Born in Hamburg on November 2, 1914, Felicitas Cohnheim enjoyed a rather privileged life as a daughter of a physician, enabling her to attend the Berlin College of Music where she studied piano and flute. In 1937, however, her music education was hindered due to her part-Jewish heritage. She married Dietrich Kukuck in 1939, and the couple had four children, the youngest of whom helped produce this work.

Several of the examples included here reflect a strong association with Kukuck’s famous composition teacher, Paul Hindemith, with whom she studied from 1937 to 1938. Hindemith’s influence is heard most markedly in *De Profundis* (1989), a cantata for choir (SATB), alto and tenor solos, flute, oboe, trumpet, viola and cello; and *Mariae Verkündigung* (1951), a motet for double choirs (SATB SATB). The influence of Hindemith’s penchant for dissonant, contrapuntal and harmonic textures founded on tonal centers are most evident in the a cappella selections from Kukuck’s *Stornlieder II* (1982) for SATB choir and the two selections from *Und kein Soldat mehr Sein* (1997), also for SATB choir.

“These compositions deserve to be heard.”

The arrangement of choral music, solo songs, instrumental music and folk songs on the first CD presents an artistically appealing contrast to the excerpts from the cantatas, sonatas, motets, oratorios and sacred operas on the second. The variety found within the group of solo songs with instrumental accompaniment on the first CD is particularly effective. The engaging *Blankenses im Fahrtwind* (1994/

2001) depicts the rollicking, carefree tunes one might hear in a beer garden. The untrained voice of Constanze Arens, accompanied by accordion and guitar, is in striking contrast to classically-trained sopranos Sylvia Vagt-Zeller and Sandra Verldi, who perform the next three songs.

The liner notes (exclusively in German with no translations) accompanying the set provide a brief biography of this remarkable woman. From the account, one learns that in her later works Kukuck addressed the pressing issues of her time—war and peace, Auschwitz, Hiroshima and Chernobyl. It is said that up until her death at the age of 86, Kukuck composed daily and was constantly searching for good texts because she believed that “words ignite the music.” Many interesting photographs tracing Kukuck’s life and career are reproduced throughout the booklet. Felicitas Kukuck died on June 4, 2001.

The publishers of this two-volume CD set state that the goal of this edition is to provide examples from the variety of Felicitas Kukuck’s compositions and to encourage soloists and ensembles to add these compositions to the repertoire. I hope this noble goal is met, and that the works of Felicitas Kukuck will begin to be programmed with regularity in recitals and concerts throughout Europe and the United States. These compositions deserve to be heard.

Denise A. Seachrist is currently serving as Interim Assistant Dean at Kent State University Trumbull Campus in Warren, Ohio, where she holds the rank of associate professor of music. With advanced degrees in vocal performance and musicology-ethnomusicology, Dr. Seachrist is considered a specialist in the musics of both historical and living German religious communities in Pennsylvania. She is author of The Musical World of Halim El-Dabh, published by the Kent State University Press in April 2003.

“Wild Wood”

Works for clarinet by Jeanne E. Shaffer, Mary Ann Griebing, Marilyn J. Ziffrin and Norma Wendelburg. Richard Stoltzman, clarinet; Warsaw National Philharmonic Orchestra, George Manahan, conductor. MMC2094

By Alison P. Deadman

Richard Stoltzman is to be commended on this recording of four compositions for clarinet and orchestra by contemporary women composers. The pieces are all first-rate works by highly qualified composers and deserve to become part of the standard repertoire of any serious performer.

The disc’s title comes from the only one-movement work on the CD: Mary Ann Griebing’s *Wild Wood-Quiet Wood*. This beautiful, lyrical eight-and-a-half-minute work displays imaginative instrumental colors and textures and wonderful rhythmic control as the music ebbs and flows between the

“wild” and “quiet” states referred to in the title. Stoltzman’s interpretation is free and fluid, fitting well with the mood of the piece. The balance among the instruments is generally good, although I would have preferred to hear more of the harp and celesta toward the end of the work. The liner notes include Griebeling’s explanation that many of the melodies are created using codes based on the names of her husband and other family members.

The opening work on this recording is Jeanne E. Shaffer’s *Three Faces of Women*. Like a concerto, it is cast in three movements, each with a descriptive title: “Femme Fatale,” “Femme Fragile” and “Feministe Furieuse.” The premise for this work is that women do not belong solely to any one stereotype (“fatale” or “fragile” in this case) and that the “Feministe Furieuse” stage is necessary to break away from any such stereotypes. “Femme Fatale” is in a blues style, which Stoltzman captures with his excellent execution of vibrato and glissandi; he provides just the right amount of “edge” to the sound in the *altissimo* climax. The orchestra (especially the string section) is not quite as successful in maintaining the “bluesy” style as the composition progresses towards its climax.

“Femme Fragile” is a berceuse with a twist—seven-beats to the measure rather than six. The whole movement is underpinned with magically mutating ostinati that make the seven beats to the measure feel “right.” This movement has imaginative orchestral colors especially in its use of pizzicato strings and finger cymbals. Stoltzman sensitively controls the dynamics and the shaping of the lines in accord with the rocking motion of the berceuse. “Feministe Furieuse” is a *molto allegro-scherzo*, which, despite its assertive opening, implies a joyful mood. Hints of the prior movements recur but now transformed in mood and color.

*“The pieces
are all first-rate
works by
highly qualified
composers...”*

The remaining two works are concerti. Marilyn J. Ziffirin’s *Clarinet Concerto* opens with a moderato movement that presents a clarinet line meandering its way ever upward, finding more direction as it ascends to the first of two climaxes before tumbling down to repeat the process, this time with more assurance. The second movement (Lento cantabile) is framed by clarinet soliloquies to which Stoltzman gives an appropriately mournful, haunting color. Near the end of the first soliloquy, the clarinet is joined in counterpoint by a solo xylophone before the orchestra enters for the movement’s central section. The “dance-like, very rhythmic” final movement showcases Stoltzman’s ability to shift registers fluently and fluidly.

The final work on the disc is Norma Wendelburg’s *Concerto for Clarinet and Orchestra*. The opening Allegro is vital and energetic, with startling juxtapositions of moods and textures. At times the clarinet is required to act as a member of a small chamber group, and other at times to shout over the full orchestral texture, tasks to which Stoltzman rises with aplomb. The Andante espressivo movement gives Stoltzman a chance to display his considerable control of dynamics. The Scherzo finale begins in a rhythmically assertive manner, soon giving way to a teasing clarinet line that sets the tone for the entire movement. Stoltzman’s playing in the cadenza and throughout the disc is confident and assured. Liner notes by Peter Bates provide brief biographies of the composers as well as details of the works themselves.

Alison P. Deadman is assistant professor at East Tennessee State University, where she teaches applied clarinet and music history. A native of the United Kingdom, Deadman has degrees from the University of Leeds, UK, California State University at Fresno and UCLA.

Violeta Dinescu: “Reversing Fields”

The Clara Wieck Trio: Rumiko Matsuda, piano; Claudia Noltensmeyer, violin; Gisela Reith, cello; and Aurelian Octav Popa, clarinet; Sanda Craciun, viola; Harry Kinross White, saxophone. Sargasso SCD28027

By Barbara Specht

This recording features seven solo and chamber works for winds and strings by the Romanian composer Violeta Dinescu. It was produced in 1999 and includes works that were written over a period of 15 years. Dinescu’s compositional language is remarkably individual throughout all of the works featured on this disc. In her instrumental writing she places no boundaries on the sound palettes of each instrument—extended techniques and effects are a consistent

part of her musical syntax, serving to effectively express her unique musical ideas. Her music affords more than the usual opportunity for interpretation by the player. Aleatoric passages, a lack of written meter, and many sustained tones suggest a freedom for the performer within the overall structure of the music. As a clarinetist, I have studied Dinescu’s works and have found the notation and instructions to be both clear and ample.

Lichtwellen (Light Waves, 1991), for clarinet solo, affords the listener a compendium of late 20th-century techniques. Multiphonics, color fingerings, hand pops and flutter tonguing are all representative of what Dinescu explains as “a musical process attempting to describe the phenomenon of light, particularly in terms of high-speed motion and changes of direction and intensity.” This work is performed by the Romanian virtuoso Aurelian Octav Popa.

Rand, for clarinet and viola, was written in 1996 for Popa and violist Sanda Craciun. Although the two instruments contrast in timbre, the boundaries are often blurred by compositional techniques and by the virtuosity of the two players. The voices weave in and out intermittently and come together occasionally in an emotionally charged union.

The title work, *Reversing Fields* for clarinet solo, was written in 1996. About the work Dinescu states, “The music springs from a personal reaction to a visual source, namely the paintings of Hans Werner Berretz and Riera I Arago.” To this listener, the polyphonic lines created by the contrasting timbres of the different registers of the clarinet and the gradual transformation and evolution of the sounds separated by those registers evoke a contrasting image similar to the paintings of the two artists.

Dialogo, originally for flute and viola, was revised for the Popa-Craciun Duo. The piece opens with a viola solo that is soon joined by the clarinet in a soaring and memorable melody. Microtones, double-stopped glissandos, trills and multiphonic trills are all featured. Dinescu writes that *Dialogo* “aims at emphasizing both the individual features symbolized by each instrument and the intense confrontation taking place between the two protagonists.” Again, in this work, the boundaries in tone color between the two instruments seem indistinct, leaving the impression that the protagonists in the confrontation share some common ground.

Improvisation (1984) for saxophone is the most traditional work on the recording; it is more clearly tonal and does not include any extended techniques. Scales and sustained tones punctuated by isolated notes, and repeated rhyth-

mic patterns that evolve, vary and extend are the piece’s most typical traits. The outstanding performer is Harry Kinross White.

Din Cimpoiu (1986) is for solo viola and most clearly shows Dinescu’s interest in folk material. The title means “played by a bagpipe” and is also the name of an ancient

“...extended techniques and effects are a consistent part of her musical syntax, serving to effectively express her unique musical ideas...”

dance for elderly people. Appropriately, the sound of the bagpipe is hinted at by the unique sound of the viola playing in the upper positions on two strings. As in the other works, the performer is allowed some interpretational license. A sense of pulse is created by repeated rhythmic and melodic figurations, but the exact timing in many places is left to the performer’s discre-

tion. This is beautifully done by Craciun, who also handles all of the extended techniques remarkably well, while evoking the most expressive qualities of the music.

The final work on the CD, *Ichthys*, was written for the Clara Wieck trio. Members of this trio include Rumiko Matsuda, piano; Claudia Noltensmeyer, violin; and Gisela Reith, cello. Their performance is outstanding; the parts are extremely virtuosic, and the timing and communication among the performers is extraordinary. The sonar landscapes are painted with harmonics, glissandos, tremolos and pointed dynamic rhythmic figures, which appear suddenly together and just as suddenly apart. The use of open string sounds underneath higher figurations and thicker textures suggests more instruments than are actually playing.

This CD is an important addition to the catalog of recordings of 20th-century chamber music for these instruments. (All quotations are taken from the CD liner notes.)

Barbara Specht is associate professor of music at Heidelberg College in Tiffin, Ohio, where she teaches applied woodwinds and conducts the college orchestra.

Elisabetta Brusa: “Orchestral Works”

National Symphony Orchestra of Ukraine, Fabio Mastangelo, conductor. HNH International Series: 21st Century Classics; Naxos 8.555267 (2002)

By Ralph Hartsock

Italian composer Elisabetta Brusa studied at the conservatory in Milan and later in England with Peter Maxwell Davies. Since 1980 she has taught composition at the Conservatorios of Vicenza, Mantova and Brescia, and since 1985 at the Conservatorio of Milan.

Orchestral color is one of the main elements of *Fire-lights* (1992-93), with its piercing piccolo passages, pitched percussive accents, brass fanfares in contrapuntal dissonance to the woodwinds and strings and other varied orchestral timbres. *Adagio* (1996) for string orchestra exudes serenity

but is more intense than the familiar *Adagio for Strings* by Samuel Barber. According to the composer, “neo-tonal techniques are amalgamated with contrapuntal techniques.” Among the most striking aspects of *Wedding Song* (1997) are the wind sonorities, especially the bass clarinet and English horn in the opening, and the solo violin melody, which expands to include the entire string section at the end. *Requiescat* (1994) makes effective use of heavy brass and interweaving harp, bassoon and oboe lines. The vocal part adds a plaintive mood to the ending.

One of the highlights of *Suite Grotesque* (1986) is the scherzo movement, which features playful counterpoint among the bassoons, flutes and oboes as they contrast with quick glissandos for strings and horns to create a mischievous and satirical mood. The Adagio movement evokes a sense of mystery with its timbral mixtures; the trilling clarinet introduces that instrument’s interchange with other wood-

winds. Majesty and grandeur characterize the finale. Unfortunately, the lower strings are slightly out of tune here and detract from the recording.

