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# *Journal*

● of the



international alliance *for* women *in* music

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## **In this issue:**

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Vivian Adelberg Rudow

Andrea Clearfield's Salon

Cellist Elsa Hilger

Women Cellists in Orchestras

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Members' News

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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](mailto: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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Reports, announcements and other information should be sent to the editor via e-mail or e-mail attachment.

## Members' News

Please send your news items to our Members' News Editor, **Anita Hanawalt**: [ahanawalt@earthlink.net](mailto:ahanawalt@earthlink.net) or 2451 Third St.; LaVerne, CA 9175. Titles of compositions should be written in either italics (preferred) or capital letters. Check recent editions of the *Journal* for format, organization and style. Please send the news about your special events shortly after they occur rather than at the deadline (June 30 and December 30).

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CDs, music and books for review should be submitted to the Review Editor: **Ellen H. Grolman**; 236 Braddock St.; Frostburg, MD 21532. Please contact the editor if you wish to be included on her list of reviewers, and indicate your areas of specialization. E-mail: [egrolman@frostburg.edu](mailto:egrolman@frostburg.edu).

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## Interview

# Judith Shatin: Talking Music

An interview with J. Michele Edwards

### Personal recollections

The warm San Juan night is filled with the sound of the *coqui*, the ubiquitous Puerto Rican tree frog, as Judith Shatin and I stroll around the grounds of the College Music Society's conference hotel. The gentle *ko-kee* of an individual frog layers into an exciting rhythmic pulse as hundreds or probably thousands of male *coquies* sing from dusk until dawn. Judith's excitement at these musical sounds is infectious, and I become aware of this composer's intense and skillful listening (CMS annual national conference, October 1998).

By coincidence in the fall of 2002, Judith and I found ourselves in Tokyo at the same time and attended several concerts together. We also introduced each other to our Japanese musical colleagues on a trip to Kobe via the Shinkansen. Judith's musical and intellectual curiosity was ever present.

In addition to these travel encounters, I have had the rewarding experience of programming some of Judith's compositions: *Wind Songs* for woodwind quintet on a concert co-sponsored by the IAWM in March 1998; and *Adonoi Roi*, a setting of Psalm 23, with large mixed chorus and string orchestra in April 1999. This was the first performance of the orchestral version of this composition, which, according to Judith, "flowed from my response to the assassination of Yitzhak Rabin on November 4, 1995, and is dedicated to his memory. I composed the main draft during the week following his murder. Though one feels that no response is adequate, music, as well as this particular psalm, offers some comfort" (Shatin's Program Notes for this performance). Judith's compositions develop new soundworlds and deep expression, each of which emerges from her personal experiences and commitments.

### Career Background

In addition to being a much commissioned and performed composer in many genres, Judith Shatin has also been a vigorous advocate for contemporary music in general and especially for women composers. She has fulfilled commissions from such prestigious performing ensembles as the Kronos Quartet, the Women's Philharmonic, and the National Symphony. Her work as a composer has been recognized through fellowships, awards, and grants from organizations including the Ash Lawn Opera, Barlow Foundation, the National Endowment for the Arts, the Lila Acheson Wallace/Reader's Digest Arts Partners Program, The Virginia Commission for the Arts, and the National Flute Association. Judith has remained at the University of Virginia since her arrival there as an assistant professor in 1979. She currently

holds the title of William R. Kenan, Jr., Professor of Music, and she served two terms as chair of the McIntire Department of Music (1995-2002). She is also an advisor to the IAWM.

### Interview

**J. Michele Edwards:** Tell me about your involvement with American Women Composers (AWC), one of the three organizations that merged to become IAWM.

**Judith Shatin:** I was President of AWC from 1989 until 1993; Stefania de Kenessey succeeded me. Soon after,



Judith Shatin  
(photo by Peter Schaaf)

AWC, International League of Women Composers (ILWC), and the International Congress on Women in Music merged to form the IAWM. A big impetus for that move came at the musicALASKAwomen conference [Fairbanks in August 1993]. I participated in a meeting where some of us tried to figure out why—other than issues that were historical—there was such a multiplicity of organizations. I had already

thought that it would be hugely better—from the point of view of advocacy, administration, efficiency, everything—to create one group from that multiplicity.

During my presidency of AWC we established an annual concert at the National Museum for Women in the Arts [in Washington, D.C.] and started an annual recording award. The award has since been discontinued, but I hope that it will be reinstated by IAWM when funding permits. I still believe that recordings provide a crucial way to make our music available.

**JME:** Could you explain your involvement with AWC before you were President?

**JS:** I contacted AWC at the suggestion of Gilbert Roy at BMI [Broadcast Music, Inc., one of the performing rights organizations in the United States] when I first moved to Charlottesville. I think Tommie Carl really tried to find ways

to promote the music of women and often succeeded. I first served as Secretary. There were some other committed participants, such as Alexandra Pierce and Ruth Schonthal, as well as a Board of Directors, but at the point when I became President, Tommie resigned. Either the organization was going to fold or members were going to have to step forward and pick up the reins.

It seemed important to me—although I'm still asked the questions: "Why are you willing to countenance groups that are exclusive in this way?" and "Isn't it a problem ghettoizing women's music?" My answer is that I don't find men concerned about whether their music is performed on programs with only male composers! I don't think it even occurs to anyone to ask the question because it is viewed as the norm. To me, the important point is to provide opportunities for women so that their voices are heard. This is especially true as the music created by women since the middle of the past century surpasses that of previous eras in both quantity and quality.

One of the happy results of serving as President of AWC was meeting so many talented women, both those who served on the Board and those I met around the country. It was an astonishing time for women in terms of their creativity, not only composers, but also conductors, performers and scholars. Let me also mention some key people who contributed to AWC: Stefania de Kenessey, Mary Kathleen Ernst, Elizabeth Hinkle-Turner, Priscilla Little, Mary Meyers, Patricia Morehead, Catherine Pickar, Janet Peachey and Suzanne Summerville.

**JME:** When we last talked, you were working on *Tree Music*. What has happened with that composition?

**JS:** *Tree Music*, my first interactive computer music installation, was commissioned by the University of Virginia Art Museum for a sculpture exhibit of the tree-trunk sculptures of the outstanding sculptor, Emilie Brzezinski. The exhibit, titled *New Directions*, ran from June to September 2003. I presented the design of the piece and some excerpts along with my colleague, David Topper, who presented his free interactive program GAIA (Graphical Audio Interface Application), at the NIME (New Interfaces for Musical Expression) 2004 conference in Hamamatsu, Japan. Although Hamamatsu is known as "Music City," since it is the headquarters for Kawai and Yamaha, what I enjoyed most was how they used water in a way that I haven't seen outside the Alhambra. There is a kind of crescendo of water as you walk around the town, ranging from still pools and quietly circulating water to some fountains that make a joyful noise.

Just one other thing about *Tree Music* because I think it will affect a lot of my future work: the experience of going to Emilie Brzezinski's studio in McLean, VA, hearing her work, and recording the sound as source material seemed very important. It made me more aware than ever of the physicality inscribed in the music, and I'm very interested in exploring this element further. I want to mark the music with its source of origin. In this, I don't make a distinction between acoustic and digital. Rather, I often explore the border between them. I hope that's not too abstract.

**Secret Ground** Judith Shatin

1      7"      5"      7"      3"      12"

*Dark, warm and sensuous*

Flute: Blow air through flute (12")  
 Clarinet: take in more mouthpiece than normal; should sound like colored wind with harmonic sparks (x)  
 Violin: con sord., silent fingering (x x x x), ord., Gliss. bow: gradually move to sul pont. tremolo (ord.)  
 Cello: pp, p, pp, f, pp

Fl. = 66

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Judith Shatin: *Secret Ground*, recorded on "Dreamtigers," Innova 613

**JME:** Not at all. You're talking about the physical experience.

**JS:** I also find myself unwilling to separate the notion of sounding and idea. They are so intricately part of one another.

**JME:** You are really tuned in to sounds, even more than many other composers I know.

**JS:** I think I may be unusually tuned in to the specificity of timbre. It's not something I've cultivated; it's just a sensitivity that one has—similar to a strong responsiveness to light or anything else. It's a wonderful sensitivity to have as a source of inspiration and to be able to experience it so readily.

**JME:** I'm impressed with your transformations of sounds. It's a way of accessing resources for composition.

**JS:** I think that it's one reason I frequently combine them and continue to create separately for each, rather than focusing exclusively on acoustic instruments or on digital sound. It would feel very limiting to focus only on one or the other. I don't feel or hear any fundamental difference between them.

**JME:** As I look at your catalogue of compositions, I have a suspicion that you may have been a flutist. What is your performing background?

**JS:** I studied both piano and flute, although piano was my main instrument. I also sang in a special chorus in junior high and played in the band and orchestra in public schools. I think that is one reason I really enjoy having physical relationships with instruments; even if I don't play a particular instrument, I love exploring different instruments with expert performers.

**JME:** In many cases, you have written for specific performers.

**JS:** That's true—among my favorite experiences have been composing for terrific performers such as clarinetist F. Gerard Errante, flutists Renée Siebert and Patricia Spencer, pianists Mary Kathleen Ernst and Gayle Martin Henry. I have also enjoyed creating for specific ensembles such as the Core Ensemble and Da Capo Chamber Players.

**JME:** I noticed that since around 1990, you have been creating more compositions with text, especially choral music and a few works for solo voice.

**JS:** Yes. Before I was a composer, when I was quite young, I used to write a lot of poetry. I see my involvement with texts as part of that original creative wellspring. Sometimes I create my own text, as in the libretto for *COAL* [a folk oratorio, completed in 1994, for mixed chorus, Appalachian instruments (banjo, fiddle, guitar, dulcimer, 2 Appalachian singers), synthesizer and electronic playback]. Other times I work with poets, such as Barbara Goldberg in *Singing the Blue Ridge* [2001-02, for mezzo, baritone, orchestra, and electronics made from wild animal sounds]. Or I find a particular text, such as a big chunk of the Declaration of Independence [in *We Hold These Truths* (1992), a 16-minute work for mixed chorus, brass quintet, and timpani]. This one was commissioned by the University of Virginia for Jefferson's 250th birthday and premiered for an audience of 10,000 on the lawn after [Mikhail] Gorbachev's keynote address.

I believe one reason I've composed more texted compositions in recent years is quite simply that I find it so pleasing

The musical score is for a chamber ensemble consisting of Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). It is divided into two systems. The first system, measures 13-19, is marked "Relaxed". The Flute part begins with a triplet of eighth notes (RH 2) and continues with a series of eighth notes. The Clarinet part has a series of eighth notes marked *ff*, then *mp* and *p*. The Violin part has a series of eighth notes marked *mp*, *ff*, *mp*, and *p*. The Viola part has a series of eighth notes marked *mp* and *p*. The second system, measures 20-26, includes performance instructions. Measure 20: Flute has a note marked *p* with a "N.V. (vib.)" instruction. Measure 21: Flute has a note marked *p* with an "ord." instruction. Measure 22: Flute has a note marked *p* with a "6''" instruction. Measure 23: Flute has a note marked *p* with a "6''" instruction. Measure 24: Flute has a note marked *p* with a "6''" instruction. Measure 25: Flute has a note marked *p* with a "6''" instruction. Measure 26: Flute has a note marked *p* with a "6''" instruction. The Clarinet part has a series of eighth notes marked *ff*, then *mp* and *p*. The Violin part has a series of eighth notes marked *mp*, *ff*, *mp*, and *p*. The Viola part has a series of eighth notes marked *mp* and *p*. The score uses various musical notations including notes, rests, and dynamic markings.

to work with the human voice. In addition to SATB, I have created a number of pieces for treble voices such as *Beetles*, *Monsters and Roses* [treble chorus and electronic playback] for the San Francisco Girls Chorus.

**JME:** For you, what is different about composing a texted piece in contrast to writing for acoustic instruments or electroacoustic media?

**JS:** It's a difficult question. I respond to the rhythm of words created both by verbal stress and by such elements as internal rhyme. I take great pleasure in thinking through how to embody verbal meaning and contour in sound. My *Marvelous Pursuits*, for vocal quartet and piano four-hands, with a wonderfully witty text, again by Barbara Goldberg, provided ample opportunities for such play. Text offers a fundamentally different starting point from purely instrumental pieces.

**JME:** You mentioned earlier your involvement with electroacoustic music and you've had a substantial relationship with it—is that right?

**JS:** I started the Virginia Center for Computer Music [at the University of Virginia, Charlottesville] back in 1987. Prior to that I had had some involvement with electronic and computer music, most importantly as a graduate student at Princeton, and before that with Buchla synthesizers at the Aspen Music Festival in the early 70s. But it wasn't until the late 80s with the advent of MIDI and the ramping up of desktop computing that this undertaking felt much more feasible. And, of course, what had drawn me to it to begin with was the notion of this kind of Pandora's Box of all possible sounds. I say Pandora's Box because on the one hand there are fabulous possibilities and on the other hand there are terrible frustrations. For me, the measure is positive. And I was also interested in what I would learn about acoustics, what new technologies suggested for the invention of new instruments, and how this field would affect my thinking about music. Also, just the deep possibility of creating a much larger continuum of sounds, from the simplest human utterance to wild transformations, appealed to me. They offer entirely new compositional possibilities, merging the sounds of the world with the sounds of the mind. Free programs such as RTcmix (real-time cmix)—useful for synthesizing and processing sound—and GAIA—great for interactive pieces—make the technology so much more accessible.

**JME:** What impact has your electronic work had on your acoustic compositions?

**JS:** There has been a mutual influence, initiated by my sensitivity to timbre and interest in the invention of new timbral qualities. Also, I have noticed that a number of my pieces shine in the low register, and I think this is strongly influenced by my work with electroacoustic media.

**JME:** Please elaborate or offer an example.

**JS:** In *Hosech Al P'ney HaTehom* (1990) which means "Darkness upon the Face of the Deep" (inspired by the open-

ing of Genesis), the music rises from such low tones that one can feel them before one hears them. I created this piece during a residency at Stanford's CCRMA [Center for Research in Music and Acoustics], while I was exploring FM synthesis. I was trying for a sense of emergence from the void. What I noticed is that in my next piece, *Piping the Earth* [written in 1990 for large orchestra], the opening also emerges from a low shimmering.

**JME:** Are there connections between style and genre in your work?

**JS:** Different genres call up different styles. For example, when I was working on my folk oratorio *COAL* there was no way that I wanted to use the same style that I would in an orchestral piece. For *COAL*, I worked quite closely with Appalachian musicians. They were willing to stretch a certain amount, but were very cognizant of the limits of their sonic universe. I think there's a certain amount of shaping that I do in relation to both genre and to the occasion. I have composed a number of occasion pieces, mainly for weddings, funerals and other public celebrations, and I find that process absorbing as well. This came to the fore in composing *Hearing the Call*, a two-minute fanfare for two trumpets and two snare drums, commissioned by the National Symphony. Here, I wanted to showcase a stereophonic rhythmic exchange and focused on clarity of beat. It's difficult to describe exactly, but I am aware of the distinctions that I make in different genres. I do not have a monolithic approach, but I do have a harmonic language and compositional technique that cross genres.