“...Brusa’s music makes skillful use of the full timbral qualities of the orchestra...”

Favole (1982-83), inspired by the tales of Aesop, Hans Christian Andersen, Jean de La Fontaine and Charles Perrault, is a delightful collection of pieces, accessible to children and adults alike. “The Donkey in the Lion’s Skin” revisits Ferde Grofe’s “On the Trail” from his *Grand Canyon*

Suite but with a new twist: the fun of a sleigh ride with a whip. In “The Real Nightingale and the Mechanical One,” Brusa employs plaintive flute solos reminiscent of Ravel’s *Daphnis and Chloe* and imaginative orchestral effects. “The Ant and the Grasshopper” captures the imagery of the insects: the saxophone, with its cabaret-like attitude, portrays the grasshopper (supported by a chirping guiro), while the ant is depicted by the exacting rhythms of the flute and triangle. In the “Wolf and the Lamb” low woodwinds and brass create images of the hunt. “The Philosophical Fly” relies on the extensive use of percussion, from a rolling suspended cymbal to a flexatone. Other movements are similarly programmatic. This work would be very effective at youth concerts as a diversion from the standard repertoire (e.g., *Peter and the Wolf* and *Carnival of the Animals*). Here as elsewhere on the disc Brusa’s music makes skillful use of the full timbral qualities of the orchestra.

The recording quality is excellent, and the performance of the woodwind, brass and percussion sections of the orchestra are first rate. The liner notes are in English, Italian, German and French.

Ralph Hartsock, a music librarian at the University of North Texas, has written extensively on the composers of the Columbia-Princeton Electronic Music Center (Otto Luening, Vladimir Ussachevsky, Milton Babbitt) and their associates (Edgard Varèse). He is currently researching the life and music of Gloria Coates, a former student of Luening.

New Kapralova Recording: “Vitezslava Kapralova: Songs”

Two Songs, op. 4; *Sparks from Ashes*, op. 5; *January* for voice, piano, flute, two violins and cello; *Apple from the Lap*, op. 10; *Forever*, op. 12; *Waving Farewell*, op. 14; *Carol*; *Christmas Carol*; *Seconds*, op. 18; *Sung into the Distance*, op. 22; *Letter* (1940). Dana Buresova (soprano), Timothy Cheek (piano), Magda Caslavova (flute), Petr Zdvihal (violin), Jan Valta (violin), David Havelik (cello). Domovina Studio, Prague. DDD Supraphon SU3752-2 231 [70.13]. Accompanied by a 73-page booklet with texts and lyrics in English, German, French and Czech.

The CD was reviewed by Rob Barnett for MusicWeb (http://www.musicweb.uk.net/classrev/2003/Nov03/Kapralova_songs.htm) and will be reviewed in a future issue of the *IAWM Journal*. The disc, sponsored by the Kapralova Society, contains all but five of Kapralova’s songs. Barnett remarks that the songs are “decidedly Gallic-ecstatic” in style “heavy with the scents and sense of love, of melancholy, death and longing. A dreaminess rises like incense from this music.” He is enthusiastic not only about the music but also the soprano soloist: “Whenever you receive a disc like this with one singer you wonder whether this is to be another example of vibrato-blurred and smudged Slavonic ‘style.’ Not a bit of it. Buresova is steady in tonal emission despite the demanding and exposed writing. Admirable clarity, freshness and intelligent engagement with the words are the hallmarks of her wonderful singing. These qualities serve the music very well indeed.”

New Publication: “Vitezslava Kapralova: Ritornell for violoncello and piano, op. 25”

The sonata was issued by Baerenreiter with the support of The Kapralova Society. It may be purchased at: <http://www.editio-baerenreiter.cz/inshop/index.html> and also from the internet shop, MusicaBona: <http://www.musicabona.com/>

"Vítězslava Kapralova: Portrait of the Composer"

Studio MATOUS, Czech Republic, MK 0049-2011

By Alexandra Pierce

It is indeed regrettable that Vítězslava Kapralova's (1915-40) exuberant musical voice was cut short before it had developed fully. As both composer and conductor, her gifts were recognized early and won her both praise and opportunity. Seven of her 25 works with opus numbers, written during the last five years of her life, appear on this CD. The disc contains approximately 75 minutes of music. Kapralova's compositional style, which tips its hat to Impressionism, is tonal and is more impelled by top-line melody accompanied by parallel or contrary-motion lines than by bass-line harmonic progression. Her melodic lines frequently favor a folksong-like directness, but without the quirky rhythms or modal twists of the Slavic tunes which spice the music of her contemporaries, Janacek and Bartok.

The *Military Sinfonietta*, op. 11 (1936-37), which opens the CD, premiered with Kapralova herself conducting the Czech Philharmonic (the Czech president was in the audience). She also conducted this work with the BBC Orchestra in London. The music is extroverted, confident and inventive, with rhythms that are vigorous and easy to grasp. Once a movement has begun, the sound is continuous. Ostinati are prevalent, and variation techniques such as sequence, ornamented repetition, melodic fragmentation and extensions are characteristic. Her approach to form is relatively free: one is aware of section after section more than of patterned repetition and contrast, as in rondo or sonata structures. Rather than being sharply bordered, sections shift almost unnoticed from one to another. Time and again a section starts quietly, builds to intense, sometimes feverish, activity, full and grandiose, then recedes gradually into quiet lyricism.

Kapralova's music deserves to become better known. Three of the pieces seem particularly promising for recital programming. *Ritornell*, op. 25, for cello and piano (1940, her last work performed by Ivan Merka, cello, and Jaroslav Smykal, piano), would offer added spice to a senior cello recital. It is brief (4:31) but full of musical energy, and gives both instruments an equal challenge. *April Preludes*, op. 13, for piano (1937, also performed by Jaroslav Smykal), has four short movements, each providing opportunity for technical display as well as nuanced, lyrical pianism. The *Partita*, op. 20, for string orchestra and piano (1938-39, performed by the Czech Symphony Orchestra of Brno, conducted by Frantisek Jilek with Jiri Skovajsa, piano), is really a piano concerto with three substantial, complex movements and frequent interactive dialogue between the string group and the piano. This is the most flavorful work on the CD, appealing in its angular rhythms and transparent textures. The performers on this CD meet Kapralova's energetic and skillful music with verve and finesse. [For additional information on Kapralova and a catalogue of her works, see "In Search of a Voice: The Story of Vítězslava Kapralova" by Karla Hartl, *IAWM Journal* 9/2 (2003): 1-12.]

"...energetic
and skillful
music..."

Dr. Alexandra Pierce is a composer/pianist and movement artist. Her music has received ASCAP Standard Awards yearly since 1979. She is professor of music and movement, emerita, University of Redlands in California.

MMC New Century, Volume IX

Paula Diehl, *Right of Way* (1994); Ethan Haimo, *Symphony for Strings*; Steven D. Block, *Shadows*; J. Windel Brown, *Concerto for Piano*; Lewis Nielson, *Crosscurrents on the Vertical River*. Slovak Radio Symphony Orchestra, Róbert Stankovsk, conductor. MMC 2064 (1999)

By Denise Seachrist

Paula Diehl's *Right of Way*, for chamber orchestra, is presented on this CD along with the other works listed above. All of the pieces were composed between 1990 and 1994 and coalesce into a satisfying compilation. In her liner notes, Elizabeth Hayden Pizer provides a cogent explanation of Diehl's own compositional system known as "Separation"; Pizer explains that "all of Paula

"...intervallic
interest...imaginative
use of timbre..."

Diehl's musical works are constructed with this system providing the essential scaffolding."

Quoting the composer, Pizer writes, "The system falls naturally into four phases, each of which is characterized by a lesser degree of interlock than the one preceding it, followed by a short phase of complete intervallic separation and one of final closure....It makes use of open fourths and closed fourths...." "Fourth outside the sound structure" can be used plus "either superimposed or octave displaced

fourths as long as the original order of the appearance of the intervals is maintained." Equipped with this background information, it soon becomes obvious to the listener that *Right of Way* indeed is representative of the Diehl's compositional approach.

Composed in five movements, *Right of Way* moves from andante to adagio and back again, reaching its apex with the

middle movement, which also happens to be the longest of the five. In addition to the intervallic interest, the listener may be impressed by the imaginative use of timbre as the sonorities shift among the woodwinds in particular. A pervasive sense of balance between light and dark, sonority and silence permeates this work, and one is gently drawn into a tranquil world of self-acceptance and self-awareness.

MMC New Century, Volume XII

Ruth Lomon, *Bassoon Concerto* (1994); R. James Whipple, *Concerto for Autumn Mood*; William Thomas McKinley, *Night Music*; and Stephen Suber, *Enchantments: Concerto for Piano and Orchestra*. Czech Radio Symphony Orchestra, Gerard Schwarz, conductor; Deborah Greitzer, bassoon. MMC 2072 (1999)

By Denise Seachrist

Ruth Lomon's *Bassoon Concerto* (1978-1979) is the highlight of this CD. Although composed in an atonal idiom, Lomon's concerto does not assault the listener with jarring, harsh dissonance. Rather, one experiences an atonality that frees the listener to comprehend the eloquence of expression in the unfolding dialogue between the tone colors of the bassoon and the orchestra. Interesting as well are the musical quotations Lomon aptly infuses in the first two movements. Her own song for contralto and viola, *Oh, Rose* (from her collection of William Blake Songs), appears in the first movement. The second movement quotes the hymn *Lead Us Heavenly Father, Lead Us*, and later the French children's song, *Sur le Pont d'Avignon*. It is the third movement, however, written while Lomon was living in Paris, that is the most fascinating, with its cacophonous references to church bells, police sirens, and even a street musician's broken hurdy-gurdy juxtaposed with stratified layers of distinct rhythmic patterns.

Deborah Greitzer quite ably exhibits her musical prowess as she handles the consistently demanding solo bassoon line with assurance and aplomb. Frequently required to execute wide melodic leaps throughout the work, and multiphonics in the first movement, Greitzer reveals a thorough command of her instrument, manifested most obviously in her flawless tone and superb breath control. The astute liner notes that accompany this CD are by musicologist Scott Warfield who, as program annotator for the North Carolina Symphony, intelligently discusses the salient points of each of the works represented in this collection.

Denise A. Seachrist is currently assistant professor of music at Kent State University Trumbull Campus, where she teaches courses in music history, world music, jazz and American music. With advanced degrees in vocal performance and musicology-ethnomusicology, Dr. Seachrist is considered a specialist in the musics of both historical and living German religious communities in Pennsylvania. In 1999, she was the recipient of the Trumbull Campus Outstanding Service Award for full-time faculty.

New and Recommended Compact Discs

Judith Shatin: "Piping the Earth"

Moravian Philharmonic, conducted by Joel Suben; Prism Chamber Orchestra, conducted by Robert Black. Capstone Records

"Piping the Earth," a CD of orchestral pieces by Judith Shatin, has been released by Capstone Records. It includes *Piping the Earth* (full orchestra), *Stringing the Bow* (string orchestra), *Ruah* (flute and chamber orchestra), and *The Passion of St. Cecilia* (piano and orchestra). Renée Siebert, of the New York Philharmonic, is soloist in *Ruah* and Gayle Martin Henry is soloist in *The Passion of St. Cecilia*. The recordings were made by the Moravian Philharmonic, conducted by Joel Suben,

with the exception of *Ruah*, a re-release from CRI, with the Prism Chamber Orchestra conducted by Robert Black. The CD can be ordered at <http://www.capstonerecords.org/>

"If Tigers were Clouds"

Eight Decades of Women in Experimental Music. Mildred Couper: *Xanadu*; Annie Gosfield: *5 will get you 7*; Pauline Oliveros: *Sound Fishes*; Eleanor Hovda: *If Tigers were Clouds*; Beth Custer: "Swim!" from *Vinculum Symphony*; Arthur Ferris Instruments: *Hymn #1 and Ironia*; Yoko Ono: *Pieces for Orchestra*; Mildred Couper: *Dirge*; Johanna M. Beyer: *Clarinet Sonata No. 2*. Zeitgeist New Music Ensemble; innova 589

"Chamber Works of Ursula Mamlok"

American Masters CI CD 891

By Susan Slesinger

"Chamber Works by Ursula Mamlok" contains five works composed between 1961 and 1981. The CD includes *Variations for Solo Flute* (1961), *Stray Birds* (1963), *When Summer Sang* (1980), *Sextet* (1977) and *Panta Rhei* (1981). The disc is compiled from previous recordings, and the works do not appear in chronological order. Since each one occupies a single track, however, the listener could easily play them in chronological order to better understand Mamlok's musical development.

Panta Rhei (Time in Flux) for piano trio is the most expressive of the works and the most satisfying. It is skillfully played by Benjamin Hudson, violin; Chris Finkel, cello; and Aleck Karis, piano. The engineering allows the listener to hear all the nuances of the piece, including the extended instrumental techniques which Mamlok used to create her soundscape. This composition would be an interesting addition to general education courses on music post-1900.

Variations for Solo Flute, performed by Samuel Baron, exploits a few extended flute techniques but appears more academic in nature. The work is easily recognizable as a twelve-tone composition; the liner notes describe it as a palindromic theme with variations. Although the piece has some intriguing rhythmic sections, it is not as satisfying as *Panta Rhei*.

When Summer Sang is a quintet for flute, clarinet, violin, cello and piano, which incorporates high, bird-like figures for flute alternating with dark cluster chords; still, it does not seem programmatic. Unfortunately, some of the high notes on this recording are distorted.

Stray Birds is the least satisfying piece on the CD. It is a setting for soprano, flute and cello of five aphorisms by Rabindranath Tagore. The liner notes do not include the text, and the poems are unintelligible on the recording. The listener can only surmise that there may be some text painting. Some of the highest notes are too piercing on this recording, which distracts the listener from the musical content. Like *Variations for Solo Flute*, this piece is based on 12-tone technique and in many ways seems like a product of its era.

"...[provides] insight into Mamlok's compositional development..."

Sextet was commissioned and performed by the ensemble Parnassus. It is scored for flute, clarinet, bass clarinet, violin, bass and piano, and exploits the extreme ranges of the instruments. Like *Panta Rhei*, *Sextet* is very expressive while exploring different colors through extended instrumental techniques and rhythmic devices. The three movements are played seamlessly and contrast well.

Overall, this is an interesting CD, providing insight into Mamlok's compositional development and changes in style between the 1960s and 1980s. It is unfortunate that the sound quality occasionally detracts from the musical content.

Susan Slesinger earned a B. Mus. (Hons) degree from Royal Holloway College, University of London, and is a DMA candidate in composition at Claremont Graduate University in California.

Margaret Lucy Wilkins: "Free Spirit"

Musica Angelorum, Struwwelpeter, Burnt Sienna, 366" for solo trombone, Symphony

Alison Wells (soprano), Barrie Webb (conductor and trombone), Plamen Djurov (conductor), Firebird ensemble, Sofia Soloists, Orchestra Simfonica Timisoara. Vienna Modern Masters, VMM 3055 (2003). Available from <margaretlucywilkins@btinternet.com>; price: £10 + p&p.

Beth Anderson: "Peachy Keen-O"

Pogus Productions-P21030-2

"Peachy Keen-O" is an all Beth Anderson recording of her text-sound, graphic, electro-acoustic, and electronic music from the 1970s. The works on the disc are *Torero Piece*, *Tower of Power*, *Peachy Keen-O*, *Ocean Motion Mildew Mind*, *Country Time*, *Yes Sir Ree*, *I Can't*

Stand It, *Joan*, and *Ode*. The performers include Beth and Marjorie Anderson, Linda Collins, Kitty Mraw, Ana Perez, Wharton Tiers, Michael Blair and Spec Edwards.

An auctioneer, a Kentucky farm with birds and clover, a jazz dancer, a saint dying in flames, a pipe organ and punk rap with overtones of yoga are among the various sounds presented on the CD. Anderson is a pioneer in the field of text-sound music, which uses words and phonemes to make a kind of vocal-percussive music. Many of Anderson's compositions from 1973 to 1979 use words or parts of words to make either all or a portion of the music.

Pogus Productions-P21030-2 is available at <http://www.pogus.com> and <http://www.amazon.com>. Call toll-free, 877.692.7999 or write Pogus, 50 Ayr Rd., Chester, NY 10918-2409. The current price of a Pogus CD is \$14.00 plus S&H.

Broadcast News

Women Composers: Recording and Repertoire Recommendations

By Casper Sunn

Casper Sunn is a frequent guest host on WORT (89.9 FM in Madison, WI), a commercial-free, listener-sponsored, community radio station, broadcasting throughout South Central Wisconsin. The following list of listener favorites (reported by phone calls or email to the station) are from 12 programs (30.5 hours) featuring women composers that aired between July and December 2003. The second list is of Casper's personal favorites from these same programs. Both lists are arranged by instrumentation to assist musicians, teachers and conductors seeking repertoire by women composers.

Listener Favorites:

1. Accordion: *To sange til doden* (Two Songs for Death) by Birgitte Alsted, performed by Marie Warne Otterstrom on "New Nordic Chamber Music" (Danacord CD 423).

2. Choral: Cathy Fink's *All Around the World* on "Pillow Full of Wishes" (Rounder Kids CD 8086) and *Water, Sun, Earth and Sky* on "Pocket Full of Stardust" (Rounder Kids CD 8089), performed by the University Park Elementary School Children's Ensemble in Maryland directed by Betty Scott; *Dream of Tomorrow* by Bev Standish and *The Earth is Singing My Name* by Marjan Helms, performed by the Portland Lesbian Choir, directed by Lynda Garner on "Making Light" (PLC CD 10); *Stone Circles* by Anne Lister, performed by Sound Circle, directed by Sue Coffee on "Sound Circle" (SC CD 1598); three songs by Carol Maillard, performed by Sweet Honey in the Rock: *Stay* on "Still on the Journey" (EarthBeat CD 42536) and *I Love to Laugh* and *Still the Same Me* on "Still the Same Me" (Rounder Kids CD 8100); *Way Down Deep* by Aisha Kahlil, performed by Sweet Honey in the Rock on "Still the Same Me" (Rounder Kids CD 8100); *Never Turning Back* by Pat Humphries, performed by

the Denver Women's Chorus, directed by Debbie Kenyon, on "The First Ten Years...A Decade of Daring" (DWC CD); and *The Elephant's Child* (children's musical) by Emily Holt Crocker, performed by the Milwaukee Children's Choir, conducted by the composer (Hal Leonard Showtrax CD 09970043).

3. Flute: *Sacred Embrace* (flute and piano improvisation) by Kay Gardner and Mary Watkins on "Dancing Souls" (Ladyslipper CD 120).

4. Guitar: Twelve guitar solos composed and performed by Annette Degenhardt on "Waltzing Guitar" (Andeg CD 03).

5. Handbell Choir: Barbara Semmann's arrangement of *Lo Decembre Congelat* and Valerie W. Stephenson's arrangements of *Bring a Torch, Jeanette Isabella* and *Still, Still, Still* performed by the Sonos Handbell Ensemble, conducted by James Meredith, on "Christmas with Sonos Handbell Ensemble" (Well Tempered Productions CD 5176).

6. Orchestra: *Blue Cathedral* by Jennifer Higdon, performed by the Atlanta Symphony Orchestra, conducted by Robert Spano, on "Rainbow Body" (Telarc CD 80596); *Favole* by Elisabetta Brusa, performed by the Na-

tional Symphony Orchestra of Ukraine, conducted by Fabio Mastrangelo, on "Brusa: Orchestral Works," vol. 2 (Naxos CD 8.555267); *Three Fanfares: Peace, Justice and Time* by Amy Reich, performed by the Silesian Philharmonic Orchestra, conducted by David Stock, on "MMC Orchestral Miniatures," vol. 5 (MMC CD 2081); and *Passacaglia and Fugue* by S. C. Eckhardt-Gramatté (non-commercial recording; available from the Eckhardt-Gramatté Foundation in Canada).

7. Piano: *Raw Silk* (piano rag) composed and performed by Nurit Tilles on "Lesbian American Composers" (CRI CD 780); *Hesitation Rag* by Judith Zaimont performed by Virginia Eskin on "Spring Beauties" (Koch CD 37440); *Passacaglia and Fugue* (2 pianos) by S. C. Eckhardt-Gramatté, performed by Laurie and Chester Duncan on "Stravinsky & Eckhardt-Gramatté: Music for Two Pianos" (Canzona CAS 89004); piano works by Lettie Beckon Alston on "Keyboard Maniac" (Troy CD 439); and *Cosmic* composed and performed by Stephanie Rearick on "The Long Picnic" (Uvulittle CD 301).

8. Violin: Works composed and performed by Kim Angelis on "Violin Voyager" (ROM CD 26004).

WGBH Public Radio

WGBH Public Radio in Boston plays music composed by and performed by women throughout its programming. The format includes classical, jazz, folk and blues. You can view the past two months of WGBH-FM playlists at www.wgbh.org. WGBH regularly presents studio live performances and concert remotes, and in addition to local programming, the station also produces national and international productions including "Art of the States": <http://artofthestates.org/>. Please send your promotional CDs to the address below, but note that most of the programming is scheduled three months ahead.

Alice Abraham, Music Librarian
WGBH Radio 89.7fm
125 Western Ave., Boston, MA 02134
(617) 300-4415
alice_abraham@wgbh.org

9. Vocal: *Testify* (funky acoustic) composed and performed by Nedra Johnson on "Testify" (BigMouth Girl/Goldenrod CD 72702); *For a Lifetime* composed and performed by Cathryn Heron and Kim Horenstein with the Portland Lesbian Choir on "Making Light" (PLC CD 10); *Pearls* on "Love Deluxe" (Epic CD 53178) and *The Sweetest Gift* on "Lovers Rock" (Epic CD 85185) composed and performed by Sade Adu; *All I Want Is You* composed and performed by Martha Hearon Adcock on "Talk to Your Heart" (CMH CD 1078); *Take Out Your Healings* on "Mystery Train" (Althia CD 1003) and *If Your Soul Gets Lonesome* on "Tracking of Time" (Althia CD 1004) composed and performed by Karen Almquist; *Devil's Fiddle* (voice and violin) composed and performed by Joyce Andersen on "The Girl I Left Behind" (Joyscream Music CE 90502); *Love Ain't Going Nowhere* by Joyce Kennedy performed by Caroline Aiken on "Butler Field" (Silverwolf CD 1007); and *Lully Lullay* arranged and performed by Triona Ni Dhomhnaill on "Celtic Christmas III" (Windham Hill CD 11233).

10. Favorite story behind a composition: *Barbie's Other Shoe* (half-clarinete and piano) composed and performed by Lori Freedman and Marilyn Lerner on "Lesbian American Composers" (CRI CD 780).

Casper's Favorites:

1. Chamberensemble: *Chic Lady* (flute, piano, bass and drums) by Toshiko Akiyoshi, performed by the Lew Tabackin Quartet on "I'll Be Seeing You" (Concord CD 4528); *Deux pieces* (Romance and Gavotte) (oboe, cello and piano) by Marie de Grandval, performed by the Ambache Chamber Ensemble on "BBC Music Magazine," vol. 4, no. 9 (BBC CD 45); and Joelle Wallach's String Quartets (1986, 1995 and 1999) performed by the Pennsylvania and Meridian String Quartets on "Shadow, Sighs and Songs of Longing" (Capstone CD 8689) and *From the Forest of Chimneys* (octet for clarinet, bassoon, horn, violin, two violas, cello and bass) per-

formed by faculty from the Eastman School of Music (noncommercial CD).

2. Choir: *Serenade: To Music* by Judith Zaimont, performed by the Florilegium Chamber Choir, conducted by JoAnn Rice, on "Florilegium Chamber Choir" (Leonarda CD 328); *Names* by Cathy Fink, *Those I Have Loved* and *The Blessing* by Carol L. Matthews and *Ain't I A Woman?* by Janis Kindred, performed by the Denver Women's Chorus, directed by Debbie Kenyon, on "The First Ten Years...A Decade of Daring" (DWC CD); Carol Maillard's *Prayer to the One* on "Sacred Ground" (EarthBeat CD 42580) and arrangement of *Motherless Chil'* on "Twenty Five" (Ryko CD 10) performed by Sweet Honey in the Rock; Joelle Wallach's *Three Short Sacred Anthems* performed by the women of the Manhattan Vocal Ensemble, conducted by Nelly Vuksic, on "Martin and Wallach" (Opus One LP 122) and *La musica, los muertos y las estrellas* performed by the Florilegium Chamber Choir, conducted by JoAnne Rice (noncommercial CD); and Morgan Ames' arrangements of traditional Christmas carols performed by The Inner Voices on "Christmas Harmony" (Rhino CD 70714).

3. Electronic: *Diverse Imagery*, *Spiritual Awakening*, *Sweet Memories* and *Echoes of the Spirit* composed and performed by Lettie Beckon Alston on "Keyboard Maniac" (Troy CD 439).