**JME:** What other aspects of composition have you been thinking about recently?

**JS:** One that's been on my mind recently is the sound of animals. Even before using the calls of animals themselves, I used the sound of the shofar, a ram's horn, in *Elijah's Chariot* [string quartet and electronics]. Then, in *Singing the Blue Ridge*, I scored the piece for mezzo, baritone, orchestra and indigenous wild animal sounds. This piece was part of a larger project, Preserving the Rural Soundscape, undertaken by Wintergreen Performing Arts with sponsorship from Americans for the Arts. I was so captivated by the sounds of the different animals that I used, thanks to organizations such as the terrific Macaulay Library of Natural Sounds at Cornell University, that I have wanted to work with them ever since. I am also interested in the ecologies of animals and how humans affect them. In future pieces, I will return to this theme. I want to focus on animal sounds not just because of their inherent beauty but to draw more awareness to our connection to the animal world. I want to contribute in any small way I can to people's awareness of, and sense of responsibility to, that world.

**JME:** This brings up something I am very aware of in your music—both in obvious and subtle ways: your com-

mitment to issues and ideas. As a composer, how do you approach these?

**JS:** I do think about it. Sometimes I tackle issues consciously, as in *Singing the Blue Ridge*. At other times, ideas seem to come out of nowhere. For example, a recent piece called *Penelope's Song* was inspired by thinking about the Ulysses story from Penelope's point of view. To focus on Penelope in relation to that story is to take a feminist view; that is, to try to give voice to a crucial character who is given precious little voice in the story's telling. The original version of *Penelope's Song* is scored for amplified viola and electronics derived from a recording I made of local weaver

Jan Russell weaving on wooden looms. I created it for New York-based violist Rozanna Weinberger. I am in the process of creating additional versions for other instruments, including one for amplified clarinet and one for amplified cello. I also composed a companion piece called *Penelope's Loom* for solo electronic playback. My long-time collaborator, Barbara Goldberg, created a series of Penelope poems, and I read one prior to the U.S. premiere of *Penelope's Song*.

**JME:** Have you thought about setting these poems?

**JS:** I have, and it would be a different piece; I would really like to. Speaking of remarkable women and tall tales,

I also have a composition, for which I wrote my own libretto, called *Carreño*. It's for a soprano who is also an actress and pianist—a sort of one-woman extravaganza commissioned through the Painted Bride by Claudia Stevens, who premiered and then toured with it. [Teresa] Carreño's story is really fascinating: she was one of the great early women virtuoso pianists, but she was also a singer and composer. She even briefly conducted the opera in her home city of Caracas. Rossini wanted her to be an opera star because he thought she had such a great voice; she was an early student of Gottschalk. She was quite an extravagant character: married four times and two of her husbands were brothers.

I have impulses to articulate the situation of particular women. I have a strong feminist impulse, which often surfaces in my pieces. My piano concerto, *The Passion of St. Cecilia*, is another example. I don't make a big point of it, but do we know of any other musical passions composed about women? I was

## The Fantasy on St. Cecilia

Judith Shatin

The musical score for "The Fantasy on St. Cecilia" by Judith Shatin is presented in five systems. The first system, labeled "I", features a "Combative" section with a tempo of 15 and a "trill thumb 4 fingers" instruction. The second system is marked "Menacing" with a tempo of c. 96. The third system is labeled "Explosive, flamboyant". The fourth system includes the instruction "Close arpeggiated cluster-like gliss. Brutal". The fifth system features a "secco" section with a "cresc." instruction. The score includes various musical notations such as dynamics (ff, p, mp, f, cresc.), articulation (accents, slurs), and fingerings.

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Judith Shatin: *Fantasy on St. Cecilia* (piano version)

thinking about that when I was composing the concerto: it deals with Cecilia as a woman because she was the patron saint of music (apocryphal, raising the whole issue of fabrication). I was aware that it is the martyrdom of men that is typically celebrated in music, and this work was in response to the absence of such commemoration of women.

**JME:** What about the connection to Israel and Judaism that I see in your music—and not just in compositions with text?

**JS:** I spent my junior year at Hebrew University in Jerusalem and traveled throughout Israel. I also studied Hebrew at an ulpan (intensive language program) in the Negev Desert. I was very drawn to the landscape. I think I also have a very strong awareness—because of when I happened to be born—of relatives and generations lost in the Holocaust, of the history of the Jews, of a strong sense of cultural identity and community, even though I am not Orthodox and there are elements of that practice that I find problematic.

**JME:** I notice you said a “strong sense of cultural identity.”

**JS:** These things are complicated. I think it’s not just a cultural connection. I was struck that year in Israel by how different it felt to live in a culture as part of a majority group that shared the same religious-cultural tradition. Of course, there is the issue of what it’s like to be in a minority group there as well, and sadly the situation has become ever more complicated.

**JME:** So this is a part of your identity, just as being a woman is part of your identity.

**JS:** In the case of the latter, people still ask, “What is it like to be a woman composer?” You have no clue what it would feel like to be someone else; you just compose. But one of the things that has disturbed me over the years is the increased discussion of gender in relation to music with a tendency to use the same old descriptors associated with masculine and feminine. We describe certain things as “weak” or “soft” or whatever—adjectives that have traditionally gone with feminine. I don’t accept those descriptors as appropriate ways to define whatever we might mean by feminine or masculine. It seems to me that the tropes about music by women going in a certain way suggest underlying acceptance of those descriptors. I reject this. As a composer, I use the full range of emotional and physical expression, and I don’t want to see that essentialized. I think this is a really tough issue because on the one hand one wants the music of women discussed fully and likewise gender in relation to music; yet to accomplish this without essentializing is extremely difficult.

**JME:** Yes, but worth the effort. We work at refining how to express that musically or verbally. Can we touch on

your teaching? Could you discuss the relationship between your teaching and your composition work?

**JS:** I just taught a course on songwriting for the first time. I found it delightful as a way to tap into what music is meaningful for students and to think about creative elements within that framework. I also teach computer music, composition, and a variety of analytic topics, and am so pleased to work with the terrific students in our new Ph.D. program. This fall, I’ll teach a graduate seminar on temporality in post-tonal music. I’m also team-teaching a new UVA Common Course, *The Mind of the Artist*, with cognitive psychologist Michael Kubovy [Judith’s husband] and art historian David Summers. It is fascinating. And what a joy it is to be able to work with the person I live with!

**JME:** What projects are you working on now?

**JS:** I have several current projects, and will just mention a couple: commissions for a large chamber ensemble piece, inspired by my study of drumming, for the newEar Ensemble in Kansas City; and a digital piece for the Jane Franklin Dance Company in Arlington, Virginia. It will have a site-specific component for performance in Fort C. F. Smith Park, Arlington, in April 2005, before moving to Gunston Theatre One. Since the Fort was the site of Civil War fortifications, I will base my piece on letters and/or diaries that resonate with the performance location.

Sources for further investigation:

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<http://www.sai-national.org/phil/composers/jshatin.html>

[http://www.composersforum.org/member\\_profile.cfm?](http://www.composersforum.org/member_profile.cfm?oid=2944)

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*Dreamtigers*. Innova 613 (2004) [*Werther*; *Gazebo Music*; *Secret Ground*; *Dreamtigers*; *Akhmatova Songs*; *View from Mt. Nebo*] Da Capo Chamber Players with guests Lucy Shelton (sop) and William Zito (gtr)

*Piping the Earth*. Capstone CPS-8727 (2003) [4 orchestral works] Moravian Philharmonic, Joel Suben (cond); Prism Chamber Orchestra, Robert Black (cond); Gayle Martin Henry (pno); Renée Siebert (fl)

*A Hanukka Celebration* [Milken Archive of American Jewish Music]. Naxos 8.559410 (2003) [*Nun*, *Gimel*, *Hei*, *Shin*] New London Children's Choir, Ronald Corp (cond)

*Music from the Virginia Center for Computer Music*. Centaur Records CDCM series, vol. 29, CRC 2454 (1999) [*Sea of Reeds*; *Three Summers Heat*] F. Gerard Errante (cl), Susan Narucki (sop)

*Bending the Light*. New World Records 80559-2 (1999) [1492] Core Ensemble

*Hearing the Call: 20th Century American Brass Music*. Sonora Recordings SO22591 (1999) [*Hearing the Call*; *Fantasia Sobre el Flamenco*] St. Mary's Brass

*Dreams, Diversions and Digressions: Music of the 20th Century for a Flute and Cello*. Chaminade CHAM 9663 (1998) [*Gazebo Music*] Patricia Dominowski (fl), Theresa Villani (vlc)

*Divine Grandeur*. New World Records CD 80504-2 (1997) [*Adonai Roi*] New York Concert Singers, Judith Clurman (cond)

*Narcissus: Musgrave/Kairos: Shatin*. Neuma 450-95 (1997) [*Gabriel's Wing*; *Fasting Heart*; *Kairos*] Patricia Spencer (fl)

*I Never Saw Another Butterfly: Songs of the Twentieth Century*. San Francisco Girls Chorus CD6644 (1996) [*The Wendigo*]

*A Birthday Celebration [for Jim Kraft]*. Manhattan School of Music [cass] (1995) [*Janus Quartet*]

*Judith Shatin/Peter Child*. CRI 605 (1991) [*Ruah*] Prism Chamber Orchestra, Robert Black (cond), Renée Siebert (fl)

*Bresnick/Ives/Shatin*. CRI 583 (1990) [*Ignoto Numine*] Monticello Trio

*Music by Allan Blank, Herbert Haufrecht, Max Schubel, Judith Shatin Allen*. Opus One 144 [LP] (1986) [*Gazebo Music*] Roxbury Chamber Players

*Premiere Recordings*. Opus One 125 [LP] (1986) [*Aura*] Richmond Symphony, Jacques Houtmann (cond)

*XIII International Viola Congress*. New England Conservatory of Music [cass] (1985) [*Glyph*] Rosemary Glyde (vla)

*Wind Songs: for Wind Quintet*. Opus One 97 [LP] (1983-84?) [*Wind Songs*] Clarion Wind Quintet

*J. Michele Edwards, a musicologist and conductor, is professor emerita at Macalester College. Her recent publications include "Women on the Podium," a chapter in Cambridge Companion to Conducting (2003) edited by José Bowen. She is Music Director for Calliope Women's Chorus and Music Director/Conductor for the Minnesota Center Chorale. She is on the IAWM Executive Board and serves as Treasurer.*

#### Music for the Balkans

Fondazione Adkins Chiti: Donne in Musica is sponsoring a call for materials (music, music books, CDs) for music academies and schools in the Balkans. The music to be sent should be either contemporary (above all by women composers) or from the classical repertoire. Every musician has music, books and/or recordings they no longer use. The Foundation requests your help in passing these on to students who desperately need help and encouragement. For many of the scores, the Foundation will purchase instrumental parts, since the recipients do not have the financial resources to buy or hire the parts. The Italian Embassy in Serbia, Minister of Culture in Montenegro, and Italian Consulate in Albania guarantee the arrival of the materials. The need for music is very great indeed. The Foundation will "ticket" the materials as coming directly from you, and this will strengthen the ties between women composers and the younger generations they are teaching. President Patricia Adkins Chiti thanks you for any help you can give the students in Albania, Montenegro and Serbia.

Materials should be marked: "FOR THE BALKANS" and sent to:

Via Proba Petronia 82  
00136 Roma  
ITALY



## Compositions by Judith Shatin:

## Solo Works

- 1996 *Fantasy on St. Cecilia* (Pno, 20')  
 1995 *Chai Variations on Eliahu HaNavi* (Pno, 21')  
 1988 *Meridians* (Cl, 11')  
 1987 *Fasting Heart* (Fl, 8')  
 1985 *Assembly Line #1* (OboeVar., at least 9')  
 1987 *L'étude du Cœur* (Vla, 8')  
 1983 *Widdershins* (Pno, 8.5')  
 1981 *Scirocco* (Pno, 4')  
 1981 *Sursum Corda* (Vlc, 11')  
 1973 *Limericks* (Fl, 12')  
 1971 *Ruth* (Voice, 3')

## Chamber Music

- 2002 *Fledermaus Fantasy* (Vln, Vla, Vlc, Cb, Pno, 16')  
 2001 *Run* (Pno Quartet, 9.5')  
 2000 *Fledermaus Fantasy* (Vln, Pno, 16')  
 2000 *Ockeghem Variations* (Fl, Ob, Cl, Bsn, Hn, Pno, 18')  
 1997 *Spin* (Fl, Cl, Bsn, Vln, Vla, Vlc, 6.5')  
 1996 *Dreamtigers* (Fl, gtr, 14')  
 1995 *Hearing The Call* (2 Trumpets, 2 Snare Drums, 2')  
 1995 *The Janus Quartet* (String Quartet, 12')  
 1994 *Sister Thou Was Mild and Lovely* (Sop, Vla, 4')  
 1992 *1492* (Amp. Pno, Perc, 11')  
 1990 *Secret Ground* (Fl, Cl, Vln, Vcl, 14')  
 1989 *Gabriel's Wing* (Fl, Pno, 9')  
 1989 *Doxa* (Vla, Pno, 6')  
 1987 *Marvelous Pursuits* (Vocal Quartet, Pno 4-hands, 21')  
 1986 *Ignoto Numine* (Piano Trio, 14')  
 1986 *View From Mt. Nebo* (Piano Trio, 15')  
 1984 *Glyph* (Solo Vla, String Quartet, Pno, 18')  
 1983 *Icarus* (Vln, Pno, 17')  
 1983 *Werther* (Fl, Cl, Vln, Vcl, Pno, 9')  
 1982 *Akhmatova Songsi* (Mezzo, Fl, Cl, Vln, Vcl, Pno, 10')  
 1981 *Gazebo Music* (Fl, Vcl, 5')

## In Memoriam: Iona Brown (1941-2004)

Iona Brown, noted British conductor and violinist, died at the age of 63 on June 5, 2004. She joined the Academy of St. Martin in the Fields (a chamber orchestra founded by Sir Neville Marriner in 1959) as a violinist in 1964 and made a number of recordings as soloist with the orchestra. Between 1974 and 1980 she served as director. She was then appointed Music Director of the Norwegian Chamber Orchestra. She was guest conductor of the City of Birmingham Symphony Orchestra and music director of the Los Angeles Chamber Orchestra. She also guest conducted many of the leading orchestras of Britain, Europe, the United States and Japan.

- 1981 *Study in Black* (Fl, Perc, 5')  
 1980 *Wind Songs* (Wind Quintet 14')  
 1974 *Wedding Song* (Sop, Eng Horn; or Alto Fl, Cl or Vla, 5')

## Choral Music

- 2003 *Amulet* (SSA, 5')  
 2003 *Tongue Twisters* (SSA, 14')  
 2001 *Alleluia, In Memoriam 9/11* (SATB, 4')  
 1999 *Shapirit Y'fehiah (The Lovely Dragonfly)* (SSA, pno, 7')  
 1998 *Songs of War and Peace* (SSA, 18')  
 1995 *Adonai Roi* (SATB, 2.5')  
 1995 *Nun, Gimel, Hay, Shin* (2-part cho+descant, ca. 3')  
 1994 *COAL* (SATB, Appalachian Instru, 2 Appalachian Singers, Synthesizer, Electronic Playbk, 90')  
 1992 *We Hold These Truths* (SATB, Brass Quintet, Timp, 16')  
 1991 *Hark My Love* (SATB, Pno, 3')  
 1984 *'Tis a Gift to be Simple* (SATB, 3')

## Orchestral Music

- 2003 *Glyph* (Solo Vla, String Orch, Pno, 18')  
 2002 *Singing the Blue Ridge* (Mezzo, Bar, Orch, Electronic Playbk, 5')  
 1991 *Stringing the Bow* (String Orch, 15')  
 1990 *Piping the Earth* (Large Orch, 8.5')  
 1985 *Ruah* (Concerto for Flute & Chamber Orch, 23')  
 1983 *The Passion of St. Cecilia* (Piano Concerto, 20')  
 1981 *Aura* (Orchestra, 19')  
 1978 *Arche* (Viola and Orchestra, 17')

## Opera

- 1981-82 *Follies and Fancies* (Based on Molière's *Les Precieuses Ridicules*, 55')

## Electronic Music

- 2004 *Penelope's Loom* (Electronic Playbk, 7.5')  
 2003 *Tree Music* (Interactive Computer Music Installation, Var.)  
 2003 *Penelope's Song* (Amplified Vla, Electronic Playbk, 8.5')  
 2001 *Grito del Corazón* (Video by K. Aoki, Varied Ensemble, also versions for Cl, Sax, Pno, Vlc, Vlc+ Pno with Electronic Playbk)  
 1997 *Sea of Reeds* (Cl with PVC tubes and Live Electronics, 14')  
 1995 *Elijah's Chariot* (String Quartet and Electronic Playbk, 18')  
 1993 *Beetles, Monsters and Roses* (Treble Cho and Electronic Playbk, 14')  
 1990 *Hosech Al P'ney HaTehom* (Electronic Playbk, 11.5')  
 1989 *Three Summers' Heat* (Sop or Mezzo, Electronic Playbk, 18')

## Publishers

Arsis Press: *Gazebo Music*, *Study in Black*, *'Tis a Gift to be Simple*  
 Widdershins, Warner Brothers Publications: *Adonai Roi*  
 C.F. Peters: *L'étude du Cœur*  
 Colla Voce Music: *Beetles, Monsters and Roses* (The Wendigo, I Am Rose), *Nun, Gimel, Hei, Shin*  
 MMB Music, Inc., distributor for Wendigo Music: chamber and orchestral music  
 Wendigo Music: all other music



## Articles

# The Composer As Muse: Writing Words for Music by Vivian Adelberg Rudow

By Grace Cavalieri

In 1974 I was teaching at Antioch College (Yellow Springs, Ohio) as poet/playwright in residence. I submitted my play, *Best of Friends*, to Notre Dame College (Baltimore, Maryland), and it was accepted for production. It was a complex and difficult theater piece, which depended upon a kind of “emotional weather” as its hydraulic system. It needed sound: the sound of loneliness, fear and motion through a turbulent event. To accommodate that need, Alice Houstle, head of Notre Dame’s theater department, said there was a musician I should meet: “Here’s the phone number of someone I admire very much, Vivian [Vickie] Adelberg Rudow.” From this distance, 30 years later, I see Alice Houstle as some sort of spiritual guide who knew that these two artists were meant to work together.

Vickie Rudow and I had much in common. We were both young mothers who practiced our arts while managing households of children (I had four daughters, Vickie three sons). This was an immediate relief, as I was accustomed to working with artists whose inspirational schedule occurred between 2 and 4 a.m. Here was someone like me—in collaboration with the divine—and still trying to get the cat to the vet on time. Here was someone who was breaking new molds and creating new forms, but still had to rush to meet the 3 p.m. school bus. Here was a friend. The soundtrack Vickie produced for *Best of Friends* was an astonishing process to watch as it evolved. In this case, the text had already been completed, but the conversation about music and words was just beginning, and would continue for 20 years.

“What does loneliness sound like? A train whistle in the distance?” So went our inquiry into the theater piece. Vickie’s youngest son still remembers waking to the strange sounds coming from the tape machine downstairs, and he claims it did not help his nighttime psyche. Vickie’s music was electronic, and my psyche was equally unprepared. My introduction to her methodology included listening to certain taped sounds slowed down and played backwards to get the desired effect—sounds she invented that do not exist on this earth. We achieved the effect we wanted, and the drama of *Best of Friends* was haunting and lyrical.

After working with Vickie, I felt privileged as I sat in Baltimore’s Meyerhoff Hall in 1982 listening to her piece, *Force III*, presented by the Baltimore Symphony Orchestra, with Sergiu Comissiona conducting. This was the first piece by a Maryland composer to be presented at Meyerhoff Hall. At the time, Vickie claimed she felt so “awed” working with the noted conductor that she could barely speak during rehearsals. To this day, when Vickie speaks of that momentous occasion in her life, she refers to “the honor” of having Sergiu Comissiona conduct her work. And that feeling has not lessened through the years. But she still wishes she’d had the three rehearsals promised her rather than the two she received!

It was here I learned my first lesson about one of the difficulties of a composer’s life. I had never imagined the impact that loss of rehearsal time could have on a piece and possibly on a person’s musical reputation. Often composers are criticized unfairly if their music does not sound right, when the real reason for the problem may be the lack of adequate rehearsal time. On this occasion, Pinkus Zuckerman, who was playing a concerto by Elgar, was given the third rehearsal that had been promised to Vickie.

Vickie’s concern was a legitimate one—the performers had not played *Force III* straight through since the first reading several days before. Therefore, the premiere was actually a “rehearsal,” which, according to Vickie, was about “two-thirds there.” The second night’s performance served as the real premiere of a fully rehearsed performance. This was the event I attended, and the work sounded perfect to me. Unfortunately, the piece was recorded the first night.

Despite the uneven opening night performance, *Force III* received some glowing reviews. The late R. P. Harris, writing for *News American*, a major newspaper at that time, remarked: “Her 10-minute expanded sonata-cum-rondo is full of interesting thematic material—constantly developed for grand orchestra with a wonderful variety of sound effects in augmented percussion battery. The force of nature is evocatively and descriptively expressed. But the wispy melodies, supported by blocks of texture rather than harmony,



L to R: Vivian Adelberg Rudow and Grace Cavalieri

are tantalizingly evanescent." He also remarked that "the audience reacted with considerably more enthusiasm than new works often receive." From *City Paper*, Wayne F. Henkel referred to the composer as "an extraordinary compositional talent."

During the 1980s Vickie won several international honors with her electronic music, creating sound portraits that combined recorded spoken words with music. She won First Prize in the 1986 14th International Electroacoustic Music Competition, Bourges, Program Division, for *With Love*, a fantasy for live cello and decorated cello cases (prepared tape), written in memory of Myrtle Hollins Adelberg. The work received the top score of ten from each of the judges. Vickie was also the first American woman to win a first prize in the Bourges Competition, and was the first woman to win the Program Division as well.

Also in 1986, using the interview technique to get expressive verbal material to be combined with music, Vickie composed *Portrait of a Friend* for an artist friend who was suffering from a difficult divorce. She edited his conversations and added electronic music that exemplified his emotions. She decided to add songs to the work, and at this point I became part of the compositional process. I wrote the words to the songs, the most memorable of which is *The Garden Song*.

The first performance featured a soprano, but the work was recorded with tenor Howard Carr, and his performance was much more effective. Vickie subsequently revised *The Garden Song* to better fit his voice. The song has an interesting history. Beginning in October 1992 and continuing for years to follow, Carr's recording of *The Garden Song* was aired on the late Kjell Forsting's TV program "From My Window," a production of Dundalk Community College's TV station (Baltimore). In my field, I can only compare the

hundreds of performances to that of a single poem, extracted from an entire book of poetry, being anthologized over and over.

Many of the pieces we worked on together were actualized because Vickie was a producer/presenter as well as creator of music. Between 1980 and 1991, Vickie served as founder, producer and artistic director of Res Musica Baltimore, later Res MusicAmerica. This organization of high quality performers presented 283 musical works, mainly by American living composers, for full-house audiences; in addition, Res Musica offered 26 symposia and 22 youth concerts. Most of the performances were at the Baltimore Museum of Art, with some at the Walters Art Gallery. It was a marvelous time in the furtherance of music, and I learned much of what I know about contemporary music by attending those programs.

E.W.  
 E.M.  
 Vlc.

Lift hand as if you are going to play beautifully; lower  
 When you hear E.W., don't play; look up at her reproachfully  
 Look at E.W. again.  
 in reproach; lift hand in flourish

hand to hit string on first beat of measure after next  
 (she's jealous of sweet E.M.) then play when she's quiet (with a flourish of the hand)

Chords  
 Bass  
 Chord D  
 Chord C  
 Chord Bb

She was a valiant woman; Loving, caring, a teacher, beautiful; stylish, frumpy; feisty; quiet; a really good cook;  
 (No Meter)  
 Look at Mom, seem interested; approving  
 Chord Ab  
 Chord Gb

She was very meticulous and also wonderful when she wasn't mad at you  
 very nifty, really strict; happy; terrible housekeeper;  
 also  
 you  
 solo

Chord E

gives me an extra 5 bucks just when I need it  
 HI MA! Here's my new girl-friend, Candy, like her necklace,  
 gives it my  
 I just bought it for her, here's your American Express card

o = unmeasured rhythm  
 t = unmeasured rest  
 ⊙ = recitative like

Vivian Adelberg Rudow: p. 8 from *With Love*, a fantasy for live cello and decorated cello cases (First prize, Bourges Competition, Program Division, 1986)

Vickie felt the general public had little exposure to “new” music. She believed the atonal and dissonant deserved a place at the table along with all other music. She designed a way she could acquaint the audience with such music by inviting and not alienating them. Vickie created “sandwiches” consisting of recently-composed works. The program would present one accessible piece, then an atonal work, followed by another easy-to-understand composition.

My memories of these performances are that they represented all kinds of classical music, and included women conductors and African American composers and performers. Both were very rare in the 1980s. Vickie remembers attending Wendell Wright’s concert series in downtown Baltimore City to search for outstanding talent. The late Wendell Wright was a retired Africa-American tenor who founded and produced the Lois Wright Memorial Concerts, in memory of his first wife. The concerts were designed to help young artists, mostly but not exclusively African Americans. Vickie found the performers to be exceptionally talented, and she invited many of them to perform in her concert series; in fact, one Res Musica concert featured more black performers than white. This was highly venturesome at that time. She did not produce special African-American concerts or gender concerts; her concerts were inclusive, not exclusive.

An extraordinary Res Musica event was an “84 in 84 Concert” featuring Otto Luening at age 84 in 1984. He spoke at length and then conducted one of his compositions, *Potawatomi Legends*, a work inspired by Native American life. On the same program, Vickie conducted her composition, *Journey of Waters*. She scored the work for the same 14 instruments that Luening used in his *Legends*, plus a soprano solo singing words that I had written. Vickie originally planned the work to be purely instrumental, featuring either a solo viola or trumpet. Later, in 1994, she returned to her original concept, and The Baltimore Chamber Orchestra performed the music, now titled *Dark Waters*, with additional string sections and with the trumpet playing the main melody. Another particularly memorable Res Musica event was the international festival that Vickie produced in 1988 in Baltimore, with 14 composers from around the world, plus other USA composers in attendance. It was a great honor to have such an array of composers in Baltimore. Res Musica hosted them, patterning the festival after the 1987 Cuban International Electroacoustic Music Festival.

The 1980s were a vibrant time for our work together. Vickie took an existing poem of mine, *The Healing Place*, and set it to music for flute, clarinet, violin, viola, cello, tape, live synthesizers and narrator—a universe of sound multi-

plying the many dimensions of the story. The work was performed a number of times, the most notable of which were at the Baltimore Museum of Art in 1987 and the Walters Gallery of Art in 1988. The conductor for both of these events was the composer, Vivian Rudow. Conducting *The Healing Place* for the first time was a Herculean challenge. During rehearsals, Vickie could not hear the taped portions while the acoustic instruments and live synthesizer performers were playing. She claims she almost gave up during the final rehearsal, but a technician saved the day with earphones; Vickie



Res MusicaAmerica (1990) L to R: Daniel Malkin (for whom *Lament* and *The Bare Smooth Stone of Your Love* were composed), Daniel Silver, Sherrie Norwitz, Vivian Rudow, Ronald Mutchnik, Sara Landgren, Eric Conway

juggled the phone in one ear to hear the tape, and with the other ear she heard the live performers. It came together (she says “miraculously”) and was hugely successful. A few years later, with computer technology, she was able to combine live synthesizer parts with the taped parts, adding a click track for conductors, so the piece could be more easily performed.

This experience awakened in me the full understanding of where language could go. We can think of words as boxes, stacked or set on edge, or thrown in the air. But to have them lifted off the ground was what it felt like to hear language spoken to music. It was a revelation to the existing narrative. The staging of the piece depended on finding the right speaker. Vickie chose a deep resonant voice, bass baritone Joseph Eubanks, because the opening lines gave her permission: “The deep and dark, green blue woods....” I had thought the protagonist would be a female, as the poem was written from that point of view, but I was pleased with the outcome and honored because Vickie had composed the music as a birthday gift to me. Joseph Eubanks recorded the piece. However, in 1987 music was not as computerized as it is today. Imagine Vickie composing her work on reel to reel tape. The music was composed for live acoustic, live keyboards, and prepared tape. The narrator was flesh and blood, and here we had a world of many floating realities to put together. These taped/instrumental/live narration (or spoken voice) combinations were even toured. Would I call Vivian Adelberg Rudow a pioneer in her field? Or should I call her

an inventor of the field? She says, "Neither. I took what there was and ran with it."

Now, I want to hark back five years before this "setting words to Vickie's music." I mean that literally: setting words to music. In most cases when a writer works with a musician, the language is in place first. I'd had many poems choreographed for dancers prior to working with Vickie, and the first piece in the collaboration was always the written word. Yet in my working relationship with this musician, it somehow naturally evolved that Vickie would present me with a musical score, and I would tailor each syllable to the demanding note. I am "just literate" in reading music, but somehow I managed to bypass the brain's files that said "you cannot do this." Somehow, I killed the censor judging me (the one inside each of us), and I went right to the feelings, where the music spoke most directly. Vivian Adelberg Rudow is an emotional composer. Any composer can manipulate sound, but to rinse it through the heart was for me the test of this artist and my role with her. The feeling state is what spoke to me and enabled me to find my space to write within the relationship.

In 1984 a poet, also my friend, passed away. The poet had been the original impetus for my writing *The Healing Place*, but she was not to be healed. I had told Vickie about the wine and pill bottles found by her bed, and how I took her sheets home to wash them. The mark of genius is knowing what to hear; what Vickie heard was my sadness, and from this she composed *Devy's Song*, a melody for treble instrument with no words.

We composed many songs together between 1984 and 1992. Once again the writing process was one where Vickie presented me with finished musical compositions, and I cut each word to fit. It was difficult to write, since I'd had free rein before. Later, we decided to tie the songs together to create a song cycle or mono opera. I added brief links of dialogue, thus the title of the mono drama for female voice and piano, *String of Pearls*. The work contained fragments of poetic speech, telling of a young woman's loneliness. It also examined the many aspects for an unfulfilled love: soaring hope, unrealistic love, avoidance and rejection of love, defenses, and an inability to absorb the good in the world. It is set in the voice of one whose pain cannot influence God. The creation shows our heroine through her hysteria,

running without rest, until the only comfort is to recede into the shadows. The work is powerful and the music magnificent. The variety of songs gives the singer the opportunity to create numerous different personalities. When the mono opera premiered with Beth Rothenberg as mezzo-soprano, accompanied by Jeffrey Chappell on piano, I believed in magic.