4. Guitar: *Uber einen walzer* composed and performed by Annette Degenhardt on "Waltzing Guitar" (Andeg CD 03).

5. Orchestra: *Fanfare* by Elisabetta Brusa, performed by the National Symphony Orchestra of Ukraine, conducted by Fabio Mastrangelo, on "Brusa: Orchestral Works," vol. 1 (Naxos CD 8.555266); *The Eleventh Hour* by Lettie Beckon Alston, performed as a reduction (*Storm Chaser*) for piano and electronic keyboards on "Keyboard Maniac" (Troy CD 439); *Light/Lux/Svietlo* by Persis Parshall-Vehar, performed by the Czech Radio Philharmonic Orchestra, conducted by

Vladimir Valek, on "MMC Orchestral Miniatures," vol. 5 (MMC CD 2081); *Wild Wood—Quiet Wood* (clarinet concerto) by Mary Ann Griebing, performed by Richard Stoltzman with the Warsaw National Philharmonic, conducted by George Manahan, on "Wild Wood" (MMC CD 2094); and *The Tiger's Tail* by Joelle Wallach, performed by the Polish Radio and Television Broadcast Orchestra conducted by Szymon Kawalla on Vienna Modern Masters (VMM CD 3003).

6. Piano: Lettie Beckon Alston's *Four Moods for Piano*, *The Journey: The Longest Mile* and *Piano Variations on "Lift Ev'ry Voice and Sing"* performed by the composer and *Three Rhapsodies for Piano* and *Sonata of the Day*, no. 1 performed by Flavio Varani on "Keyboard Maniac" (Troy CD 439); and *Bagatelle* composed and performed by Stephanie Rearick on "The Long Picnic" (Uvulittle CD 301).

7. Violin: *Grande Sonate* (violin and piano) by Marie de Grandval, performed by Laura Kobayashi and Susan Keith Gray on "Boldly Expressive!" (Troy CD 372).

8. Vocal: Judith Zaimont's "A Spell to Destroy Life" and "Elegy Dream Song" from *The Magic World* performed by David Arnold on "The Vocal-Chamber Art" (Leonarda CD 343) and "Counting Song: The Third Dream" from *From the Great Land* performed by Dierdre Kingsbury on "The American Chamber Ensemble" (Leonarda CD 329); Marie de Grandval's *Six Poesies de Sully-Prudhomme* and *Chanson de la Coquille* performed by Eileen Strempel on "With All My Soul" (CD c.2000); Maria Malibran's *Le Reveil d'un Beau Jour* performed by Berenice Bramson on "Woman's Work" (Gemini Hall LP 1010), and *Les brigands* and *La morte* performed by Katherine Eberle on "From a Woman's Perspective" (VMM CD 2005); Pat Humphries' *Swimming to the Other Side* performed by Lui Collins on "Leaving Fort Knox" (Molly Gamblin Music CD 1006) and *Another New Year* performed by Pat

Humphries on "Hands" (Appleseed CD 1045); and Joelle Wallach's *Up Into the Silence* performed by Gregory Wiest on "Time Marches On—More Modern American Songs" (Capstone CD 8646) and *Mourning Madrigals* (for soprano, tenor, flute and harp) performed by Karen Birnbaum, Frederick Urrey, Charla Abraham and Andre Tarantiles on Society of Composers, Inc. "America Sings!" (Capstone CD 8613).

Special Programs:

1. **Lesbian Composers:** A Sunday afternoon program of Lesbian Composers was presented on "Her Infinite Variety" program on July 28 to honor the summer LGBT Pride celebrations. Selections included jazz by Marilyn Lerner on "Birds are Returning" (Jazz Focus CD 22); flute and piano improvisations by Kay Gardner and Mary Watkins on "Dancing Souls" (Ladyslipper CD 120); R&B songs by Nedra Johnson on "Testify" (BigMouth Girl/Goldenrod CD 72702); Jennifer Higdon's newly released orchestral work, *Blue Cathedral* on "Rainbow Body" (Telarc CD 80596); and a choral work by Cathryn Heron and Kim Horenstein performed by the Portland Lesbian Choir on "Making Light" (PLC CD 10). Works by five composers from the CD "Lesbian American Composers" (CRI CD 780) were also included, even though Paula Kimper (who wrote the opera *Patience and Sarah*) was probably the only one who should have been included on a CD of this title. Marilyn Lerner and Lori Friedman are both Canadian, Linda Montano is primarily a performance artist (rather than a composer), and Nurit Tilles is an outstanding pianist (who has written less than a handful of piano pieces).

2. **The Country Music of Deborah Allen:** On September 29, the eve of Deborah Allen's 50th birthday, I presented a one-hour special on her country music songs on the "Access Hour" program. Singers of songs by Deborah Allen (selected from the more than the 700 that she has written) included Deborah Allen, Tanya Tucker,

Kenny Rankin, John Conlee, Lee Greenwood, Patty Loveless, Mark Collie, Suzy Boguss, Tracy Nelson, LeAnn Rimes, and Mary Griffin. Listener favorites were *Two Shades of Blue* performed by Suzy Boguss and Chet Atkins on "Simpatico" (Liberty CD 529606) and *Lonely Streak* performed by Mark Collie and Deborah Allen on "Unleashed" (MCA CAS 11055).

3. **Ancient Anonymous Carols Arranged by Women:** This three-hour program aired on December 8 on "Other Voices." The program included harp arrangements by Anna Maria Mendieta; songs and instrumentals arranged by Barbara Higbie, Triona Ni Dhomhnaill and her sister, Maighread Ni Dhomhnaill; handbell choir arrangements by Barbara Semmann, Valerie W. Stephenson and Cynthia Dobrinski; vocals by Joan Baez, Jane Siberry and Yolanda Adams; children's choir arrangements by Audrey Snyder, Mary Goetze, Emily Crocker, Shirley McRae and Alice Parker; Morgan Ames' arrangements for "The Inner Voices" (women's vocal quartet); and *Serving Girl's Holiday* arranged and performed by Priscilla Herdman, Anne Hills and Cindy Mangsen.

4. **Eclectic December Holiday Program:** The program on December 22 included music for Hanukkah: traditional songs arranged and performed by Judy Caplan Ginsburgh and original

songs by Barbara Klaskin Harris, Malvina Reynolds, Ella Jenkins, and Flory Jagoda. Three unique children's songs by Barbara Klaskin Harris combined themes of both Christmas and Hanukkah, alternating verses between decorating the tree and lighting the Menorah, the birth of Christ and the story of the Macabees. One of the listener favorites was a children's song by Ella Jenkins called *Harmonica for Hanukkah*, which was followed by her harmonica solo performance of the traditional Jewish melody "Raisins and Almonds." Music for the Winter Solstice included *Listen, It's Snowing* by Susan Botti; *Winter* by Patricia Barber; *On a Winter's Day* by Karan Casey; *Whiter than Snow* by Triona Ni Dhomhnaill; *Winter Solstice* by Mary Bergin; and the ballade *A Winter's Tale* by Jean Coulthard. Music for Christmas included country songs by Deborah Allen; children's songs by Jill Galina, Malvina Reynolds, and Emily Crocker; *Little Drummer Boy* by Katherine Kennicott Davis; and two comedy songs, *Big Dead Bird* and *Cockroach Christmas* by Lou Berryman (words by Peter Berryman). The music for Kwanzaa featured African-American composer Lil Hardin Armstrong. Several 1936 and 1937 songs performed by Lil Armstrong and Her Swing Orchestra were played; they were from a newly discovered recording, "Lil Hardin Armstrong 1936-1940" (Classics CD 564).

Congratulations Kathryn Mishell and Beata Moon!

"Into The Light," a radio program produced and hosted by **Kathryn Mishell**, was a winner of The Communicator Awards 2003 Award of Distinction, an international award which recognizes outstanding work in radio. This weekly, one-hour program of women's music through the ages is broadcast in central Texas on two stations. "Into The Light" celebrated its fourth anniversary in January, and rarely has a piece from one program been repeated on another. Kathryn Mishell said: "Since many of the works played are by IAWM members, they should consider themselves winners, too!"

In November 2003 **Beata Moon** was one of 20 women selected by Lifetime Television for a series of brief profiles honoring the diverse contributions and activities of women today. This commercial-like segment, spotlighting her work as a composer, is currently airing across the United States on the Lifetime Real Women network.

Playlist: Works Composed or Performed by IAWM Members

By Casper Sunn, "the friendly host"

WORT (89.9 FM in Madison, Wisconsin) is a commercial-free, listener-sponsored, community radio station, broadcasting throughout South Central Wisconsin. This playlist for July through December 2003 serves as a supplement to the Members' News column.

Brusa, Elisabetta. *Nittemero Symphony, La Triade, and Fanfare* (orchestra) (Naxos CD 8.555266); and *Requiescat and Favole* (orchestra) (Naxos CD 8.555267)

Degenhardt, Annette. *Wehmut in d-moll, Nicht ganz einfach, Schachteltanz im Spreizschritt, Horst Du Zu, Atahualpa Yuoanqui?, Nach zwei Flaschen Wein, Musette Melancholique, Gebrannte Mandeln, Über einen*

Walzer, Heurige Musette, Narzissen auf Spitzen, Chopinesque and HeideH (guitar solos) (Andeg CD 03); and *Dagegen* (guitar solo) (Andeg CD 04)

Higdon, Jennifer. *Blue Cathedral* (orchestra) (Telarc CD 80596)

Kobayashi, Laura. Violinist on Marie de Grandval's *Grande Sonate* (violin and piano) (Troy CD 372)

Vehar, Persis Parshall. *Light/Lux/Svietlo* (orchestra) (MMC CD 2081)

Wallach, Joelle. *Orison of St. Theresa* (choir and orchestra), *La musica, los muertos y las estrellas* (choir), *The Tiger's Tail* (orchestra), *From the Forest of Chimneys* (clarinet, bassoon, horn, violin, two violas, cello and bass) and

The Firefighter's Prayer (voice and piano) (noncommercial CDs); *Up Into the Silence* (vocal solos) (Capstone CD 8646); *Plaint for a Prince and King* (men's choir with piano) and *Three Short Sacred Anthems* (women's choir) (Opus One LP 122); *Mourning Madrigals* (soprano, tenor, flute, and harp) (Capstone CD 8613); and the 1986, 1995 and 1999 *String Quartets* (Capstone CD 8689)

Zaimont, Judith Lang. *Hesitation Rag* (piano) (Koch CD 37440); *The Magic World: Ritual Music for Three* (vocal, piano and percussion) (Leonarda CD 343); *Serenade: To Music* (choir) (Leonarda CD 328); and *From the Great Land* (vocal, clarinet, piano and Eskimo drum) (Leonarda CD 329)

Members' News news of individual members' activities

Compiled by Anita Hanawalt

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information.

Please send your news items to members' news editor, Anita Hanawalt: ahanawalt@earthlink.net or 2451 Third St.; LaVerne, CA 91750. The deadline for submitting material for the next issue is June 30, 2004.

Adrienne Albert's *Nightfall* for cello and piano has received several performances in Los Angeles by Marek Szpakiewicz, cello (winner of the prestigious 2003 Mu Phi Epsilon International Competition), with pianists Kevin Fitz-Gerald and Sarkis Baltaian. Paul Stevens was soloist in her horn and piano transcription of *Nightfall*, performed at the Oklahoma Horn Workshop in October 2003. Armen Ksajikian, principal cellist of the Los Angeles Chamber Orchestra,

performed *Nightfall* in Edmonton, Canada, in December 2003. Doug Masek performed *Reflections* for soprano saxophone and piano in South Africa in the fall of 2003. Albert's orchestral work, *Courage*, received several performances during 2003. *Courage* was featured at the Conductors Guild Conference in Seattle in January 2004, presented by Kirk Smith, conductor of the Northern Arizona University Symphony. *Windswept* for clarinet and piano had several performances by The Price Duo: **Deon Nielsen Price** and **Berkeley Price**. A new Christmas song with lyrics by Joan Ross Sorkin, *Upside-Down Wish List*, was performed at the Donnell Library in New York City, and several new songs were performed in February and March of 2004.

Albert's sonata for bassoon and piano, *Circadia*, commissioned by Carolyn Beck, was performed by Julie Feves in February 2004. A new recording with Julie Feves, bassoon, and Bryan Pezzone, piano, will be released in 2004. Additional Albert works were performed in February, including *A Bouquet of Love Songs for Valentine's Day*, with premieres of *One That Got Away* and *The Sun Has Burst The Sky* (lyrics by

Jenny Joseph) performed by Carol Elaine Osborn, soprano, and Twyler Meyer, piano. *Let Love Not Fail* (lyrics by Ivan Gallardo) was performed by Lynda Sue Marks-Guarnieri, soprano; Twyla Meyer, piano; and Elizabeth Baker, violin. On February 22, *Courage* was performed by the Carson City Symphony in Carson City, Nevada, conducted by David Bugli. On February 28, *Circadia* was performed by Julie Feves, bassoon, and the Kairos ensemble in Disney Hall at the California Institute of the Arts in Valencia. The program also featured compositions by **Alex Shapiro**. Albert was commissioned to write original music for a new production of *Cyrano de Bergerac*, which premiered on March 5, 2004 at the University of Maryland. She also received a commission for a piano trio, which will be premiered in July 2004.