The mono opera did not remain static, and we prepared different versions: we changed the soloist from female to male and retitled it *Love Chain*; I wrote new lyrics designed for a male voice. For the premiere, Jeffrey Chappell, a virtuoso pianist, asked Vickie to write a more difficult part because he wanted something interesting to play. Vickie later wrote an optional easier piano part for the song *Liquid Gold* because that was the most difficult to perform; however, given the choice, most pianists select the original version. We arranged *String of Pearls* as a song cycle and titled it *Purple Ice*, and we also adopted the later title for the mono opera.

Vivian Adelberg Rudow: p. 60 from "Shadows in the Wind," from the song cycle/mono opera *Purple Ice*, lyrics by Grace Cavalieri

The work has had many performances as a mono opera, but it was performed more often as a song cycle, with the singer selecting the songs. A number of the songs have had a life of their own, performed individually in various venues—single songs continue to be performed throughout the country. The cycle has grown from eight songs to ten (for the song titles, see the Work List). These songs could be considered popular American classics. How dare I say this? When I see that people in the audience can grasp immediately—and remember for a very long time—what was heard, I believe a cultural roadblock has been removed. Some of the “songs” have been played without lyrics. *Devy’s Song* has received a large number of performances as a viola or violin solo. Currently, Vickie is working on an electroacoustic version.

In 1988 I published a book of poems entitled *Migrations* about the loss of children—not through tragedy but because “away is the only road there is.” This was bold; motherhood is not a favorite topic for female poets because it is so easily trivialized. But since the experience was universal, I folded the subject of loss into a surreal world. Vickie and I began adapting the book’s poems to a field of music. At this point my husband was hospitalized. I remember times in the hospital, when my husband was safely sleeping, I would find myself standing at the pay phone in the hallway talking to Vickie about the right word for the right line. She thought the words alone were too much about loss; the music would provide greater light. It was as if the language captured the angst, but the sound would uplift the “weather” of the poems. I attribute the success of *Migrations* to Vickie’s music because she would not allow the dark to prevail, and she elevated every poem with her positive energy.

Through a miraculous fusing of minds that cannot be described, a book of complex and difficult poems learned to fly to the music of love. Words are, by nature, of the intellect. They carry the brain’s baggage. It was Vicki’s job to add the spiritual body for each poem. What is important about this remembrance is that we were able to work while in the midst of crisis. Our life in the physical world was never serene; we had initially begun our work while carpooling children, preparing dinner, performing ordinary tasks, but somehow we found the space to give and get the power to create something that did not exist before.

In 1992 *Migrations* premiered at the Franz Bader Gallery in Washington, D.C., as an electronic poetry-opera with three female actors narrating the text and Washington’s Seda Galenian dancers interpreting the words. Vickie had created an electronic sound composition for each poem. The American artist Mary Ellen Long had illustrated the book with photos of antique dolls; these visuals were available on a monitor. It was a multi-media event, most certainly, but the words and sound would go on to have a life of their own. *Migrations*, in its entirety, was broadcast on Washington’s WPFW-

FM following its stage premiere. My favorite remembrance is the look on the engineer’s face when Vickie walked into the booth and took over the sound controls, running the board so we had the right levels and consistency for *Migrations*.

Rudow’s work was ideally suited for radio. By this time her electronic music had won international recognition, and she was known globally. It was a good time to capitalize on this with radio. In 1992 *Migrations* was sent via National Public Radio satellite to 300 public radio stations. Each year for several years it was played regionally on-air to 200,000 listeners in the Washington/Baltimore vicinity on WPFW. This is a time-honored piece, an evergreen, which will be long remembered. Every possible musical mood is created to clothe the poetry. There is elegiac music as well as a hip-hop piece, a full spectrum of human emotions. I believe that the full appreciation of this set of compositions is yet to be realized. The difficulty in touring *Migrations* is that the music is on tape, and it involves live actors reading a difficult poetic text. The synchronization of the tape with voice once again reveals how much the composer acts as technical engineer. I fear to do it without Vickie backstage, but modern technology may open more doors in the near future to enable the work to be mounted.

In the mid 90s, radio was again to become part of my career with Vickie. In a series I created featuring West Virginia poets, the music bridges were designed by her. The sound looked to the 21st century yet with a feel of country air, mountains and earth. Chiefly rendered by strings, the music served well as the theme for “The Poet and the Poem from West Virginia,” a spin-off from my existing radio series. These poetry readings and interviews fastened by Vickie’s musical composition were distributed to the nation via NPR satellite in 1995.

I want to jump to the present day. I am able to see the track of musical notes left like crumbs along the trails, and I find them constantly reassembling. For instance, in the poetry-opera *Migrations*, featuring miniature portraits of music (Vickie’s stock and trade), one poem in particular caught her by the heart and brought forth what she calls her *Love of Child* theme. She has since used that theme in *The Bare Smooth Stone of Your Love* for cello and piano, and she used musical fragments in an electroacoustic composition, *Cuban Lawyer, Juan Blanco*. The original music, transformed again, can be found in her orchestral piece, *Spirit of America*. Refiguring one’s own material is truly part of a creative process, where we burnish it differently so it will shine again in a new setting.

In this essay, my aim was to explain how a writer and musician work together, and this brings me to the theoretical basis of the collaboration. Writers work from the Jungian principle that there are four major quadrants in the whole finished work: the thinking, the feeling, the sensual, and the

intuitive. This is the Jungian circle, a pie cut into four pieces. We might say these are the elements that make up a balanced life, as well. It is what Jung believed. If we can write, touching some of these four qualities, we may achieve a balanced work of art. I write in total silence. I cannot be distracted by background noise. In working with a composer, if the music comes first, one must submit words to the sensuality of music. But they bear the burden of the thinking part of ourselves. The end result, one hopes, offers the intuitive and feeling components in good amounts. The collaboration then creates a prism where all these possibilities are multiplied.

The difficulty in writing words for existing music is that Vickie's pieces of the Jungian circle were already in place and not of my creation. The thinking and the intuitive had to be matched. Fortunately, neither of us considered what we were doing in such theoretical terms, or we probably would not have been able to do it at all. I cannot remember any time of friction between us. I do remember thinking that Vickie often liked the second poem or revision I sent her, rather than the first, but it was a long time ago, and I cannot be completely sure of our process. Vickie recalls that sometimes we went back and forth several times and sometimes she had to change a melody. We were both opinionated, as we each were used to composing or writing how and what we wanted.

I look back and see us as two women who worked together intermittently, perhaps bohemian in spirit, flamboyant of heart, but never reckless. In fact, we were just the opposite. I am sure we got the roast defrosted in time before we indulged in our art. Our children grew up, went to college, and became parents themselves. And throughout the coherence and course of friendship we integrated a life of art to somehow make compositions that, we hope, will last longer than we do. In looking back, I remember an incident that pays homage to our union. I had sent Vickie a sheaf of poems, one line of which read, "I hear hats in the sun." Vickie reacted with her Aries fire to my Libra air; she didn't get it! She said, "There you go again, living in a world where daughters play dress-ups, while my boys are romping mud through the house." The words did not speak to her. Two weeks later the phone rang at a very odd hour, a voice triumphant: "Grace! I hear it. I can hear hats in the sun!" That was the initial remark that triggered our 20-year tenure of work. As it is often said: "You just have to be home when the muse comes to call."

*Grace Cavalieri is the author of 13 books and chapbooks of poetry, the latest a children's book, Little Line. Her play Quilting the Sun was presented at the Smithsonian Institution in 2003. Her 20th play, Jennie and the JuJu Man, premiered in New York City in June 2004. She has produced and hosted "The Poet and the Poem" on public radio for 27 years. It is recorded at the Library of Congress for distribution via NPR satellite.*

## Work List

### Instrumental with or without Voice

- Americana Visited Variations* (violin or viola, piano, 1984, 10')
- Anomalies I, II, III, IV* (flute, trumpet, soprano, 1977)
- Ars Nova* (2 bassoons, 1981, 6')
- The Bare Smooth Stone of Your Love*, in memory of Daniel Malkin (cello, piano, optional narration, 1998, 7')
- Clouds of Memories* (11 strings, 2002, 5:3') With narration of memories by 4 narrators; quiet music that may be used for background while people speak their memories.
- Devy's Song* (violin or treble instrument, piano, 1985, 2:30')
- The Healing Place VI* (flute, clarinet, violin, viola, cello, tape with click track, & optional narrator, poem by Grace Cavalieri, 1985/1991 revised, 14')
- Kaddish*, in memory of Isaac Hollins (solo bassoon, 1975, 6') (First prize International Double Reed Society Composition Contest, solo division, 1977)
- I Pledge My Love* (string quartet or piano, tenor, 1992, 3:11') (alternate version for tape and tenor)
- Lament*, in memory of Daniel Malkin (cello, piano, optional narration, 1997, 6')
- No Rest For Devy's Spirit* (viola solo, 1984, 3')
- Not Me!* (cello, violin or viola, piano, 1989, 14')
- The Sky Speaks* (8-part chorus, mezzo soprano or soprano, cello, percussion, piano, optional percussion, 1996, 10')

### Electroacoustic

- Changing Space* (1972/73; 6' or 10')
- Cuban Lawyer, Juan Blanco* (2000; plus 9 variations, theme/piece 5:30', variations duration vary, total 13', Variations of Variations Kennedy Center, live interactive)
- Dona Nobis Pacem* (1977, 4:30')
- Lies* (1973, 3:30') (About Clive Davis when authorities told lies about him)
- The Lion and the Hares* (1972)
- The Majesty of It All* (2003, 9:02')
- Migrations* (electronic score for poetry by Grace Cavalieri, 1992, 32')
- Migrations Postlude* (1992, 3:46')
- The Oak and the Reeds* (1972)
- Portraits of Lawyers*, a documentary in memory of Harry Adelberg (originally *The Velvet Hammers*, 1989-2004, 37:48')
- Puzzle 1* (1972, 3')
- Racing Inside the Milkyway* (1994, 2:58')
- Syntheticon* (1973)
- Weeping Rocker*, a program about Alzheimer's disease (dance, 1992, 8:35')

### Electronic Plus Live

- Cry A Thousand Tears* (prepared tape, alto flute, muted trumpet, soprano, 1978, 7:35')
- Cry Beloved Country* (tape & rapper, 1992, 3')



*Weeping Rocker III* (tape & live chorus; also for chamber orchestra & chorus, 1993, 5:40')

*With Love*, a fantasy for cello and decorated cello cases in memory of Myrtle Hollins Adelberg (live cello, prepared tape, 16:43') (First Prize Winner 14th International Electroacoustic Music Competition, Bourges, 1986, program division)

#### Orchestra

*Clouds of Memories* (string orchestra with narration of memories by 4 narrators, 2002, 12')

*Dark Waters* (small chamber orchestra with solo instrument [alternate version with voice, *Journey of Waters*], 1984, 7:30')

*Fanfare For My Hero* (full orchestra, 1994, 2:30')

*Force III* (full orchestra, 1979, 12')

*Spirit of America* (full orchestra, brief optional children or adult chorus, optional audience participation, 2003, 10:30' [*Urbo Turbo*, alternate title])

#### Piano solo

*Rebecca's Suite*, in memory of Rebecca Blackwell: *Rebecca's Rainbow Racing Among The Stars* (1991, 4'); *Rebecca's Song* (1989, 5:30')

#### Song Cycle (10 songs)/Mono Opera (8 songs)

*Purple Ice* (woman's voice, piano, words by Grace Cavalieri 1984-1992; *Love Chain*, alternate title for male voice; *String of Pearls*, original title. *Purple Ice* Mono Opera [8 songs], 28': "White Ribbons of Love," "Blue Bird," "Ya Gotta Know Me" [male version, "Get With Me Baby"], "Liquid Gold," "I Will Not Be There," "Walking Beside You," "Running," "Shadows in the Wind." Additional songs: "I Pledge My Love," "Journey of Waters.")

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## The Salon: An 18-Year Philadelphia Tradition

By Andrea Clearfield

The Salon, of which I have been founder, host and producer for the past 18 years, is a monthly performance series held in my Center City apartment in Philadelphia. I conceived the idea in 1986 as a contemporary version of the 19th-century European music salon, where composers such as Chopin and Liszt premiered their works for an elite group of invited guests in the home of a genteel patron/patroness of the arts. Unlike the salons of the past, however, my intention for this updated salon was to present a diverse array of musical genres as well as other arts in an inclusive and informal setting.

The Salon features not only traditional chamber music and opera but also jazz, original compositions, electronic music, free improvisation, folk, experimental and world music, poetry, modern and ethnic dance, multimedia works and various category-defying art forms. On any given evening The Salon features ten different soloists or ensembles; one might hear chamber music by Philadelphia Orchestra members, a new work introduced by the composer, an improvisational dance/music/spoken word collective, electroacoustic music, African drums, a Brazilian ensemble, a jazz trio, a singer/songwriter and a scene from a Puccini opera.

The performances are of high quality; selected by audition or reputation, the performers are mainly established professionals with some emerging artists and talented students.

Although most performers reside in the Philadelphia area, some travel from Washington, D.C., New York and Connecticut to participate; others come from as far away as California, coordinating a Salon appearance with other nearby concert obligations. The Salon always attracts a full house (80-100); an enthusiastic and open-minded audience arrives early to secure a good seat in the loft-like space. Near Philadelphia's

new Kimmel Center for the Performing Arts, The Salon reflects the rich tradition of music in this city while fostering new art forms in an intimate and supportive environment.

The Salon presents nine performances per year on the last Sunday of the month from September through May. Not a money-making venue, The Salon supports itself through donations from the audience which cover the monthly expenses such as piano tuning, refreshments, mailing, printing and cleaning, as well as equipment costs. Everyone who participates does so voluntarily. Since 1986 The Salon has offered approximately 153 concerts with over 3,500 performing artists and more than

11,000 audience members passing through my living room.

What motivated me to undertake such a series? From my youngest years I was drawn, both as a composer and a performer, to environments where music of varying styles could be shared in an informal setting. In my childhood I



Andrea Clearfield

liked to bring people together. I can remember playing the piano in grade school for sing-alongs and organizing musical get-togethers around chamber music, musical theater and popular music. There was music-making at home as well; my parents, both amateur musicians, and I would play trios in our living room in the suburbs of Philadelphia. As a teenager, I enjoyed arranging pop songs that I heard on the radio for large ensembles, including vocalists, strings, and percussion, so that my friends could participate. While engaging in classical piano studies, I sang and played keyboards, flute and dulcimer in rock, folk and world music groups. I wrote my first compositions for my best friend, a modern dancer, and I was inspired in other early works by my mother's paintings. This proclivity for the integration of other genres led to performances with various dance and theater companies as well as multi-disciplinary projects. In retrospect, I realize that my own performing and composing began in the spirit of collaboration, and this desire to work with other artists and create a community around artistic expression ultimately became manifest in The Salon.

The Salon serves other purposes as well: to help break down the barriers between audience and performer, to expose people to different styles of music and other arts, to build an audience for new music, and to invite a cross-fertilization of audiences and musicians.

The educational aspect is also significant to The Salon and has several implications. The mixture of genres results in a diversity of performers and audience, both intercultural and intergenerational. Listeners often attend for their special musical preferences, thus people who come to hear their favorite folk singer may hear chamber music for the first

time. Those who normally prefer classical music might be exposed to avant-garde music or music from different cultures. The premiere of a new work is preceded by an explanation by the composer, who guides the listeners through aspects of the piece; an understanding of contemporary music opens the listeners' ears to new sounds and structures. People are more eager to embrace new music if the presentation is informative and inclusive.

The Salon attempts to bring about a more dynamic exchange between the audience and the performers than in the traditional, more formal concert setting. Those attending, having removed their shoes at the door, are seated on chairs or on the floor, some directly in front of the performers. Artists are encouraged to speak about their pieces; composers provide a window into their creative process; unusual instruments or performance techniques are described or demonstrated; and sometimes the audience is requested to participate in the performance itself. The audience has an opportunity to provide feedback to the performers at intermission over food and wine, or after The Salon, when more socializing takes place.

What do the performers gain? There are several reasons performers enjoy participating. At The Salon, artists have the opportunity to try out recently learned pieces and/or experiment with new forms. Orchestral musicians appreciate the opportunity to play solo and chamber repertoire in an informal setting. Crossover groups without regular venues can perform here, and jazz musicians who normally play in clubs are delighted to have an audience that is actively listening. Some use The Salon as a way to stretch themselves in new directions: occasionally jazz artists are inspired to

play classical music, classical musicians may engage in improvisation, and composers may write pieces specifically for The Salon. This year, the Philadelphia Chapter of the American Composers Forum and The Salon presented a joint commissioning opportunity where the winners of the award (Evan Solot and Zhou Tan) will have their works premiered at the 18-Year Salon Anniversary Concert in September 2004.



Andrea Clearfield's Salon, May 2004



Each Salon includes one or two featured composers; some past composers include Jennifer Higdon, Robert Maggio, Cynthia Folio, Jonathan Kramer, Marty Rokeach, Robert Carl, Margaret Garwood, Marc André Hamlin, Eleanor Sandresky, Hannibal, Maurice Wright, Jan Kryzwicki, Tina Davidson and Diane Monroe. On occasion, I will also present my own works. A recording engineer provides digital recordings for the performers, an invaluable service for everyone.

The Salon can also be network-forming for the performers, and often enables artists from many styles and disciplines to form new collaborations. A number of musicians attending or participating in a given program have been inspired to work with other performers they met that evening. Duos and ensembles as well as cross-discipline relationships have arisen. After trying out new work at The Salon, some have gone on to perform at other venues, record and maintain long-lasting partnerships. Upcoming performances are announced; CDs are sold; and mailing lists for the artists are available so that performers can generate new audiences for their work. Although a number of musicians have admitted they are more nervous playing at The Salon than in the concert hall (perhaps due to the close proximity and attentiveness of the audience), they seem to be nourished by the general atmosphere of openness and appreciation among listeners as well as the large supportive community of artists that has formed around The Salon.

With all of its diverse elements, one aspect has remained the same for 18 years: shoes are removed before entering The Salon (the diversity of socks is striking). "It is easy to find your way to Andrea Clearfield's monthly salon concerts," writes Peter Burwasser for the *Philadelphia City Paper* (March 2003). "Once you enter her Center City walk-up apartment building across from the Kimmel Center, just follow the trail of shoes. This is not a salon of yore, of tuxedos and velvet and champagne...." Originally intended for welcome and cleanliness, the shoe-less gatherings have become a colorful part of The Salon rituals. Some long-time Salon-goers have purchased special socks to showcase on Salon evenings. Others leave their shoes, never returning to retrieve them, and one wonders how they get home. One artist was inspired to paint large collages of the multitudes of footwear that line the stairs; the works now hang in The Salon lobby area and will soon be the subject for Salon posters as a fund-raising effort for a sound system. Performers may cleverly work the shoe theme into their performance, and there is talk about a shoe-shining project for an upcoming Salon. Some artists claim that they play better barefoot; however, there is the occasional opera singer who insists that shoes are required for the act. Peter Burwasser concludes, in his article on The Salon, that "the music just wouldn't sound the same if you had to listen to it with your shoes on."

Over the years, there have been countless outstanding and unusual performances. Some past Salon favorites include an a cappella vocal group from the country of Georgia; an interactive electronic sound-scape triggered by movement; a South African folk singer sponsored by Nelson Mandela; Judeo-Iraqi liturgical music; a work for visuals, vibraphone and sampled sounds; a trio of Hang (pitched percussion) players; Balkan gypsy music; a children's chorus with an "off-stage" soprano on the balcony; inter-disciplinary performances with music, poetry and modern dancers; and a number of exceptional solo, chamber and jazz musicians. A wide variety of instruments can also be heard, such as the didgeridoo, theramin, glass harmonica, lute, balalaika, Celticharp, English concertina, riqq, hammered dulcimer, oud and sitar as well as hand-made, one-of-a-kind sound inventions. The Salon has also introduced young artists; for example, a recent concert featured a 12-year-old pianist who played a Rachmaninoff work in preparation for an international piano competition.

From my perspective, The Salon represents a commitment to spend a large amount of time organizing and producing a program every month, listening to demo CDs, keeping up with the mailing list, equipment needs and other necessary preparations for bringing people into the home.

## Andrea's SALON

by Manfred Fischbeck

(written for the 10-Year Anniversary, September 1996)

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From a woman's passionate  
Surrender to a dream  
A space was created to gather  
To listen to the heart of sound  
To the sound of heart.

Once in a moon  
This secret garden  
Planted in the Inner City  
Is growing plants and flowers  
Sees and hears of wondrous  
Animals and places of all kinds  
Of tears and laughter, darkness and light  
Of ancient voices and future writings.

It sees the crowd of urbanites  
Turn tribal for the night  
Surrounded by the City's Songs.  
Of generators, garbage trucks and subways.  
In this place the spirit of music  
Has found a kiva.  
A decade of dreaming and praying  
Has passed to open the doors  
To another and another  
We hope.

The Salons are booked eight to nine months in advance with waiting lists of performers for each program. In order to maintain a balance of the various styles, I must organize the programs with attention to the number of classical/jazz/world music pieces as well as new works. I must also consider the aspect of familiar vs. unfamiliar; I prefer to include some elements that might be challenging and/or stimulating for the audience. Although there have been times when I questioned the continuation of The Salon because of the amount of work involved (in addition to my career as a composer, performer and teacher), the beauty, wonder and joy that I experience each month is hugely rewarding and makes all of the effort worthwhile. I feel extremely fortunate and grateful to have heard so many incredible artists sharing in such a soulful (or should I say “sole-full”) and honest way, and the appreciative community created around this sharing is truly special. The Salon community offers a nice balance to my hours of solitary composing time in the studio.

The Salon continues to grow over the years. From a small group of 25 in my previous long T-shaped third floor apartment on Spruce Street, it quickly expanded to 50 attendees. After obtaining permission from the landlord to break down a wall to create more room, The Salon crammed in 70+ people, eventually making it necessary to move. (The time to relocate became clear when the only seat left was in the bathtub; in fact, one audience member was found snoring in the old-fashioned tub during intermission.) While I explored a number of options, my heart was set on a particularly unusual nearby apartment with 25 foot-high-ceilings and balconies on the third floor of a large 95-year-old house. During my summer tour last year, the apartment finally became available for rent, and to my utter amazement, a few very dear committed friends packed all of my belongings in boxes, had my grand piano moved, and helped me rent out three rooms on the second floor so that I could move into my Salon dream-house upon returning in September! A remarkable space, formerly a music conservatory, art school, theater and set for the movie “Mannequin,” it is the perfect home for The Salon. The renters on the 2nd floor offered two of their rooms for use as “green” rooms for the musicians to warm up and hang out. Upstairs performances can now happen on the various balcony levels in addition to the main “stage” area, which has newly-installed spotlights and twice as much room. To my surprise, after a year in the new space, The Salon is again at capacity seating.

I often ask myself, why is there such a need? It seems that people are hungry for personal contact and expression. Salons and other alternative “off the grid” performing venues are becoming more popular, and several Salon offshoots have been initiated in just the Philadelphia area. Performances in intimate spaces help create a balance with the increased commercialization and production of big artistic events. I believe that the direct connection between the per-

formers and the audience, the educational component and the cross-fertilization among audience members and performers offer a vitality and freshness to music-making and listening. These new venues also provide a reflection of our diverse cultures, and they show the need for coming together and building a community around the arts in our mass society. I join Manfred Fischbeck (author of the accompanying poem) in the hope that the doors of The Salon will be open for many years to come.

### Profile

Andrea Clearfield, a prolific composer of concert music, has had her works performed by noted artists internationally. She is a recipient of a 2002 Pennsylvania Council on the Arts Fellowship and was the winner of the 2002 New Music Delaware Competition, the 2000 Delaware and Pennsylvania Commissioning Competition, the American Jewish Music Festival 2000 and the Nancy Van De Vate Prize for Orchestral Music of the IAWM, 1996. In 1998 she received an Award from the American Composers Forum for Outstanding Achievement. She has also received grants and awards from the American Music Center, the Leeway Foundation, the American Composers Forum, Meet the Composer and ASCAP.

Her oratorio on the women of the Old Testament, *Women of Valor*, was premiered in Los Angeles in April 2000 and portions of the work were aired on National Public Radio’s “All Things Considered.” Her hour-long cantata, *The Long Bright*, to texts on breast cancer by David Wolman, had its world premiere with Hila Plitmann, the Temple University Music Prep Children’s Choir and Orchestra 2001 at the Kimmel Center in April 2004. *Into the Falcon’s Eye* for two horns and piano, commissioned by Froydis Ree Wekre, was recorded by the composer and Ms. Wekre in Oslo, Norway, May 2004. *Unremembered Wings* for oboe and piano and *Songs of the Wolf* for horn and piano both appear on Crystal Records.

Dr. Clearfield earned a DMA in Composition from Temple University, where she was a Presidential Fellow and student of Maurice Wright. The University recently honored her as a distinguished alumna. She has served on the composition faculty at The University of the Arts since 1986. Active as a pianist, she performs with numerous ensembles in diverse styles ranging from classical to free improvisation and is the pianist in the Relâche Ensemble for Contemporary Music.

For more information about The Salon, please contact Andrea at <aclearfi@aol.com>. In connection with the 15-Year Anniversary season, a program on The Salon was broadcast on public television station WHYY, and several articles were published in Philadelphia newspapers. You can read David Patrick Stearns’s story for the *Philadelphia Inquirer* (November 10, 2002) at <<http://www.philly.com/mld/inquirer/entertainment/4488621.htm>>.

# The Story of Elsa Hilger ~ 100 Years of Harmony

By Anne Gray

*Elsa Hilger, the noted cellist, celebrated her 100th birthday in April of this year. Anne Gray and her husband motored across country from the West to the East Coast to share the momentous occasion and to present Elsa Hilger with a "This is Your Life" booklet replete with photos and concert programs. The following article is taken from this booklet.*

## Early years

Elsa Hilger, born April 13, 1904, in Trautenau, Austria (after WWI, Trutnov, Czechoslovakia), was the youngest of 18 children. The family moved to Pisek when Elsa was seven so that her 14-year-old sister Maria could study violin with Otakar Sevcik, noted Czech violinist and pedagogue. Watching Maria's lessons, Elsa sat down and placed the violin upright between her legs. Sevcik immediately suggested starting the child on the cello, a decision that marked the beginning of a remarkable concert career. Elsa's other sister, Greta, called Gretel, studied piano.

The professor was so impressed with the girls' talent that he secured scholarships for all three at the Vienna Conservatory—a most unusual occurrence in one family. Fortunately, Kaiser Franz Josef, who sponsored the awards, was fond of the prodigies. The family moved to Vienna in 1912, and within a year, Elsa, at age nine, was playing first chair in the Conservatory orchestra. At 12 she made her solo debut with the Vienna Philharmonic performing Tchaikovsky's *Rococo Variations*, accompanied, she remembered, "...by a growling stomach. There was a war—and no food! Ration cards got you only a loaf of bread a week. And when you cut into the loaf odd objects often came out—straw and things."

In the next two years Elsa appeared six times with the Vienna Philharmonic. Renowned tenor Leo Slezak thought she was a wonder, and the world's foremost cellist, Pablo Casals, called the little girl "a genius on the cello." The novelty of three sisters attracted wide attention. With a revolution brewing in Czechoslovakia, and because the girls spoke both Bohemian and German, they were suspected of being spies! During border crossings, their instruments and music would be examined for messages and, on occasion, the guards made them disrobe and examined their clothing. Despite the hardships, the trio performed throughout Europe. After a tour of Holland and Belgium—reached only by posing as undernourished children sent there for their health, they came to America in May 1920 with their mother and older brother, Franz. They were offered \$1,000 a week to appear in variety shows, but their mother would not hear of it. "We didn't come to America to play vaudeville!" was her firm refusal. (Their father had died during WWI.)

In the Hilgers' first year in America, the Trio played 60 concerts including Madison Square Garden, the Hippodrome and Aeolian Hall, where Elsa also gave three solo recitals. She met composer-cellist Victor Herbert, who asked her to play his *Cello Concerto* with maestro Walter Damrosch and the New York Symphony. The promised concert never materialized, however, because Herbert died suddenly in 1924.

In 1922 they gave three subscription concerts at Town Hall, and over the next Depression years, Elsa and her sisters, chaperoned by their mother, began a series of coast-to-coast concert tours, first by train and then bumping in an old Buick over rutted, barely paved highways. Once, driving from Minnesota to Iowa, their car was half buried in a snow-drift during a blizzard. Gretel walked miles to a farmhouse and brought help. They made it to the concert! Elsa always drove because, she recalled, "My sisters were too nervous."

In February 1932 Elsa performed the Haydn *Cello Concerto* with the Manhattan Symphony. In March the Trio



Greta, Elsa and Maria Hilger,  
Vienna Conservatory

played a concert honoring the 80th birthday of their mentor, Sevcik, who was visiting in Boston. Also in 1932 they made their debut with the Philadelphia Orchestra at Robin Hood Dell, the summer venue of the orchestra. Their touring, which by Elsa's estimate had covered 600,000 miles, included a concert for John D. Rockefeller and an afternoon with Albert

Einstein in Princeton, in which the scientist participated by playing his own violin.

In 1934 the cello that Elsa had brought from Europe was wrenched from her life! Her precious 1730 Petrus Guarnerius, valued at \$10,000—a princely sum in those days, had been given to her in 1917 by her mother. On January 2 it was taken from her car in New York City through a smashed window. Even with the efforts of Mayor La Guardia and Governor Lehman (himself a cellist), the instrument was not recovered, leaving the young cellist greatly bereft.

Two years later, during a Carnegie Hall concert (February 1936), Elsa heard *her* cello! It was being played by her stand partner, Victor Gottlieb. Asked where he got it, he replied, "A dealer gave it to me for a tryout." After the con-

cert, there unfolded a bizarre tale. It appeared that S. N. Rosenthal, a prominent New York violin maker and dealer (who was in the audience that evening), had purchased the instrument for \$75. It had come to him from Frank Webb, a musician who had recovered it from a moving van; Webb paid the lawyer, who was disposing of his client's estate, \$12 for it. Rosenthal, and every dealer in New York, knew that Elsa's instrument was missing, but coming to him at such a low price, he never dreamed it was the priceless Hilger cello. The following day proof of ownership was provided and the cello was returned to Elsa. The thief was never discovered. Thirty-five years later, after her retirement, she gave the instrument to her son, Robert. It was subsequently played by grandson Alex during his undergraduate years at Oberlin Conservatory in Ohio.