"Peachy Keen-O," an all **Beth Anderson** recording of her text-sound, graphic, electro-acoustic and electronic music from the 1970s, was released on November 19, 2003. The performers include Beth and Marjorie Anderson, Linda Collins, Kitty Mraw, Ana Perez, Wharton Tiers, Michael Blair and Spec Edwards. The disc is available from Pogus Pro-

ductions-P21030-2 at www.pogus.com and www.amazon.com.

On September 27, 2003 Michael Luxner conducted Anderson's *Kentucky Swale* with the Millikin University String Arts Ensemble in Decatur, Illinois, for the fourth time! Three swales—*Kentucky Swale*, *Blue Bell Swale* and *March Swale*—were performed by the Bucharest String Orchestra, conducted by Jim Baker in ArCuB Hall, The Cultural Project Centre of the City Hall in Bucharest, Romania, on October 9, 2003. On October 24 *Precious Memories* and *In The Company of Women* were performed at The International Choir Contest of Flanders on their opening gala concert, "The March of the Women." It was performed by The Flemish Radio Choir, conducted by Ludwig Van Gijsegem in Maasmechelen, Belgium.

On November 3, 2003 four Anderson string quartets were performed in Mt. Sterling, Kentucky, by the all-women Impromptu String Quartet. Anderson also gave three lectures for the elementary and high schools in McNabb Auditorium that day, and for the community in the evening at the First Church of God. The day's events were sponsored by the Montgomery County Education Foundation. Composers **Beth Anderson**, **Marilyn Bliss**, **Margaret Fairlie-Kennedy** and others were featured at a concert on November 9, 2003 at the Nicolas Roerich Museum. The performers were violinist Ana Milosavljevic and pianist Terezija Cukro. Anderson's pieces included *Tales nos. 1* and *2*, *Dr. Blood's Mermaid Lullaby* and *Belgian Tango*, all for violin and piano; they played the same works on February 19, 2004. On November 22, 2003 *Tales nos. 1-3* for violin and piano were performed at the Women Composers' Showcase at New Jersey City University.

September Swale was performed by Joseph Kubera on a recital at Faust Harrison Pianos in New York City on the "Pianists for the New Millennium" series on December 5, 2003. *The Good Christmas Cat* (SATB) was performed by the Montgomery County Chorus, conducted by Ashley Tyree, on a holiday concert in Mt. Sterling, Kentucky, December 19, 2003. Soprano Françoise Vanhecke performed songs from the cycle *Cat Songs* in Cultureel Centrum Elzenhof on January 29, 2004 in Brus-

sels, Belgium; on January 31, 2004 in the Arena/Stadsschouwburg in Kortrijk, Belgium; and on February 25 as a part of the Women's Work series presented by Greenwich House Arts and New York Women Composers, Inc., in New York City. On a February 12 concert entitled "Music Inspired By Words and Literature" flutist Nina Assimakopoulos and pianist William Newbrough performed the world premier of Anderson's flute solo, *Comment*, based on a Dorothy Parker poem.

On March 29 Joseph Kubera performed *Quilt Music* on a concert entitled "The Conspiracy to Commit Beauty: Flanders/New York," a Roulette concert produced at the Flea Theater. Artis Wodehouse also performed *Quilt Music* in March during the Women in the Arts Festival sponsored by the city of Montclair, New Jersey. The Montpelier Chamber Orchestra, conducted by Catherine Orr, performed *Kentucky Swale* on March 31 at a free concert entitled "Farmer's Night," and on April 4 in Chandler Music Hall, Randolph, Vermont.

Renate Kaschmieder, mezzo-soprano, and Florian Kaplick, piano, performed **Elizabeth Austin's** *Drei Rilke Lieder* in Numberg, Germany, on February 23, 2003 at a KlangKonzepte Ensemble concert. Bruce Duffie's interview with Austin appeared in *New Music Connoisseur*, vol. 11, no. 1, Spring 2003. In May *Triangel*, the monthly journal of MDR (Mitteldeutscher Rundfunk), featured Austin's music on an MDR new music radio program, moderated by Renate Richter. Austin's *Rose Sonata* for piano was performed on the Federation of Women Artists and Patrons of the Arts (GEDOK) concert held on September 28, 2003 in Mannheim, Germany, with pianist Krista Kern and Karin Nussle-Moeller as reciter.

Austin was honored on her 65th birthday with a series of retrospective concerts in the fall of 2003. On October 6 The Renaissance Center, Dickson, TN, televised a concert of Austin's music with Jerome Reed, pianist. The concert was repeated in Catonsville, MD on October 15, and on October 17 in New York City at Second Presbyterian Church. Chandler Thompson, soprano, joined Reed in the latter concert singing *Sonnets From The Portuguese*. The Staatliche Musikhochschule in Mannheim, Germany, dedicated an evening to Austin's music on November 6, with the premiere

of *Wie eine Blume* for woodwind sextet, percussion and reciter as the featured work.

Ulrich Urban of Leipzig, Germany, continues to promote Austin's solo piano music in numerous concerts, including *Five Puzzle Preludes* in Hartford on November 23, 2003 and in San Francisco on December 1. Austin's *Circling (Kreisen)* for cello and piano has been published by Tonger Musikverlag of Cologne, Germany.

Jane Bowers has posted "Current Issues in Feminist Musical Scholarship: Representation and Gender Performance, Identity and Subjectivity, and Telling Stories about Women's Musical Lives" (originally published in the *IAWM Journal*, vol. 8, no. 3 [2002]: 1-10) on her web site: www.uwm.edu/~jmbowers/feministscholarship.html.

The Arden Duo, Sandra McClain, soprano, and **Carolyn J. Bryan**, alto saxophone, gave the premier performance of *this piece of mind*, a new song cycle by **Carolyn Jennings**, at the "International Festival of Women Composers" on March 19, 2004.

Cricketina, a new opera for children ages eight to eighty, with music by **Kristine Burns** and a libretto by Lynne Barrett, premiered on the Florida International University campus on November 15, 2003. Directed by Robert B. Dundas and staged by the FIU Opera Theater, the production was performed by students and recent graduates.

The creative music workshop in Austin, Texas, presented **Monique Buzzarté** on trombone and electronics in "A Night of Solos, Duos, Trios and a Quintet" on July 11, 2003, at Ballet Austin. Zanana (Kristin Norderval, soprano, and Buzzarté, trombone), a collaborative duo performing improvised music blending acoustic sounds, electronics and live processing, was presented by Music Under Construction on December 13, 2003 at The Construction Company in New York City. The concert included selected solos and duos plus screenings of two dance videos with live musical accompaniment: *SUB* by Kjersti Martinsen and *Black Hole* by Eleanor Savage, with Morgan Thorson and Company. For more information about Zanana please see www.zanana.org.

Buzzarté, **Pauline Oliveros** and **Anne LeBaron** were among 30 radical

artists and scholars who performed in "Powering Up/Powering Down," a festival and conference at the University of California, San Diego, January 30 - February 1, 2004, presented by Teknika Radica. Teknika Radica is a coalition of artists, writers, scholars and musicians promoting radical engagement with technology in the arts. Included in the proceedings were presentations, conversations, performances, readings, installations/objects, workshops, scholarly papers, and panels designed to challenge conceptual polarities such as white/racialized, male/female, high/low tech, machine/body and limitations on access to knowledge, resources and equipment. For those interested in continuing the weekend's discussions, a Teknika Radica listserv has been formed, "TekRad," which some IAWM members might be interested in joining. To subscribe: <http://home.actlab.utexas.edu/mailman/listinfo/tekrad>. Mail to: tekrad-request@actlab.utexas.edu?subject=subscribe

"New Music from Women: Trombone" celebrated its 20th season with premieres of newly commissioned works for trombone and tape, electronics and live processing on February 24, 2004, at the Renee Weiler Hall of the Greenwich House Music School in Manhattan. Three newly commissioned works from composers Alexandra Gardner, **Alice Shields** and K. Terumi Shorb were performed by trombonist Monique Buzzarté.

Tzu-Ling Sarana Chou's *Taiwanese Suite* (2000) was performed by Vicky Wang, cello, on a program presented by The International Contemporary Ensemble and Rosenberg+Kaufman Fine Art, on December 11, 2003, in Soho. This program was a Sound/Image Event pairing the work of young Israeli photographer Avigail Schimmel with a selection of new works by young women composers from the United States, Finland, Taiwan, Austria, and China. Sound/Image Events pair contemporary visual art with contemporary chamber music, leading to new understandings of both media.

The world premiere of **Nancy Bloomer Deussen's** *Celebration Octet* took place at the Mu Phi Epsilon Centennial Convention in Cincinnati, Ohio, on August 9, 2003. On September 7, Deussen's *San Andreas Suite* was performed by The Salmon Brook Trio Plus

at the Timexpo Museum in Waterbury, Connecticut. Westminster Presbyterian Church of Sacramento, California, hosted a Lecture/Recital on Deussen's compositions on September 17, 2003. On November 1 *Reflections on the Hudson* was performed by The Knox County Symphony of Gambier, Ohio, conducted by Benjamin Locke. *Trio for Violin, Cello and Piano* was performed at a chamber music concert at Temple B'nai Emunah on November 2 in San Francisco, California. A Lecture/Recital on Deussen's compositions was presented to the San Jose Music Study Club in San Jose, California, on November 19. *Good Cheer to All*, with music by Deussen, was performed at "Christmas at Vanessie's" in Santa Fe, New Mexico, on December 17-20.

Deussen's orchestral work, *Tico* (dedicated to the people of Costa Rica) received its world premiere on February 14, 2004 with The Mission Chamber Orchestra, conducted by Emily Ray, in San Jose. The American Composers Forum awarded Deussen a grant for her work on *Tico*. The Foundation for Universal Sacred Music commissioned a new choral work from Deussen to be premiered in New York in the Fall of 2004.

Deussen's compositions were heard throughout the year on radio stations WNYC-New York City; WCYN-Syracuse, New York; WPRB-Princeton, New Jersey; WOMR-Provincetown, Massachusetts; WGDR-Vermont and KUSP-Santa Cruz, California. For more information, please see her web pages at: www.nancybloomerdeussen.com.

Margaret Fairlie-Kennedy had two works performed on the Women's Work concerts, February 12, 19 and 25, 2004, in New York City. This is the first season of the three-concert series co-produced by Greenwich House Arts and New York Women Composers, Inc. (hosted by **Beth Anderson**) in The Renee Weiler Concert Hall. Kennedy's *Spirit Man* (after "Spirit Man" by Linda Boyden) was performed by Nina Assimakopoulos, flute, and William Newbrough, piano, at the "Music Inspired by Words and Literature" concert on February 12. Other works on the program included *Flute Flight* (after Greek myths of Pan and Syrinx) by **Binnette Lipper**, *Comment* (after "Comment" by

Dorothy Parker) by **Beth Anderson**, and *Murali* (after ancient sacred texts about Krishna) by **Marilyn Bliss**. Kennedy's *Undertow* was performed by Ana Milosavljevic, violin, and Terezija Cukrov, piano, at the February 19 "Music for Violin and Piano" concert. Other works on the program included *Sonata No. 1* by **Elisenda Fabregas** and *Bestiary* by **Marilyn Bliss**. **Elizabeth Austin's** *Birthday Bouquet* on a text by Christina Rossetti and **Beth Anderson's** *Cat Songs* on texts by Penfield, Blake and Dickinson were performed on the February 25 concert, "Vocal Music of Belgium/U.S.A.," performed by soprano Françoise Vanhecke, piano and percussion.

Tsippi Fleischer was the featured composer in a special month long exhibition in Frankfurt, Germany, "A Daughter of Israel in Frankfurt," beginning July 2, 2003. Her opera *Cain and Abel* was very well received, and it is also available on CD (Acum 4005). Fleischer supports the cause of understanding between the different nationalities of her homeland through her compositions, leading listeners to historical and geographical spaces of different cultures.

Esther Flückiger performed as pianist in two concerts in Milan, Italy, presented by Suonodonne in collaboration with the Libera Università delle Donne Milano (Women's Free University of Milan). She played as a member of the Duo Mazzoni-Flückiger (saxophone and piano) on December 4, 2003, and the Duo Giovanna Barbatì-Flückiger on January 29, 2004. Both concerts included her own compositions.