### Philadelphia Orchestra

Trio performances continued until 1935, when there was an opening in the cello section of the Philadelphia Orchestra. Elsa, who had already soloed with them, was asked to audition by Leopold Stokowski, prompted by pianist Olga Samaroff, his first wife, who had heard the girls perform. The maestro hired Elsa, thus making her the first woman instrumentalist in a *major* orchestra—other than the occasional female harpist. [Cellist Dorothy Passmore was hired by the San Francisco Symphony Orchestra in 1925, but the orchestra was not as significant as the Philadelphia at that time.] Elsa *did* have to go through the formality of auditioning for the Musicians' Union. They wanted to be sure she could read orchestral music! On joining the orchestra, Elsa observed, "In those days if you were a woman you had to be better than any man to get in."

For the next 35 years she performed throughout the world as soloist and orchestral musician. Tours included Japan, South America, Europe and the Soviet Union. In the early days, the musicians were dubious as to whether this petite young woman could stand up to the physical demands of the schedule. She told them, "I'm used to driving 200 to 300 miles a day *and* playing a concert in the evening!" She reminisced to me, "Not only could I stand it, I stood it better than the men!"

On April 6, 1936, Elsa gave a recital in the Philadelphia Academy of Music accompanied by Greta on piano. Her program featured her own cello transcription of Paganini's *Fantasy on the G String*. Also included was the virtuoso piece *Hummingbirds*, especially written for her by Henry Hadley.

Philip Klein, of the *Philadelphia Daily News*, said: "The audience of fellow musicians agreed by its ovation that Stokowski had not made a hit-and-miss choice by appointing Miss Hilger to her auspicious post."

Elsa began her orchestral career in the last chair of the cello section. It took ten years until she was appointed second chair in 1945. She held that position until 1963, when she graduated to Associate Principal. Eugene Ormandy, who led the orchestra from 1938 to 1980, inferred that he would have invited her to be Principal long ago. In his words: "Elsa, I wish your pants were longer. I'd put you in first chair." She shared the first stand until her retirement in 1969. It was the same chair occupied by her father-in-law, D. Hendrik Ezerman, in 1901 before he left the orchestra to pursue his passion—teaching at the Philadelphia Conservatory.

On February 17, 1940, the appointment of Elsa to Principal Cello in the Robin Hood Dell summer concerts was announced. It was the first time a woman had sat the first chair of any major American orchestra. In November of that year, Ormandy programmed an all-Beethoven concert including the Triple Concerto with Elsa, Curtis Institute faculty violinist Lea Luboshutz and pianist Edith Braun. Having three women soloists at a performance was another first.

With the exception of maternity leave—her son Robert was born March 13, 1941—Elsa was proud of her record of missing only one performance in her 34-year career. It was a Saturday night in her last year with the orchestra, and the entire cello section refused to fill her seat! She had become very popular with her colleagues—a "mother confessor" to all.

In 1965 she received the Philadelphia Orchestra's C. Hartman Kuhn award, presented annually to an orchestra member "whose character enhances the standard and reputation of the orchestra." The same year (in January) she was the Wister Memorial Soloist, and she performed as principal cellist with the orchestra in February and March during the indisposition of Principal Cellist Samuel Mayes.

A mandatory requirement in Philadelphia, and with most orchestras at that time, was retirement at age 65. Elsa's comment, "My life was filled with teaching, practicing, rehearsing—as well as home and family duties—then one day, I am a day older and too old to play in the Orchestra! It isn't right for someone who still feels good and plays as well as they always have. But life is too short to be bitter." Her final per-



Elsa Hilger at her 90th birthday concert, St. Lawrence University, Canton, New York  
(photo by Betsy Melvin)

formance was in the Spring of 1969, playing the Tchaikovsky *Rococo Variations*, the same music she performed at age 12 in her debut with the Vienna Philharmonic in 1916.

### Teaching, Performing and Awards

Beginning in April 1936, Elsa gave recitals, some with faculty, at the Philadelphia Conservatory Ethical Cultural Auditorium. The March 8, 1937 program featured Elsa and Rosalyn Tureck. January to March 1938 brought three concerts of Modern Chamber Music at the same venue. The Conservatory's credo—which has been echoed through succeeding generations—was: “Unless artists and institutions keep modern music before the public it cannot find a lasting place in the world of art.”

Besides her solo appearances and recitals, Elsa had a distinguished teaching career at Temple University and the Philadelphia Conservatory. When asked about teaching cello to women and the strict self-discipline required, Elsa would say, “True, then along comes a talent like Jacqueline DuPré, whose extraordinary virtuosity at age 24 makes you think the cello is a toy. But the instrument *is* large and clumsy, and playing it requires the strength of a football player!”

Elsa was awarded an honorary doctorate from Temple University in 1956, and the following year she won the Americanization Medal of the Daughters of the American Revolution for service, leadership and patriotism.

Elsa's retirement turned out to be only from the orchestra. Elsa chose Vermont for her retirement because it reminded her of Austria. She had spent 40 summers on Lake Dunmore, the site of her 1938 honeymoon, where she indulged in her other passion, fishing, before making Middlebury her permanent home in 1979. Although she managed to get in a lot more fishing, she was much in demand for recitals in the Vermont area. In 1985, she was honored by the Vermont Council on the Arts with the Governor's Award for Excellence in the Arts, presented by Governor Madeleine Kunin at Middlebury College. In June 1986, she received a letter of thanks from master cellist/pedagogue Janos Starker, for her Orchestral Technique seminar at the Third American Cello Congress at Indiana University.

It was in Middlebury that Elsa met piano teacher/adjudicator Catherine Baird. Baird had grown up listening to the Philadelphia Orchestra and admiring Elsa from afar. Decades later, with both of them living in the same state, they began a 20-year collaboration, playing on public radio and television and giving concerts in the Eastern United States and Canada. A *Detroit Free Press* review of February 25, 1991, proclaimed: “Cellist Elsa Hilger, who turns 87 on April 13, accompanied by Catherine Baird, played a generous program of Haydn, Bach, Bruch, Saint-Saëns, Boccherini and Popper....There were a few signs of Hilger's advanced age....Did they matter? About as much as a whisper in a windstorm.”

There were also annual birthday recitals for Elsa at St. Lawrence University (Canton, NY), Stonehill College (North Easton, Massachusetts), Saint Michael's College (Winooski, Vermont)—all of whom bestowed honorary degrees upon her—plus solo appearances with the Vermont Symphony, and Christmas concerts in Baird's spacious home recital room. In May 1999, Baird died suddenly. Elsa, 40 years her senior, sadly played at her beloved accompanist's funeral. Baird's death proved a time of introspection for the 95-year-old cellist. Elsa pondered many months about passing her beloved cello on to her grandson Alex. In 1943 she had taken her Guarnerius for repair to the reputable Moenig & Company in Philadelphia. Prominently displayed in their show-room was a golden-hued cello begging Elsa to try it. It was love at first bow stroke! Incredibly, the papers that came with the purchase showed that this wonderful instrument, a prized 1745 Januarius Gagliano, came from Holland. The instrument had been put on the market out of financial necessity by a family named *Ezerman*! They, of course, turned out to be related to her husband. In August of that year Elsa parted with her Gagliano cello so that the legacy would be carried on within the family. Her grandson was a member of the cello faculty of Texas Tech and first chair in the Lubbock (Texas) Symphony. Elsa has not given up music; in her 100th year she is still teaching cello students.

*Anne Gray, Ph.D., President of WordWorld Literary Services, is author of The Popular Guide to Classical Music and The Popular Guide to WOMEN in Classical Music. Dr. Gray thanks Elsa Hilger and her family, Robert, Betsy and Alex Ezerman, photographers Tom and Betsy Melvin, and Philadelphia Orchestra Archivist JoAnne Barry for their input, information and priceless photos.*

### Deon Nielsen Price's 70th Birthday Concert

To celebrate Deon Nielsen Price's 70th birthday, the National Association of Composers-Los Angeles Chapter presented a concert of “Choral Music for Worship” featuring works by Price on Saturday, May 22, 2004 at the Los Angeles Stake Center. The well-known 100-voice Southern California Mormon Choir, directed by Frank Turner, and the 35-voice women's choir, Voce Angelicus, from El Camino College, directed by Joanna Nacheff, performed 15 choral works written or arranged by Price. In addition, the Price Duo (Deon and Berkeley) played Deon's recent composition for clarinet and piano called *Healing*. Belated best wishes for a very Happy Birthday, Deon! For a CD recording of the concert (\$10), contact Culver Crest Publications at [www.culvercrest.com](http://www.culvercrest.com) or P.O. Box 4484, Culver City, CA 90231.

# The Glass Ceiling in International Orchestras: The Case of Female Cellists

By Anita Mercier

The employment of women in symphony orchestras in Europe and North America has increased steadily in recent decades. Women are a substantial presence in many orchestras, and the barricades of even the most conservative orchestral organizations have been breached. At the same time, a distinct pattern of disparity persists: women are far more likely to be employed in smaller, lower-profile orchestras than in large, prestigious orchestras with international reputations.<sup>1</sup> In symphony orchestras as in other organizations, women are looking toward the top of their field from beneath a glass ceiling.

The case of cellists is a good example of this phenomenon. Female cellists were among the first women to gain positions in formerly all-male orchestras in the early decades of the 20th century.<sup>2</sup> Between the 1940s and the 1980s roughly half of the cellists in American orchestras were women.<sup>3</sup> Today, 47% of the cellists playing in 70 orchestras (both major and smaller) in the United States are women. In the United States cello positions are distributed more or less equally among men and women, and this has been the case for more than six decades.

But this egalitarian picture erodes upon closer examination (see Tables A and B). A recent study shows that while 55% of the cellists in smaller orchestras in the United States are women, this figure drops to 26% in the larger orchestras.<sup>4</sup> In 17 larger European orchestras, 27% of the cellists are women. Corresponding data on smaller orchestras in Europe is not readily available, but it is reasonable to assume that a study of them would yield results similar to the American pattern. As a general rule, the

smaller orchestras employ twice as many female cellists as the major orchestras. Not surprisingly, female cellists are also more likely to hold positions as principals or chairs in smaller than in major orchestras.

Clearly, female cellists are not being hired for positions in top orchestras in numbers proportionate to their presence in the wider field. Examination of other instrument sections would probably reveal gender gaps similar to, or even more

**TABLE A**

## Larger North American and European Orchestras

Orchestra	Total # of cellists	Female Cellists	Percentage cellists	Female Principal/ Assistant principal
<u>North America</u>				
Atlanta SO	10	3	30%	1 (assistant)
Baltimore SO	10	5	50%	0
Boston SO	11	2	18%	1 (assistant)
Chicago SO	12	1	8%	0
Cincinnati SO	10	4	40%	0
Cleveland Orch	12	2	17%	0
Dallas SO	9	1	11%	0
Houston Sym	10	0	0%	0
LA Phil.	12	1	8%	0
Montreal	10	2	20%	0
National SO	12	3	25%	0
NY Phil.	12	6	50%	1 (assoc.)
Philadelphia	13	2	15%	0
San Francisco Sym	11	6	55%	0
Seattle Sym	10	4	40%	2 (associate, assistant)
St. Louis SO	11	3	27%	1 (assistant)
Toronto SO	9	4	44%	0
	<u>Subtotal</u>	<u>Subtotal</u>	<u>Percentage</u>	
	184	49	27%	
<u>Europe</u>				
BBC Sym.	9	6	67%	0
Berlin Phil.	13	0	0%	0
Birmingham	11	5	45 %	0
Concertgebouw	13	3	23%	0
Gewandhaus	17	5	29%	0
Hungarian Nat.	11	4	36%	0
Kirov Opera	20	5	25%	0
London	10	5	50%	1 (co-principal)
Munich	13	2	15%	0
Paris Opera	13	2	15%	1
France Nat.	12	4	33%	0
Philharmonia	10	4	40%	0
Royal Phil.	9	4	44%	0
Royal Scottish	10	4	40%	1 (principal)
Staatskapelle Dresden	13	0	0%	0
Vienna Phil.	14	0	0%	0
Warsaw Phil.	10	3	30%	0
	<u>Subtotal</u>	<u>Subtotal</u>	<u>Percentage</u>	
	208	56	27%	
	<u>Total</u>	<u>Total</u>	<u>Percentage</u>	
	392	105	27%	

pronounced than, that of cello sections. The choicest opportunities for full-time employment with good salaries and benefits in prestigious symphony orchestras still belong disproportionately to men.

What are the factors supporting the glass ceiling? A 1995 study by Allmendinger and Hackman of orchestras in Europe and the United States may shed some light.<sup>5</sup> This study indicated that predominantly male symphony orchestras tend to experience problems such as declining morale and cohesiveness when they begin to incorporate female musicians in numbers sufficient to threaten male dominance. With reputations for excellence and the ability to draw large audiences at stake, major orchestras may be less willing than smaller ones to modify practices that have thus far ensured success.

Allmendinger and Hackman also point out that while change may be disconcerting and stressful in the short run, transitional problems do diminish and disappear over the long run.

Specific practices that support conservative traditions should be investigated. Are women auditioning for jobs in top orchestras in numbers proportionate to men? And if not, why not? When screened auditions were introduced in the late 1960s, the hiring of women in top orchestras increased significantly. But typically, screens are removed for the last stages of the audition process. How, if at all, is gender disclosure at the last stages affecting hiring decisions? These are just a few of the questions that need to be investigated in order to clarify the sources of disparity. Despite the strides of recent decades, full gender integration in international symphony orchestras remains an elusive goal.