Lin Foulk is currently a horn instructor at Western Michigan University, where she teaches applied horn and a course on women in music; she is a member of the faculty brass quintet. She presented a lecture/recital on Ann Callaway's *Four Elements for Horn and Piano* at Indiana University of Pennsylvania's Seventh Festival of Women Composers and at the 2004 International Horn Symposium, held this year in Valencia, Spain. Foulk recently earned a D.M.A. degree from the University of Wisconsin-Madison. Her dissertation focuses on works with horn and piano by female composers and provides three documents: first, a professional recording of selected works for

horn and piano by female composers; second, an annotated guide to works for horn and piano by women; and third, a web site: www.linfoulk.org, which lists over 900 works for horn in solo and chamber contexts. The recording and guide are available for purchase directly from Foulk's website. Please contact her for more information: lin.foulk@wmich.edu.

Congratulations to **Jennifer Fowler** of London, United Kingdom, 2nd Prize winner of the Gideon Prize in the IAWM Search for New Music, 2003, for her piece *Magnificat* for flute, cello, harp and soprano.

Karen Fox, copy editor of the *IAWM Journal*, was awarded a Ph.D. in Interdisciplinary Studies with specialization in Music and Women's Studies at the Union Institute and University (Cincinnati, Ohio) in February 2004. Her dissertation, "Feminist Aesthetics: A Qualitative Analysis of Music, Lyrics and Performance of Contemporary U.S. Women's Music for Social Change," was nominated for the Marvin Sussman Academic Excellence Award.

Sylvia Glickman and Martha Furman Schleifer announce the publication of their recent book, *From Convent to Concert Hall: A Guide to Women Composers*, published by Greenwood Press in October 2003. Glickman and Furman also announce the publication of the seventh volume in the *Women Composers: Music Through the Ages* series, published by the G.K. Hall Imprint of The Gale Group on December 15, 2003. The volume, devoted to vocal and choral works by composers born between 1800 and 1899, contains essays and music of 40 composers, contributed by authors from the United States and abroad.

"The Music of **Lynn Gumert**: Composing a Life," a lecture-recital sponsored by Sigma Alpha Iota International Music Fraternity, was presented at Gettysburg College on March 28. Gumert's composition for solo piano, *Moirologia*, was premiered at Indiana University of Pennsylvania's Seventh Festival of Women Composers on March 18. She also presented a lecture-recital at IUP on music making in Baroque era Mexican convents, with performances by members of Zorzal Early Music Ensemble, of which she is artistic director. In February, Zorzal performed two con-

certs of ethnically-influenced early music from Spain and the New World, featuring arrangements by Gumert.

Deborah Hayes's new edition of Francesca LeBrun's *Six Sonatas for Piano with Violin Accompaniment* (London 1780) has been published by **Barbara Garvey Jackson's** ClarNan Editions.

Adel Heinrich was selected as the "International Musician of the Year, 2003," by the International Biographical Centre in London, England, and she will receive a plaque from IBC. She was asked to serve on the National Screening Committee under the Fulbright-Hays Program for the selection of Fulbright Scholars in organ and harpsichord. Among her publications are *Organ and Harpsichord Music By Women Composers* (Greenwood Press, 1991); the book was selected as one of the top 20 most valuable for the church musician in the August 1999 issue of *The American Organist*. Another book, *Bach's die Kunst der Fuge: A Living Compendium Of Fugal Procedures*, originally published by University Press of America, is now available from UMI with a lifetime contract.

Jennifer Higdon's *Blue Cathedral*, recently recorded by the Atlanta Symphony and released on a Telarc CD entitled "Rainbow Body," received performances by the Philadelphia Orchestra, the Pacific Symphony, Stanford University Symphony Orchestra, the Green Bay Symphony, the Santa Rosa Symphony, the Marin Symphony, the Syracuse Symphony, St. Joseph's Symphony Orchestra and the Wooster Symphony. The "Rainbow Body" disc spent the summer of 2003 on the Classical Billboard chart and was the featured selection for the BMG CD club for November 2003. A January 2004 performance of the *Concerto for Orchestra* in Eugene, Oregon, received a standing ovation in an unusual concert featuring the Lutoslawski *Concerto for Orchestra* as the first half and the Higdon *Concerto for Orchestra* as the second half of the program.

Higdon's *Machine* was performed by the Minnesota Orchestra in September. *Concerto for Orchestra* was performed by both the Atlanta Symphony and the Milwaukee Symphony to open

their seasons during the second week of September. *Concerto for Orchestra* and *City Scope* were recorded by the Atlanta Symphony on a Telarc recording, released in March 2004. *Concerto for Orchestra* received its European premiere with Robert Spano conducting the Malmo Symphony in Sweden during the first week of October 2003. During the second week of October, *Concerto for Orchestra* was also performed by the National Symphony, with Leonard Slatkin conducting, at the Kennedy Center. Slatkin conducted the work with the BBC Symphony at the Barbican in April. *Fanfare Ritmico* was performed by the Inland Symphony in California and The Women's Philharmonic in March. *Peachtree Street* (from *City Scope*) was used to open Garrison Keillor's shows with the Baltimore Symphony and the Houston Symphony in November 2003 and January 2004, respectively.

Chamber performances of Higdon's works include *Scenes From the Poet's Dreams* by pianist Gary Graffman and the Borromeo Quartet at the Cape Cod Chamber Festival and the Raleigh Chamber Music Series. *Autumn Music* was performed by the St. Paul Chamber Orchestra in October. *Wissahickon* *poeTrees* was performed as part of the Fresh Ink series at the Kimmel Center in Philadelphia in November. The same work was performed by musicians from the Chicago Symphony in their February chamber series. *Southern Harmony* (Higdon's fifth string quartet) was commissioned and premiered by the Ying Quartet at Symphony Space in November 2003. Higdon was the sole female, out of a total of 12 composers, whose works were selected to be performed at a three-day "Twentieth Century Chamber Music Festival" at the North Carolina School of the Arts, February 13-15, 2004.

Recent commissions that have been completed include *Zaka* and *Zango Bandango*, both for "Eighth Blackbird" as part of the Meet the Composer's Commissioning USA program. Higdon's *Piano Trio* won the Hoecksher Prize from Ithaca College Composition Competition for 2003.

Elizabeth Hinkle-Turner gave a paper: "Hear Me Now: the implication and significance of the female composer's voice as sound source in her

electroacoustic music" at the 7th Feminist Theory in Music conference at Bowling Green State University. She has also published "Women and music technology: pioneers, precedents, and issues in the United States" in the latest issue of *Organised Sound* (vol. 8, no. 1), which deals with issues of gender and music technology.

Congratulations to **Sungi Hong** of York, United Kingdom, winner of the Theodore Front Prize in the IAWM Search for New Music, 2003, for her piece *The Light of the World* for violin, viola, cello and double bass.

A work for flute and guitar by **Katherine Hoover** was performed in Milan, Italy, on December 18, 2003, in a concert presented by Suonodonne in collaboration with the Libera Università delle Donne Milano (Women's Free University of Milan).

The New Century Soirée series of the Pen and Brush, New York City, presented composer/ pianists Eleanor Sandresky and Nurit Tilles along with video artist Janene Higgins in "The Cross-Genre Piano: a concert of new works for piano which intersect the aural with the visual and explore concert-as-theater" on November 8, 2003. Nuret Tilles performed the New York premiere of *Danza Piccola* by **Laura Kaminsky**, who was in attendance at the concert. The Cross-Genre Piano concert at The New Century Soirée provided an opportunity for audiences to hear these new works in the intimate parlor setting of a historic East Village brownstone, and to discuss the works informally with the artists following the concert. Pen and Brush is one of the oldest professional women's arts organizations in the United States, supporting women's artistic work since its founding in 1892.

Anne Kilstofte's *Nunc Dimittis* was performed in February by the Plymouth Congregational Choir, conducted by Philip Brunelle. *Requiem for Still Voices*, for orchestra, choir and mezzo-soprano, based on secular poems, was premiered March 15, 2003 in Denver by the Arapahoe Philharmonic and the Cherry Creek Chorale. In April, Kilstofte participated in the "International Festival of Women Today" in Seoul, Korea. As part of the Triduum Services, *Chant, Psalm 22* for tenor and piano, was performed by Tho-

mas Ohnesorge at Woodlake Lutheran Church on April 22. On April 23 *The Divine Lullaby* for soprano and piano/orchestra, received its Minnesota premiere with Monique Rupp, also at Woodlake Lutheran Church. Kilstofte served as one of the judges in the final Dale Warland Choral Ventures competition in May.

At the annual IAWM board meeting in June, Kilstofte was elected vice president to the Board of Directors. Later that month, she participated in the "Princeton Theology of Music Seminar." In July, she was interviewed about her experiences as one of the first composers-in-residence for a video documentary produced by the American Composers Forum Faith Partners Residency Program. In December *Children of Peace* was premiered by the National Lutheran Choir at a series of three concerts, and was broadcast nationally on Christmas Eve. Kilstofte serves as a composer liaison for the American Composers Forum Governance and Education Committees, and is an adjunct assistant professor at Hamline University in St. Paul, Minnesota.

David Bamberger, Director of The Cleveland Opera, has created an opera entitled *Come to Me in Dreams* based upon the songs of **Lori Laitman**. The opera tells the tale of a Holocaust survivor and will have its premiere in June 2004, with Sanford Sylvan in the lead. Laitman's second solo CD of art songs, "Dreaming," was released in May 2003 by Albany Records, featuring singers Jennifer Check, Patricia Green, Sari Gruber, Randall Scarlata, and William Sharp, as well as double-bassist Gary Karr, and pianists Warren Jones and Lori Laitman. Recent performances of Laitman's music have taken place at The Kennedy Center, Benaroya Hall, and The Kosciuszko Foundation. Her music was showcased on Christopher Purdy's Ohio-based radio show, "Seranata." For more information, please visit her website, www.artsongs.com.

Two settings of Shakespeare texts for a cappella chorus by **Elizabeth Lauer**, recorded by the Kent Singers and conducted by Marguerite Mullee, were released at the end of 2002 on a Capstone CD. These works, *Sigh No More*, *Ladies* and *Fear No More*... will be published by Arsis Press. In December 2003. The pi-

ano piece *A Bouquet of Bagatelles*, as performed by Margaret Mills (who commissioned the work in 1999 for her 25th anniversary concert at Carnegie Hall) was also released on Capstone.

L'Aube, for wind quintet, was submitted to the "Piece of the Year" competition, sponsored by the London Chamber Group, and was named one of three finalists from a total of 64 works submitted. *L'Aube* had its first performance on June 15, 2003 in London, where it was one of 11 chosen for the concert; it was deemed the winner at that time. *L'Aube* received its United States premiere on an all Lauer program for winds, winds and piano, and piano solo held on March 7, 2004 at the Westport Public Library (Westport, Connecticut). Performers on the program were pianist Margaret Mills, Ralph Kirmser and the Prevailing Winds.

Carousel, commissioned by the Connecticut State Music Teachers Association, was also performed on the March 7 program. Its premiere performance was on November 2, 2002 in Easton, Connecticut, at the annual convention of the CSMTA, and it was also performed as the final work on the organization's annual 20th-century music program. *Carousel* was presented by the composer and pianist Margaret Mills on June 16, 2003, at the Donnell Library in New York City, and was on the program of the Piano Ensemble Group of the Schubert Club of Fairfield County, on February 15, 2004 in Stamford, Connecticut.

For the eighth consecutive year, Lauer served as program annotator for South Shore Music, Inc., which presents a summer series of five chamber music concerts and recitals in Westport. Lauer participated in two lecture-demonstrations at the Wilton Public Library in Wilton, Connecticut. On November 23, 2003, she and fellow composer Allen Brings talked about the composing process, and they presented their works on CD. On January 11, 2004, Lauer and art historian Joan Macy Kaskell gave a joint presentation on landscapes and weather.

The "2003 International Festival of Women in Music Today," held in Seoul, South Korea, April 8-12, 2003, was hosted by the Korean Society of Women Composers, with the support of the

IAWM. The concluding work at the festival was **Chan-hae Lee's** opera, *Back to the Origin*; it reflects the triumph of good over evil and is set at the time of the construction of the Tower of Babel.

Pianist **Margaret Lucia** performed piano works by Argentine composer Alicia Terzian and Cuban composer Cecilia Arizti (1856-1930) in a joint recital, "Spain and the New World," with tenor Jon Robert Cart at Carnegie Hall's Weill Hall on June 17, 2003. She also performed piano works by Keiko Fujiie, Nagako Konishi and Junko Mori at a conference entitled "Music of Japan Today" at the University of Maryland-Baltimore County in April 2003.

On Friday, October 3, 2003 **Laura Mann**, soprano, presented *The White Cliffs: A Musical Journey to the Past* by composer Natalia Raigorodsky in the Harris Theatre, George Mason University, Fairfax, Virginia. Raigorodsky blended poetry with theater and opera in this one-woman show. *The White Cliffs* was inspired by a 1940 poem by Alice Duer Miller about a woman's love for her husband, killed in World War I, and her love for England as she faces the possible fate of her only son in World War II.