*Anita Mercier is a professor of Humanities at The Juilliard School.*

**TABLE B**

**Smaller American Orchestras**

Orchestra	# of cellists	Female Cellists	Percentage	Female Principal/ Assistant Principal
Alabama SO	6	2	33%	1 (assistant)
Anchorage SO	8	6	75%	2 (principal, assistant)
Ann Arbor SO	8	5	63%	1 (chair)
Annapolis SO	7	5	71%	2 (principal, associate)
Arkansas SO	8	2	25%	0
Augusta SO	10	6	60%	1 (principal)
Baton Rouge Sym	10	3	30%	0
Billings SO	10	7	70%	1 (assistant)
Binghamton Phil	8	5	63%	1 (assistant)
Boston SO	12	6	50%	1 (assistant)
Buffalo Phil Orch	7	3	43%	1 (assoc.)
Charlotte Sym	10	6	60%	0
Cheyenne SO	8	4	50%	1 (assistant)
Columbus SO	14	6	43%	1 (assistant)
Columbus, IN Phil	8	4	50%	1 (principal)
Delaware SO	9	5	56%	0
Des Moines Sym	11	9	82%	0
Florida Phil	9	5	56%	0
Grand Junction SO	15	9	60%	0
Grand Rapids Sym	10	7	70%	2 (Principal and assistant)
Greenville SO	4	1	25%	0
Greenwich SO	8	4	50%	1 (assistant)
Honolulu SO	11	7	64%	0
Indianapolis SO	10	4	40%	0
Jacksonville SO	8	6	75%	0
K.C. Civic Orch	9	6	67%	0
Long Beach	9	5	56%	1 (principal)
Long Island Phil	9	5	56%	0
Louisville Orch	7	5	71%	3 (chairs)
Lubbock SO	8	4	50%	0
Memphis SO	7	3	43%	1 (assistant)
Milwaukee SO	11	5	45%	0
Minnesota Orch	9	7	70%	0
New Hampshire Phil Orch	5	3	60%	0
New Jersey SO	8	5	63%	1 (assistant)
New Mexico SO	8	6	75%	2 (principal, assistant)
Newton SO	9	7	78%	1 (chair)
Northbrook SO	8	6	75%	1 (assistant)
Northeast Penn. Phil	6	2	33%	1 (assistant)
Oklahoma City Phil	11	6	55%	0
Omaha Sym	8	4	50%	0
Oregon Sym	10	7	70%	1 (principal)
Phoenix Sym	9	4	44%	1 (associate principal)
Portland SO	9	3	33%	0
Reno Phil Orch	6	4	67%	0
Rhode Island Phil	7	4	57%	0
Richmond Sym	8	3	38%	0
Rochester Phil Orch	9	5	56%	1 (assistant)
San Diego Sym	7	3	43%	2 (Co-principals)
Spokane SO	8	5	63%	1 (assistant)
St. Louis SO	9	7	78%	0
Toledo SO	10	6	60%	1 (principal)
Tuscaloosa SO	6	1	17%	0
Tucson SO	10	3	30%	0
Utah Sym	8	4	50%	0
<b>Total</b>	<b>478</b>	<b>265</b>	<b>Percentage</b>	<b>55%</b>

**NOTES**

1. In this study the differentiation between "smaller" and "larger" (or "major") orchestras is based on the American Symphony Orchestra League's ranking of orchestras by approximate budget size. "Larger" orchestras are in ASOL category 1 (budgets greater than \$13,250,000). The classification of European and Canadian orchestras is based on general reputation and visibility. While it may well be possible to challenge how any given orchestra is categorized, it is doubtful that adjustments would significantly affect the pattern of gender disparity described here. Data in this study were collected in early 2003 with the assistance of Ryan Streber.

2. Among the early pioneers were Dorothy Passmore (San Francisco Symphony Orchestra, 1925), Elsa Hilger (Philadelphia Orchestra, 1935) and Elizabeth Greenspohn (Los Angeles Philharmonic, 1937).

3. Beth Abelson Macleod, *Women Performing Music: The Emergence of American Women as Instrumentalists and Conductors* (Jefferson, NC: McFarland & Company, 2001), 143.

4. When Montreal and Toronto are added to the calculus, the percentage of women in major orchestras in North America rises slightly to 27%.

5. Jutta Allmendinger, J. Richard Hackman and Erin V. Lehman, "Life and Work in Symphony Orchestras," *Musical Quarterly* 80/2 (Summer 1996): 198.



## IAWM News

# Message from Your New President

By Anna Rubin

Dear Members,

It is a real honor and pleasure to take on the presidency of IAWM for the next two years. I feel grateful for the hard work of the many, many women who have made the organization what it is today. The most exciting news is that there will be a May 2006 congress to be chaired by our past president, Kristine Burns, entitled "Women in Music: Global Perspectives," taking place on the campus of Florida International University in Miami. We look forward to congresses occurring every two years from that point on.

The IAWM met for its annual meeting in Pasadena, California, on June 5-6, 2004. At the Board meeting, many ideas were discussed which we hope to expand upon and implement. Our new Website, which has been developed by Elizabeth Hinkle Turner and Kristine Burns along with able interns, will have been unveiled by the time this Journal goes to press. Their tremendous effort has created a much more user-friendly tool to assist in the growth of our organization and in the promotion of women in music.

At the Board meeting, the presence of several Korean and Canadian composers—Mary Gardiner, Cecilia Heejeong Kim, Kwang Hee Kim, Chan Hae Lee, June Hee Lim, Jae Eun Park, and of course our outgoing president, Patricia



L to R: Jin Hi Kim, Frances Nobert. They are holding the Degenhardt poster that was presented to Frances Nobert in honor of her service to IAWM.

Morehead—helped to focus our concerns on the ever-widening scope of the organization. We look forward to regional groups of women proposing concerts for which we may offer some financial support. We hope to see student chapters developing. We are delighted to have reached nearly 450 members and look forward to further increasing membership.

The weekend was also highlighted by a celebration of two of our founding mothers, soprano Lucille Field Goodman and composer Patsy Rogers, both of whom have been unstinting in their hard work and financial support of our evolving organization for many years. It was a delight to have Lucille and Patsy present, to honor them at a special dinner/musical at the famed Pasadena Women's Club, one of the original elegant estates in Pasadena, and to enjoy a musical tribute to them on Saturday, June 4. On Sunday, June 5, we concluded the Board meeting and enjoyed the Annual Chamber Music Concert at the Pasadena Presbyterian Church as part of its Friends of Music series. We had a wonderful audience for a variety of chamber works as well as several organ solos performed by Frances Nobert. Articles in this issue of the Journal will give readers details about the compositions and composers represented at those two events. I would like to note that on Saturday night, Jeannie Pool announced the winners of the Pauline Alderman Award in Musicology (listed in the Journal); she gave the audience a short review of the very important work of Dr. Alderman.



IAWM President Anna Rubin

I welcome members' participation in a variety of activities. Consider joining one of the following committees: Awards/Annual Concert, Advocacy, Membership, Development, Congress. Consider volunteering to be a judge for the annual Search for New Music competition. Consider chairing the Awards/Annual Concert Committee (a position I have recently vacated).

### Anna Rubin: An Introduction

Anna Rubin's music has been heard and performed on four continents. She composes instrumental and electroacoustic music, often with an engaged political narrative. She has received awards, grants and fellowships from such organizations as ASCAP, New York Foundation for the Arts, Ohio Arts Council, National Orchestral Association, Meet the Composer and the Gaudeamus Foundation. She has been awarded residencies at Harvestworks, Inc., Brahms Haus, and Brooklyn College Center for Computer Music. Commissions include those from the EAR Unit, New American Radio,



Radio Station WNYC, Abbie Conant, F. Gerard Errante, Thomas Buckner, Quintet Mussagetes and the New England Foundation for the Arts.

She is a member of ASCAP, the Society for Electro-Acoustic Music, U.S. (SEAMUS), as well as a board member of the contemporary music journal, *Perspectives of New Music*. She has served as panelist for the New York Foundation for the Arts, Ohio Arts Council, Arts International, ICMC, and SEAMUS. She earned a doctorate in composition from Princeton University, and Mel Powell, Leonard Stein, Ton de Leeuw and Pauline Oliveros were among her principal teachers.

She has taught courses and lectured on women in music, and she helped to organize one of the first campus festivals of women in music at CalArts in 1974 as well as one of the first academic courses on the subject. She has taught at Lafayette College and Oberlin College Conservatory of Music and has worked with a number of music non-profits including the American Music Center in New York and the Los Angeles Composers Association. She is currently Director of the Linehan Artists & Scholars and InterArts Studies Programs at the University of Maryland, Baltimore Campus, where she is also an Associate Professor of Composition in the Music Department.

One of her most performed and awarded works is *Family Stories: Sophie, Sally* (2001), an electroacoustic work co-composed with New Jersey composer Laurie Hollander. It is a text/ sound piece using narrative, sampled ambient sounds

and computer-generated music. The piece tells the story of Anna Rubin's mother, Sophie Rubin, the child of Russian Jewish immigrants in Atlanta. Because Sophie Rubin's mother became ill and then died when she was seven, she was largely raised by an African-American woman, Sally Johnson, who had been hired by the family to care for the children. The surviving family then left Atlanta—without Sally Johnson. The racism and anti-Semitism in early 20th-century Atlanta are the atmosphere in which this story of a child's unbearable loss—the death of her birth mother and then the loss of her surrogate mother—is told. The text was written by Anna Rubin with help from actress/ choreographer Aleta Hayes, who portrays Sally Johnson in song and text. Paul Koonce's Phase Vocoder programs were used extensively to process speech and other ambient sounds. This piece has received upwards of 30 performances in the last three years and was most recently awarded a prize by the Aether Festival #1, International Radio Art/Radio Station KUNM, Albuquerque, NM. This work uses a rich musical language which incorporates tonal fragments and complex sound/noise agglomerations over roving tone centers.

Recent compositions include a new work based on a Native American poem for *Zanana*, the duo comprised of IAWM members Kristen Nordeval, soprano, and Monique Buzzarté, trombone. Rubin has also written a new work for voice and wind quintet using poetry by Central American women poets. The voice and word continue to be inspirations, whether in live acoustic settings or in more complex electronic explorations.

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

Pasadena Presbyterian Church, Pasadena, California, June 6, 2004

By Diane Follet

The IAWM's 14th annual concert was a truly international event. Featuring the works of ten composers from Europe, Asia and the United States, the concert included three award-winning compositions, two from the IAWM Search for New Music: Terry Winter Owens' *Messages for Raoul Wallenberg* and Jean Milew's *Sudden Light*. Given at the Pasadena Presbyterian Church, Pasadena, California, on Sunday afternoon, June 6, 2004, this year's concert was dedicated to Patsy Rogers and Lucille Field Goodman in honor of their lifelong musical achievements, their activism on behalf of women in music, and their contributions to IAWM. Attended by nearly 150 people, the concert offered an abundance of music by women.

The program opened with *Sanjo* by Korean composer Kwang Hee Kim. Scored for oboe solo, it was performed by IAWM Board member Andrea Gullickson. The work fea-

tured a pentatonic scale interwoven with twelve-tone material and explored the full range of the oboe. Gullickson navigated the abrupt register shifts, from the warm lower register to the reedy upper, with expressive expertise; multiphonics provided additional color.

The Price Duo, IAWM Board member Deon Nielson Price on piano with her son, Berkeley, on clarinet, performed two pieces. Deon Price's *Healing*, an epilogue to Kim Phuc, the napalm victim in the Pulitzer Prize photo from Vietnam, was second on the program. Contrasting moods evoked the stages of Kim's healing. The Duo also performed Italian composer Barbara Rettagliati's *Fusion*. From the spare, ethereal opening in the piano, the piece progressed through more active textures, briefly employing the *chalumeau* register of the clarinet. The opening material recurred throughout the piece as clarinet and piano deftly exchanged and developed the theme.

Jean Milew's *Sudden Light* won the 2003 Libby Larsen prize in the IAWM's Search for New Music. Scored for soprano and mixed chamber ensemble, this work is a five-movement setting of a text by Dante Gabriel Rossetti. The work began with solo voice—soprano Deborah Kavasch moving smoothly through the registers from low to high. The viola entered on a pedal tone, followed by alto flute imitating the voice and harmonics in the cello. In the second movement, an instrumental interlude, strings and winds alternated entrances, using independent but complementary musical material. The entrance of the piano added intensity. Dissonant chords in the instruments opened the third movement, the voice weaving in and out of the instrumental texture as the movement reached its dramatic peak before fading into string tremolos and glissandi. In the fourth movement, the voice, using no text but playing with vowel colors, became one with the instruments, tossing motives back and forth. The work then moved without interruption from this intense fourth movement into the fifth and final movement. The instruments occasionally overtook the voice, but the work came to a satisfying conclusion. Milew exploited instrumental colors and special effects as well as vocal glissandi and other extended vocal techniques throughout her work, and the performers skillfully met the composer's challenge.

Jae Eun Park's *Elegy for Cello and Piano* was written in memory of this Korean composer's brother. This dissonant work established a dialogue between cello and piano as they explored the emotions Park has experienced since her brother's death. The instrumentalists navigated through a difficult but beautiful piece, filled with technical and emotional challenges.

The first half of the concert concluded with *Messages for Raoul Wallenberg* by Terry Winter Owens. This composition, inspired by Wallenberg, who risked everything to save 100,000 Hungarian Jews from the Nazis, won the 2001 Miriam Gideon Prize in the IAWM Search for New Music.

#### Fourth Biennial Athena Festival

The Department of Music of Murray State University in Kentucky announces the fourth biennial Athena Festival to be held March 3-4, 2005. The Festival and Competition are devoted to the study and performance of music written by women with particular emphasis on vocal/ choral and keyboard music. The featured scholar-in-residence for the 2005 festival is Nancy B. Reich, biographer of Clara Wieck Schumann. For information, please contact:

Athena Festival 2005  
Department of Music  
504 Fine Arts Building  
Murray State University  
Murray, KY 42071-3342.

Scored for voice, flute, cello, and piano, the three-movement work employed both text and textless utterances in the voice. Ostinati in the instruments supported the vocal line, fearlessly sung by Deborah Kavasch.

The second half of the concert featured the church's newly restored Aeolian-Skinner echo organ played by IAWM Board member Frances Nobert. This was the first time in the IAWM's history that female organ composers were heard in an Annual Concert.

For her first selection, Nobert performed *Gloria* by Margaret Vardell Sandresky, winner of the 2004 American Guild of Organists Distinguished Composer Award. This work is from a six-movement organ mass based on the 15th-century secular melody, "L'homme armé." This joyful work exploited the echo organ's capacity for stereophonic and antiphonal effects as Nobert filled the sanctuary with sound.

Monica Houghton's *Erebus*, a tribute to her late brother, was the second selection. The work began with mysterious parallelisms moving from the bottom to the top of the keyboard. This ascending gesture was balanced by a four-note descending scale. These two ideas, present throughout the piece, evoked the ascents and descents that marked John Greenleaf Houghton's life as a mountaineer and death in a plane crash on Mount Erebus. A hymn-like passage near the end used the fragment "luceat eis" from the Requiem Mass. Nobert's moving performance revealed the many colors in the organ.

*Transplant*, by Alex Shapiro, was commissioned by Nobert and stood in contrast to the other organ pieces on the program. Most of the literature for pipe organ is serious, but this piece was light and playful. Marked by rhythmic syncopation, it suggested, in the composer's words, "the Three Stooges performing open heart surgery."

The final piece on the concert was Becky Waters' *Reflections on Puer nobis nascitur*. Prior to her performance of the work, Nobert told the audience that she was dedicating this piece to her late husband, John, whose "upbeat personality" was reflected in the music. A modal setting of a 15th-century hymn tune, the work featured the organ's trumpets as polyphonic sections alternated with chordal textures. In a majestic passage, the *cantus firmus* appeared in the pedal with elaborations above. Nobert's playing throughout the second half of the program was inspired, with this piece being particularly effective and providing a fitting end to an afternoon of music.

Congratulations and thanks to Maria Niederberger, chair, and Lin Foulk, co-chair, for organizing the concert. Thanks also to the Pasadena Presbyterian Church for hosting and publicizing the event, and to the Greater Los Angeles Chapter of the Fulbright Association for co-sponsoring the reception with IAWM.

*Diane Follet is assistant professor of music at Muhlenberg College in Allentown, Pennsylvania.*

# Celebration in Honor of Patsy Rogers and Lucille Field Goodman

By Anita Hanawalt

On Saturday evening, June 5, 2004, during the annual IAWM board meeting, a "Celebration in Honor of Patsy Rogers and Lucille Field Goodman" was held at the Pasadena Women's City Club. As IAWM members, guests, supportive spouses, friends and partners gathered, members of the Pasadena Women's Club graciously provided guided tours of the 1905 Victorian home that has become their club. Deon Nielsen Price brought a photo album of IAWM events from past decades to share, reminding members of our organizational roots. Her album held court in the wooden paneled living room as people enjoyed the no-host wine bar before dinner.