In May 2003, **Pamela J. Marshall** performed her compositions *Daydream* and *Wordless Prayer* in Lexington. In June 2003, Esprit de Cor played several fanfares from the set *Tristan's Hall* for four horns. Also in June, Lydia Busler-Blais played *Colored Leaves* for horn in Montpelier and Colchester, Vermont. Karen Sauer accompanied Marshall in a horn recital at several nursing homes in October. The program included a horn arrangement of *Remember the Old Songs* and *Suite* for piano.

Just in Time Composers and Players presented *Carbon Test* featuring Luis Leguía (Boston Symphony cellist playing the Luis & Clark carbon-fiber cello), Carmen Rodriguez-Peralta (piano) and Doriot Anthony Dwyer (Boston Symphony flutist) on November 2, 2003 at St. Paul's Church, Brookline, Massachusetts, and on November 9 at Middlesex Community College, Bedford, Massachusetts. The program included the world premiere of Marshall's *Elusive Sleep* for cello and piano. Her *Traditional Christmas*, an arrangement of

seven familiar American, English and French carols for orchestra and optional chorus, was to have been premiered at the annual Concord Orchestra family concert on December 7. Although the concert was canceled because of a blizzard, the children's choir performed the arrangement with piano at Christmas services. A movement from *Colored Leaves* for horn was selected as a test piece for the senior class in the Hong Kong Schools Music Festival for 2004.

Congratulations to **Jean Milew** of Chicago, winner of the Libby Larsen Prize in the IAWM Search for New Music, 2003, for *Sudden Light* for flute, alto flute, icc, clarinet, violin, viola, cello, mezzo-soprano and piano.

"Into The Light," produced and hosted by **Kathryn Mishell**, has won The Communicator Awards 2003 Award of Distinction, an international award that recognizes outstanding work in radio. "Into The Light," a weekly, hour-long program of music by women, broadcast throughout central Texas on two stations, celebrated its fourth anniversary in January 2004. *Voyage of the Spirit* for violin, viola and piano four-hands was played at the Women Composers' Showcase at New Jersey City University in November 2003. On February 17, 2004 *The Pleiades* was premiered by the New Music Ensemble of The University of Texas. Mishell also participated in a forum for composition students at the University on February 16. Dan Welcher played a selection of her compositions on his radio program, "Knowing the Score," that same evening.

On March 21, 22 and 24 she was pianist in a performance of her Piano Trio on the Salon Concert series in Austin, Texas. Her *Poem for Solo Violin* was also performed. She received the "Outstanding Pre-Collegiate Teaching Achievement Award" for Austin, 2003-04.

Janice Misurell-Mitchell's work for solo flute, *Sometimes the City is Silent*, commissioned by the National Flute Association for its 2003 High School Soloist Competition, was performed by eight flutists in the competition at the NFA Convention in Las Vegas in August 2003. *Profaning the Sacred*, for voice, flute/alto flute and clarinet/

bass clarinet, was published by Arizona University Publications. From October to November 2003, Misurell-Mitchell was composer-in-residence at the Ragdale Foundation in Lake Forest, Illinois. While there she presented a new video that she produced with videographer Jim Kropp, based on a performance of her work, *Sermon of the Middle-Aged Revolutionary Spider*, for tenor, chamber ensemble and gospel choir. The video used footage from a major Chicago anti-war demonstration that took place on the same day as the performance in March 2003.

On November 2, 2003, Misurell-Mitchell and CUBE Co-Artistic Director **Patricia Morehead** were interviewed as part of a retrospective of CUBE Contemporary Chamber Ensemble on WFMT radio in Chicago. The program included an excerpt from *Sermon of the Middle-Aged Revolutionary Spider*, with tenor William Brown. The CUBE ensemble was conducted by Philip Morehead. Misurell-Mitchell also performed *Sometimes the City is Silent* for solo flute. On November 17 CUBE presented a two-hour live program on radio station WFMT, on which Misurell-Mitchell performed a new work, *Una voce perdita*, for solo alto flute, and *Motel...loneliness*, for voice/flute. On the same program, Patricia and Philip Morehead played her work, *Deconstruction Blues*, for English horn and keyboard synthesizer, which was commissioned by the Moreheads.

"A Festival of Women Composers," sponsored by the Women's Studies Research Center and the Department of Music at Brandeis University and scheduled for December 6 and 7, 2003, was cancelled due to a blizzard. The festival was to have showcased some of the finest historical and contemporary works by women, including the Rebecca Clarke New Music Competition prize winning composers: Ellen Harrison and Martha C. Horst. The December 6 concert was to have featured works by Brandeis University women graduate composition students, including **Yoko Nakatani**, Concert Coordinator; Seung-Ah Oh; and Hillary Zipper.

Laternenträume (Lantern Dream), a cycle of six songs by **Maia Nisi**, with German text by Wolfgang Borchert, is

available through Hildegard Publishing Company: www.hildegard.com.

The Saturnalia Jubilee III Music Festival, held on July 5-6, 2003, featured Henry Grimes, **Pauline Oliveros**, Daniel Carter, Daniel Abd-al Hayy Moore, Samir Chatterjee and many others. The entire Festival was broadcast live on internet radio. Oliveros gave the opening keynote address: "Tripping on Wires: the Wireless Body" at the "Powering Up/Powering Down" Festival and Conference at the University of California, San Diego, January 30 to February 1, 2004, presented by Teknika Radica. On January 31, Oliveros, **Anne LeBaron**, **Monique Buzzarté**, **Alice Shields** and Kristin Nordeval performed in a concert at the Neurosciences Institute in La Jolla, CA.

Composer **Shelley Olson** (United States) and Australian choir director Judy Campbell collaborated internationally to create *A Chanukah Cantata*, their first CD, which has been broadcast on radio across five continents and featured in at least 23 international performances. Their oratorio, *A Hallel for Our Times*, performed by more than 50 musicians from around the world, has been recorded on a new CD. The work, intended to inspire hope for humanity, uses diverse musical genres: classical, jazz, plainchant, medieval, ethnic, and folkloric. The oratorio is scheduled for a full, live premiere at the Sydney Opera House in 2004. Bel Canto, directed by David Pegg, will perform the oratorio on May 1, 2004 at Christ United Methodist Church, Greensboro, North Carolina, and on May 3, 2004 at Temple Emanuel, also in Greensboro. These performances will be the American premiere. Both oratorios can be purchased through Tara Publications, www.tara.com.

Olson was featured in an article in the *Winston-Salem Journal* as a main news story for the first night of Chanukah, December 19, 2003. On December 20, an orchestral setting of "Peace to the World," the theme song from *A Chanukah Cantata*, was performed by the Winston-Salem Symphony and combined choirs in Joel Coliseum and broadcast on TV. Soprano Laura Ingram and baritone Leonard Rowe led nearly 200 musicians of diverse races, religions and national origins as they performed for an audience

of nearly 12,000 persons. Peter Perret, musical director of the Winston-Salem Symphony, conducted the holiday concert. Over 95,000 cans of food were collected for the needy in place of a ticket price for admission, to be distributed by the Salvation Army.

Olson was featured in two live radio interviews in May and June 2003 in Sydney on Eastside Radio regarding *A Hallel for Our Times*, and the international collaboration which she maintains between the United States and Australia. Excerpts from the oratorio were broadcast during the interviews. On May 22 Aviva Bard, host of "Jewish Week," interviewed Olson with Jason McKinney, the American baritone soloist on her "Hallel" CD on Eastside Radio, FM 89.7. Aviva Bard hosted a second interview with Olson and Judy Campbell, the music director and co-producer of both CDs, on June 19. Selections from the CDs were broadcast during the interviews.

Hasu Patel performed at "The Gourd Society World Festival of Gourd Music" on October 4, 2003 at Mt. Gilead, Ohio. She also performed a solo concert of classical music of India on sitar at Ohio State University, Newark campus, on November 7, 2003.

The Price Duo—**Deon Nielsen Price**, piano/composer, and Berkeley Price, clarinets—performed a concert on the El Camino College Resident Artist Series, featuring music by Rossini, Weber, Zenobia Perry, Akin Euba, **Li Yiding**, and Deon Price on July 10, 2003.

The world premiere production of **Linda Rimel's** *Thumbelina* took place May 9 and 10, 2003, in three performances by the Dance Theatre of Oregon at the Hult Center in Eugene. The score is by David H. Goldstein. Rimel adapted the libretto from the Hans Christian Andersen story for ballet/dance theater.

Patsy Rogers made her debut as the bottom half of the four-hand piano team of Lea Kendall/Patsy Rogers at a benefit concert, "Music of Women Composers," on November 15, 2003 in Aguebogue, New York. They were joined by soprano Lucille Field. The program included *Woman, Age: Two Voices*, *The Sad Children's Song* and *Flamingoes and Bears* by Rogers, as

well as works by Josephine Lang, Clara Schumann, Florence Price, Luise Le Beau, Cécile Chaminade and Lili Boulanger.

Anna Rubin received a commission from the Mussagetes Quintet for a new work for mezzo-soprano and wind quintet for a premiere and performances in Germany in the Fall of 2004. She was also commissioned by Paul Hoffman and Tom Goldstein for a new work for piano/percussion to premiere in the Fall. Rubin and Laurie Hollander were awarded a festival jury award for their work *Family Stories: Sophie, Sally* which was broadcast as part of the "Aether Festival #1" of the International Radio Art/Radio Station KUNM, Albuquerque. This work has had 30 broadcasts/performances since it was written in 1998. Rubin's solo CD of electroacoustic/instrumental works will be released on the Capstone label in April 2004.

Rubin's Winter 2003/Spring 2004 activities included composing a new work for voice and trombone with live electronics for Zanana (Kristin Norderval and **Monique Buzzarté**); it was performed at the University of Maryland/Baltimore County. *Dreaming Fire, Tasting Rain* was played by Ruckus, the University's new music ensemble. *Family Stories* was played at the University of Virginia, Charlottesville. Rubin was a featured speaker at the Music Librarians Association (MLA) Convention in February in Arlington, Virginia. She discussed some of her recent works at the Contemporary Music Roundtable, along with Thaddeus Squire, Artistic Director of Relache. Rubin was recently invited to join the editorial board of *Perspectives of New Music*.

Vivian Adelberg Rudow's *With Love*, a fantasy for live cello and cello cases, in memory of Myrtle Hollins Adelberg, was performed on September 28, 2003, in Mannheim, Germany, with Gabriele Derendorf, cellist, in a Federation of Women Artists and Patrons of the Arts (GEDOK) concert. *Racing Inside The Milky Way* was featured on the radio program "Radio Nothing," WPKN 89.5 FM (United States) with host Rod Richardson on November 20. Rudow's song cycle, *Purple Ice* (words by Grace Cavalieri), was performed on December

2 by Jackie Leary-Warsaw, soprano, and Adam Bowles, piano, for a Birmingham Art Music Alliance concert and a lecture/demonstration at Baltimore Hebrew Congregation, Baltimore, Maryland, on December 11. *Rebecca's Rainbow Racing Among The Stars* was performed by pianist Jiang Jie at the Beijing Yifu Conference Center, Beijing, China, on March 14, 2004.

Canary Burton played **Maryanne Rumancik's** *Hail Mary* (sacred choral) and *July 1st Celebrations* (piano with hand drum), a medley of "Land of the Silver Birch," "O Canada" and Native drum patterns, as well as *Bad Dreams* (mezzo-soprano and piano), based on the poetry of Antonio Machado, on WOMR FM webcasting on November 11, 2003. In November Rumancik's piano solo, *In Memoriam – Rest in Peace*, received its premiere performance in Barcelona, Spain, by pianist Liliana Mafiotte. This work was written for and is dedicated to all the people who lost their lives in the terrorist attacks on New York on September 11, 2001. A new Canadian music publisher, Oceanna Music Publishing, was established in early 2003 to feature and promote the music of North American women composers. Maryanne Rumancik is one of several composers featured in the catalog.

The 13th annual "New Music Festival" took place January 24-30, 2004 in Winnipeg, Manitoba, Canada. Three of Rumancik's pieces were performed on January 25: *No Sad Songs* and *My Secret* (based on the poetry of Christina Rossetti), performed by Rumancik at the piano and Winnipeg mezzo-soprano Heulwen Jones, and the piano solo *In Memoriam – Rest in Peace*.

Alex Shapiro spent most of the month of September as the 2003-04 Alpha Chi Omega Foundation Fellow in residence at The MacDowell Colony, where she worked on several pieces including *Bioplasm*, a flute quartet. The work was the result of Shapiro's award as the 2004 Commissioned Composer for the California Association of Professional Music Teachers; it was premiered at the organization's state conference on February 14, 2004 by the Los Angeles Flute Quartet. Several of Shapiro's recent chamber music pieces were recorded for her upcoming CD by the instrumentalists who commissioned the works; they include

Slip, a comedic duet for violin and harpsichord recorded by California EAR Unit violinist Robin Lorentz and keyboardist Kathleen McIntosh; *Of Breath and Touch*, a sonata for bassoon and piano recorded by bassoonist Carolyn Beck and pianist Delores Stevens; and *Music for Two Big Instruments*, recorded by Los Angeles Philharmonic principal tubist Norman Pearson and pianist Cynthia Bauhof-Williams.

Internationally, Shapiro's *Piano Suite No. 1: The Resonance of Childhood* will be performed by Susanne Kessel in association with the art and music series, "MoMA of New York: The American Season 2004" in Berlin, Germany, in April and September 2004. *Slip* had its European premiere in Geneva, Switzerland, at the CERN Institute in February 2004, performed by harpsichordist Maria Clotilde Sieni and violinist Antonio D'Andrea. In October 2003, tubist Velvet Brown and pianist Roberto Arosio performed *Music for Two Big Instruments* in Rome, Italy.

Within the United States, Shapiro has been fortunate to enjoy a performance of one of her many chamber works somewhere in the country every week, including her work for piano and two percussionists, *At the Abyss*, which was performed at Carnegie Hall in April 2004. The three-movement piece, commissioned by pianist Teresa McCollough, was the winner of the 2003 Mu Phi Epsilon award for Best Original Composition. Shapiro's most recent large-form piece, a three-movement string quintet titled *Current Events*, has been heard on NPR stations across the nation on syndicated shows, including Will Everett's "Theme and Variations." Perhaps Shapiro's happiest recent performance has been that of bride, married on October 4, 2003 to her beau of four years, software developer and music lover Charles Richardson, on the beach at their home in Malibu, California.

In late July of 2004, Shapiro will be the Composer in Residence and Festival Moderator at The Walden School, in Dublin, New Hampshire. She invites her IAWM colleagues to hear audio clips of her music and read some of her essays on life and music at her website: www.alexshapiro.org.

"Piping the Earth," a CD of **Judith Shatin's** orchestral pieces, has recently

been released by Capstone Records. It includes *Piping the Earth* (full orchestra); *Stringing the Bow* (string orchestra); *Ruah* (flute and chamber orchestra); and *The Passion of St. Cecilia* (piano and orchestra). Renée Siebert, of the New York Philharmonic, is soloist in *Ruah* and Gayle Martin Henry is soloist in *The Passion of St. Cecilia*. The recordings were made by the Moravian Philharmonic conducted by Joel Suben; the only exception is *Ruah*, a re-release from CRI, with the Prism Chamber Orchestra conducted by Robert Black. The CD can be ordered from Capstone Records: www.capstonerecords.org.

Shatin received a Virginia Commission for the Arts Fellowship, which included a month's residency at the Virginia Center for Creative Arts. *Doxa*, for viola and piano, was performed with Laura Wilcox, viola, at the Bennington Music Festival in Vermont. Shatin's piano quartet, *Run*, was premiered at the Virginia Commonwealth University ChamberFest in Richmond in February, and was later presented at the Staunton Music Festival in August. *Penelope's Song* (amplified viola and electronics made from recordings of a woman weaving) was premiered by Laura Wilcox at the Música Viva Festival in Coimbra, Portugal, in September. Violist Rozanna Weinberger performed the United States premiere of *Penelope's Song* at the "TechnoSonics IV Festival" at the University of Virginia. *The Wendigo*, for treble chorus and electronic playback, was featured on the Carmina Slovenica Choir's concert at the World Music Days in Ljubljana, Slovenia. Her environmental piece, *Singing the Blue Ridge* (mezzo-soprano, baritone, orchestra and electronics of wild animal sounds), was performed by the Charlottesville University and Community Orchestra.

Her music received a variety of other performances, including *Hosech Al P'ney HaTehom (Darkness Upon the Face of the Deep)* for electronic playback at the Teatro Fondamente Nuove in Venice and at the Konzeratorium V Bratislava in Slovakia; *Ockeghem Variations*, performed by the Hexagon Ensemble in Eindhoven, The Netherlands; and *Grito del Corazón* (video by Katherine Aoki, electronic playback and, in this version, cello and piano) performed by Juan Hermida and Misa Ito

at the Electro-Acoustic Music Festival, Puebla, Mexico. Juan Hermida also premiered a version of *Penelope's Song* for amplified cello and electronics at the same festival.

Alice Shields' Mioritza, commissioned by trombonist **Monique Buzzarté**, was premiered by Buzzarté in January 2004 at the Teknika-Radica conference at the University of California at San Diego, with additional performances on February 24 in New York City, on March 3 at Rensselaer Polytechnic Institute in Troy, New York, and on March 18 at the Eastern Trombone Workshop at Fort Meyer, Virginia. A new work for harpsichord and computer music has been commissioned by harpsichordist-conductor Kenneth Hamrick for 2004.

Anne Sivuolja-Gunaratnam's article, "Desire and Distance in Kaija Saariaho's *Lonh*," was published in the latest issue of *Organised Sound* (vol. 8, no. 1); it deals with issues of gender and music technology.

Halide K. Smith received two musical awards for her original compositions at the October 2003 Conference of the Florida State Association of the National League of American Pen Women's competition, presented at the Renaissance Boca Raton Hotel. Her award-winning compositions are *Birinci (Biringi)* for piano and flute or violin and *Field of Bluebonnets*, for solo piano. Leona M. Gore performed Smith's *Five AM* during the banquet. Smith's *Field of Bluebonnets* was premiered in April 2003 at the Sarasota, Florida, Pen Women's musical program, which was held at Rosedale Golf and Country Club in Bradenton, Florida, performed by Dorothy Whaley.

Naomi Stephan's Mater in Memoriam: For Irene was given its West Coast premiere under the direction of the composer on June 21, 2003 in Ventura, CA. Stephan's work, written in honor of her mother, circles through mourning, back to birth and through a life of differences, joys, and conflicts between mother and daughter. This performance also served as a world premiere of the multi-media version of the work, with seven graphics by local artist Mary Ogle projected on an overhead screen, and children from the Claddagh School of

Irish Dancers. It is scored for SSAA and chamber ensemble (flute, oboe, percussion, vibraphone, strings and piano). It was written with aid from the Thanks Be to Grandmother Winifred Foundation, and a generous grant from the Cultural Affairs Division of the City of Ventura, California; the grants stipulated that the work be of benefit to women and their lives, and contribute to the creation of community through the use of local artists. A performance CD and perusal score of the performance is available from the composer: femcomposer@naomimusic.com.

Karen P. Thomas received a Seattle Arts Commission Individual Artist Grant to compose a new work for solo organ; it was premiered by Joseph Adam on March 5, 2004 at St. James Cathedral in Seattle. The work combines Iranian sacred music with Western plainchant. Thomas' *Alnight by the Rose* for SATB choir was performed by Choral Arts Northwest on February 14 in Lagerquist Hall at Pacific Lutheran University in Tacoma, and on February 15 at Plymouth Congregational Church in Seattle. The Hilliard Ensemble performed the work on its 2003 European tour and includes it on its 2004 tour. *Lux Lucis*, a new work for women's choir, was premiered in March 2003 by Seattle Pro Musica. It was performed again in the spring of 2004 in different venues. The Medieval Women's Choir, directed by Margriet Tindemans, performed *Lux Lucis* on February 29, 2004 at Town Hall in Seattle. On March 12 and 13, Seattle Pro Musica performed the work at St. James Cathedral. It was also performed at Festival Vancouver in Canada on August 15, 2003, and at the World Festival of Women's Singing in the Assembly Hall on Temple Square in Salt Lake City. *Over the City* for choir and chamber ensemble was performed at the New Music and Arts Festival in Ohio on October 18, 2003.

Thomas' recent conducting engagements include appearances at Festival Vancouver in Canada on August 15, 2003, and at the World Festival of Women's Singing in Salt Lake City on February 6 and 7, 2004. At the latter, Thomas conducted the 400-voice massed festival choir in the Mormon Tabernacle in the premiere of her new choral work, *How Can I Keep From*

Singing. Thomas also appeared as a guest lecturer at the Festival, presenting a lecture-demonstration on the music of Hildegard von Bingen.

In February, **Persis Parshall Vehar** was one of three featured composers at the Pittsburg State University New Music Festival in Kansas. Her four-day residency included a lecture on songwriting, a composition workshop and performances of her *Pan-American Overture* by the Pittsburg State Wind Ensemble and *In Celebration* (in which she was also piano soloist) with the Southeast Kansas Symphony Orchestra. In August she was a composer/judge for the 100th Anniversary Sigma Alpha Iota Convention in Dearborn, Michigan, where she participated as pianist in the premiere of her SAI commissioned trio, *Life Dances*, with soprano saxophonist Andrea Steves and alto saxophonist Sarah Roberts. Ars Nova Chamber Orchestra, Marylouise Nanna, conductor, commissioned *L'acqua Diversa di Vivaldi* (based on themes from *The Four Seasons*) for their Twenty-fifth Anniversary Viva Vivaldi Series, which premiered on November 16, 2003. On December 19 *Bright Phoenix Ascending* was premiered by alto saxophonist Donald Sinta and the Clarence High School Wind Ensemble at the Chicago Midwest Band Clinic. Boosey & Hawkes published her three-song cycle, *The Swan of Avon* for treble voices, SATB, two trumpets and piano in Doreen Rao's Repertoire Series. A new literary magazine, *Living Forge*, included an article on the Bukowski project and a CD of her song cycle, *From Buk's Battered Heart*, recorded by Metropolitan Opera bass Valerian Rumsinki and pianist William Hicks. Parshall Vehar is in her fifth year as Composer-in-Residence at Canisius College, Buffalo, NY.

Elizabeth Vercoe announces the release of "Clarinet Now," a recording of 20th-century clarinet music with classical/jazz clarinetist Chester Brezniak, on a Centaur CD (#2663). Her featured work on the CD is *Four Humors* for clarinet and piano.

Mihaela Vosganian's Sogni tra suoni was performed in Bucharest, Romania, on January 24, 2004 in a concert sponsored by ARFA and the "George Enescu" National Museum.

Congratulations to **Hsiao-Lan Wang** of Denton, Texas, winner of the Pauline Oliveros Prize in the IAWM Search for New Music, 2003, for her computer-generated audio piece, *Green Potato II*.

Congratulations to **Po-Chun Wang** of Allston, MA, winner of the Ellen Taaffe Zwilich Prize in the IAWM Search for New Music, 2003, for her piece *Three Movements* for violin.

Cellist Matt Haimovitz's new album on Oxingale Records, "Anthem" includes **Luna Woolf's** recent work for solo cello, *Impromptu*, and **Augusta Read Thomas' Bells Ring Summer**. Woolf was also the producer of the disc, which has been named the Best Classical Instrumental Recording of the year by Amazon.com.

Jeanne Zaidel-Rudolph collaborated on the chapter "Written Composition in Africa" in *Musical Arts in Africa*,

a definitive book on music education with the focus on Africa. It was published in June 2003 by UNISA Press, South Africa. She presented a paper, "Pride Prejudice and Power," at a Gender and Sexuality Conference in August 2003. She was commissioned by the International Classical Music Festival to compose a most unusual work called *Lifecycle* for a group of Black women from a remote part of the Transkei (Eastern Cape) who sing in multi-phonics (overtone singing). They do not speak English and sing in Xhosa. She went on an intensive field trip to record and videograph them. The challenge was to compose around them as the choir core with a western ensemble of 11 performers. A most successful premiere performance was given in Pretoria, South Africa, followed by a gala performance in Cape Town in November 2003.

Judith Lang Zaimont received a 2003 Aaron Copland Award, including

the commission for a new work and a two-month solo residency at the historic Copland House (Cortland Manor, New York) in the Spring of 2004. During the residency, Zaimont will compose a new orchestral poem, *Stillness*, commissioned by several orchestras for premiere in the Spring of 2005. *Wizards—Three Magic Masters*, was commissioned as the required piece for the San Antonio International Piano Competition held from October 28 to November 4, 2003, where it received multiple performances. The work was the subject of a Texas Public Radio documentary that was broadcast early in 2004. Zaimont announces the release of "Callisto—Music for Piano" (Albany: Troy 617), with performances of her major recent piano works by internationally esteemed soloist Joanne Polk. The works include *Sonata* (1999), the six-movement suite *Jupiter's Moons* (2000), *'Hesitation' Rag* (1998) and the earlier *Nocturne*.

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