Summoned by a charming dinner gong circulated by our Women's Club host, we adjourned to the spacious, attached meeting room for a delicious, plentiful buffet dinner. As the last coffee and tea were poured, Patricia Morehead welcomed us to the program with engaging introductions of many honored guests, board members and international members.

Two songs by Margaret S. Meier opened the program. Juliette Singler, soprano, and Rebecca Rollins, piano, performed *Rachel Crying for Her Children* and *Miriam Sang*, with great sensitivity and conviction. Jeannie Pool then an-



L to R: Juliette Singler, Rebecca Rollins

nounced the Pauline Alderman 2004 Awards, leading into a poignant performance of one of Alderman's relatively rare vocal works, *Green River*, performed by Singler and Rollins.

For the next set, Rollins played three solo piano pieces with great artistry on the club's vintage Steinway piano. Mary Gardiner's *Polarities* and Pool's *Character Matters* were very well received, with much applause for both composers and performer. Rebecca Rollins asked if anyone had heard of composer Dana Seusse before playing the last piece in the group, *Serenade to a Skyscraper*. No hands were raised, although everyone seemed to enjoy this composition by "the girl Gershwin," as designated by the '30s press; Seusse wrote

a piano concerto for the Paul Whiteman Orchestra and hit tunes, as did Gershwin (*Rhapsody in Blue*).



L to R: Patsy Rogers, Lucille Field Goodman

Lucille Field Goodman, accompanied at the piano by Deon Nielsen Price, closed the program with powerful performances of four Patsy Rogers songs set to poetry written by women. Their performance of *Woman* (Audre Lorde), *Age: Two Voices* (Naomi Replansky), *The Sad Children's Song* (Grace Paley), and *Flamingos and Bears* (Jewelle Gomez) entertained, challenged, and charmed their attentive audience. Goodman's afternoon nap, as announced to the afternoon board meeting session, bore much fruit with her refreshingly nuanced singing. She collaborated beautifully with Price, whose broken right foot made only one unscheduled appearance. A brief encore sung by Lucille Field Goodman, billed as a lengthy song, featured a rare appearance at the piano by Patsy Rogers.

To conclude the program, Jeannie Pool toasted and roasted Goodman and Rogers, sharing spontaneous remarks about all they have meant to her and to IAWM. She blended personal, political and professional comments to honor these remarkable, resilient musical women.

## Congratulations to Patricia Adkins Chiti

Patricia Adkins Chiti, President, Fondazione Adkins Chiti: Donne in Musica (International Adkins Chiti Women in Music Foundation) has been honored by the President of Italy with the highest possible honor—she is now a "Cavaliere Ufficiale della Repubblica." The Foundation was also honored by being recognized by the State as a Cultural Institute. In 2005 the Foundation will be celebrating 30 years of "Donne in Musica" and is planning an international symposium.

# The International Alliance for Women in Music

is pleased to announce the

## 24th IAWM (2005) Search for New Music by Women Composers

### Theodore Front Prize

(for women 22 and over)

Chamber and orchestral works

Sponsored by Theodore Front Musical Literature, Inc.

### Miriam Gideon Prize

(for women age 50 and over)

Works for solo voice and 1 to 5 instruments

### Libby Larsen Prize

(for women currently enrolled in school)

Works for any medium

### Pauline Oliveros Prize

Works for electro-acoustic media

### Judith Lang Zaimont Prize

(for women in or out of school, age 30 and up,

whose music has not yet been recorded or published)

Extended instrumental compositions:

large solo or chamber works

### Ellen Taaffe Zwilich Prize

(for women age 21 and under)

Works for any medium

### Competition Guidelines:

1. Contestants must be IAWM members or must join at the time of entry (\$45.00 individual; \$25 student; \$30 senior—over 65). If you wish to join, please send your check, made payable to IAWM, to Susan Lackman, IAWM Membership Director, 2126 Mohawk Trail, Maitland, FL 32751-3943. (Do NOT send your new membership check along with your score submission.)
2. A composer may submit only one piece in any given year in her chosen category. Winners of previous SNM Awards cannot apply for two years subsequent to their award (this includes winners of the 2003 and 2004 competitions).
3. The work submitted must be unpublished by a major publishing house and must have won no prior awards at the time of entry in the competition. For the Zaimont award, the work must also have no plans to be professionally recorded when it is submitted.
4. Please send two copies of the score (not the original) and two recordings (CD or cassette tape), if available. If the work does not have a traditional score, it is acceptable to submit a recording or video documentation of the work with an explanation of structure, parameters, participants' roles, and any other considerations the composer deems notable. Please contact the Chair of the Search for New Music for questions. Materials must be sent complete and must be postmarked by the deadline. Incomplete submissions will be disqualified.
5. Submissions are anonymous. Please do not put your name on either score or recording. Submissions with names on them will be automatically disqualified. All works should be identified by title and a pseudonym (which the composer chooses) and the appropriate identifying code:

Theodore Front Prize = TF

Gideon Prize = G

Larsen Prize = LL

Oliveros Prize = PO

Zaimont Prize = JLZ

Zwilich Prize = ETZ

6. On a separate piece of paper please write the following: your pseudonym; the title of the submitted work; your name, address and phone number; email address; a short 75-word biography, and your birth date, if you wish to be considered for the Front, Gideon, Zaimont or Zwilich Prizes. For the Student Composer Prize, please include a statement from your composition teacher verifying your student status or a copy of your course registration.
7. Place the paper and verification statement in a sealed envelope and write your pseudonym on the outside. Enclose the envelope with your score.
8. If you wish your materials to be returned, please include a self-addressed, stamped envelope, with sufficient postage. All scores and recordings with no or with insufficient return postage will be deposited in the IAWM archives at California State University, Northridge.
9. IAWM reserves the right to withhold an award, should the judging panel so recommend.

## Postmark of Materials Deadline: December 31, 2004

### Mail entries to:

Dr. Judith A. Coe

Assistant Professor of Voice & Commercial Music

University of Colorado at Denver

Music & Entertainment Industry Studies

College of Arts & Media, Arts Building 288H

Campus Box 162, PO Box 173364

Denver, CO 80217-3364

Questions should be directed to her at:

judith.coe@cudenver.edu

# Award Winners of the IAWM 2004 Search for New Music by Women Composers

By Anna Rubin, coordinator

It is my pleasure to announce the following winners of the 2004 Search for New Music awards.

**Veronika Krausas** is the winner of the Theodore Front Prize for her *Concerto for Piano and Orchestra*. Krausas's works have been described as possessing an "organic, lyrical sense of storytelling supported by a rigid formal elegance." Born in Sydney, Australia, and raised in Canada, Krausas earned a doctorate from the University of Southern California (USC) in Los Angeles. Her works have been performed in Canada, the United States, Australia, Germany (at the Darmstadt New Music Festival), The Netherlands and Romania. She has received commissions from the Canada Council for Continuum Music and two commissions from Motion Music (Canada) including a Millennium Project Grant, several interdisciplinary grants from the USC Arts Initiative Fund, and a Subito grant from the American Composers Forum. Since 1998 Krausas has been producing multimedia presentations in Los Angeles that incorporate her works with dance, acrobatics and video presentations. She currently teaches at USC in Los Angeles.

**Hsiao-Lan Wang** is the recipient of the Libby Larsen Prize for her *Etude for Orchestra*. Hsiao-Lan Wang, a native of Taiwan, composes extensively for orchestra, chamber ensembles, solo instruments and electronic media. Her music investigates the fundamental elements of musical communication through new timbral, formal and technological relationships. As a composer, her talent and efforts have attained international acclaim including prizes, awards, and major performances from venues such as the Pauline Oliveros Prize, Standard Award by ASCAP, second prize in the third Pierre Schaeffer Computer Music Competition (Italy), finalist in the Craig and Janet Swan Composer Prize for Orchestra and the Composers Competition by the Chamber Orchestra of Denton, final performers' selection by American Composers Forum, a research grant from Women's Council of UMKC, and performances at Belgium and Dutch National Radio. Ms. Wang is also a frequent participant at music festivals throughout the United States.

**Meira Warshauer** is first place winner of the Miriam Gideon Prize for *Yishakeyni* (Sweeter than wine) for soprano, flute and piano. Warshauer's music is described as "spiritually ecstatic" and "a beautifully-felt...representation of [the] mystical creative process," which reflects her personal spiritual journey. A graduate of Harvard University, the New England Conservatory of Music, and the University of South Carolina, she studied privately with Mario Davidovsky and Jacob Druckman. Warshauer has received awards from

ASCAP, the American Music Center, Meet the Composer, and the South Carolina Arts Commission, which named her Artist Fellow in Music in 1994. Commissioned by Paula Robison, Richard Nunemaker, Daniel Heifetz, Dayton Philharmonic, South Carolina Philharmonic, Zamir Chorale, Cantors Assembly, and others, her music is published by Oxford, MMB, Transcontinental, and World Music Press. Recordings include *Land of Promise: The Jews of South Carolina* and *Spirals of Light* (Kol Meira), *Bati l'Gani* (I entered my garden) on Robison's "Places of the Spirit" (Pucker Gallery), and *Revelation* on "Robert Black Conducts" (MMC).

**Li Yiding** is second place winner of the Miriam Gideon Prize for *Burned Eden* for soprano, clarinet, viola and piano. Li Yiding was born in Beijing, China. She studied at the Shenyang Conservatory of Music and earned the Bachelor of Arts degree in 1982. She is an IAWM Board member and Chinese Women Composers Association Vice President. Her music has been performed in international festivals such as the 11th International Congress on Women in Music (London 1999), the 12th Annual IAWM Chamber Music Concert (Washington, D.C., 2002) and International Festival of Women in Music Today (Seoul 2003). Her works have been played by such groups as the Price Duo (USA), CUBE (USA), and the New Asia Quartet (Korea), and by performers such as Deon Price (USA), Sara Torquati (Italy), Albert Sassmann (Austria), Friedrich Gauwerky (Germany) and Patricia Morehead (USA). She is working for CCTV as a First Class composer and has received many prizes for her films and television plays.

**Carol Worthey** is the recipient of an Honorable Mention in the Miriam Gideon Prize for *The Petal of Somewhere* for mezzo soprano and piano. She won First Prize in Composition while at Columbia University (studying under Otto Luening, Vladimir Ussachevsky and Henry Cowell) and was the winner in 1990 of the Inner City Cultural Center's Composer Competition for *Fanfare for Joy and Wedding March*. Worthey was the second woman graduate of the Contemporary Composing and Arranging Program at the Grove School of Music. She has since had eight world premieres at the Dorothy Chandler Pavilion, as well as works performed in England, France, Germany, Japan, Mexico, Canada and the United States. A children's musical she composed was performed for five years by the Los Angeles Children's Theatre and was featured on "Entertainment Tonight."

**Hillary Kruh** is the recipient of an Honorable Mention in the Miriam Gideon Prize for *The voice of your eyes* for

chamber ensemble. Kruh, born in New York City, earned a master's degree from Indiana University, where she studied with G. T. Jones, John Eaton and Eugene O'Brien. She has had her works performed at the Midwest Composers Symposium at Oberlin College, Mt. Vernon College, and Peabody Conservatory. She was awarded first prize by the ILWC Search for New Music in 1988, and her song cycle, *Palm at the End of the Mind*, was premiered in May at the Baltimore Composers Forum.

**Carol Barnett** is the recipient of an Honorable Mention in the Miriam Gideon Prize for *Ithaka* for baritone singer and guitar. Barnett, a flutist as well as a composer, is a graduate of the University of Minnesota, where she studied with Dominick Argento, Paul Fetler, Bernhard Weiser and Emil J. Niosi. She is a charter member of the American Composers Forum and has served on its board. She was composer-in-residence with the Dale Warland Singers from 1992 to 2001. She currently teaches at Augsburg College in Minneapolis and is the recipient of the 2003 Nancy Van de Vate International Composition Prize for Opera.

**Sue Dellinger** is the winner of the Judith Lang Zaimont Prize for *Sound Bytes* for clarinet, horn, cello and piano. Dellinger's compositions include solo and chamber pieces as well as electronic, symphonic band and orchestral works. She has had numerous international performances of her works at festivals, conferences and recitals. Some of these include performances by Synchronia (St. Louis), Continuum (New York), the contemporary Music Festival at Indiana State

### JoAnn Falletta

JoAnn Falletta has been appointed Artistic Adviser to the Honolulu Symphony. Ms. Falletta will provide overall artistic guidance and planning expertise for the Symphony's 2005-06 and 2006-07 seasons. She will also attend and participate in local and national auditions, in addition to conducting the orchestra on December 22, 2004 in Beethoven's Symphony No. 9, with additional dates to be announced. She is active as a guest conductor for many of the world's finest symphony orchestras and will continue to serve as Music Director and Conductor of the Buffalo Philharmonic Orchestra (BPO) and the Virginia Symphony. The BPO and Music Director Falletta received a prestigious award for adventurous programming on June 1, 2004 at the American Symphony Orchestra League's (ASOL) National Conference in Pittsburgh: the Second Place Award for Programming of Contemporary Music offered by ASCAP and the ASOL. It was the first time the BPO has been the recipient of this prestigious award. Among the works performed was *Light/Lux/Svietlo* by IAWM member **Persis Parshall-Vehar**.

University, The Butler University Wind Ensemble, Tampa Bay Composers Forum, the Virginia CBDNA New Band Music Symposium XXV, the International Horn Society Festival in Beijing, as well as various national and regional Society of Composers conferences.

**Erin Huelskamp** is the recipient of the Ellen Taaffe Zwilich Prize for *The Elements* for flute, violin and violoncello. Huelskamp is pursuing a bachelor of music degree in both music composition and flute performance at the University of Missouri-Columbia, where she is the primary flutist for the University Philharmonic Orchestra. In composition, she writes chamber music for a variety of ensembles. She has had the privilege of performances in the University of Missouri-Columbia New Music Festival and was declared honorable mention for the Missouri Music Teachers National Association composition competition. She studies composition with Dr. Thomas McKenney.

The Pauline Oliveros Prize was not awarded this year. The judges for the 24th Search for New Music were **Deon Nielsen Price** and **Andrea Gullickson**.

Dr. Deon Nielsen Price is a prize-winning pianist, commissioned composer, recording artist, educator and author. She earned a doctorate in piano performance at the University of Southern California. As pianist, she performs on many university and community concert series in the United States, as well as at international festivals in Asia, Europe and the U.S. Many of her works are published by Culver Crest Publications and Southern Music Company and recorded on Cambria Master Recordings. Artist/composer residencies, commissions, grants and awards have been from the Alaska Arts Council, American Composers Forum, American Music Center, Arts/Mid-west, Barlow Endowment for Composition, Beijing Concert Hall, International Alliance for Women in Music, Mu Phi Epsilon, American Society of Composers, Authors, and Publishers (ASCAP), California Composers Today, New York Mormon Composers, the Musicians' Union and Meet the Composer. Price is a former president of the IAWM and currently serves on the board of National Association of Composers US (NACUSA) and the IAWM.

Dr. Andrea Gullickson is Professor of Music and Chair of the Department of Music at the University of Wisconsin Oshkosh. She holds the Oshkosh Northwestern Endowed Professorship and in 2004 was awarded the Rosebush Professorship, the highest honor awarded by the University to a faculty member. Dedicated to the expansion of the double reed repertory, Gullickson is active in the commissioning, performance, and recording of new works as well as the re-introduction of important historical works through the preparation and publication of modern performance editions. Her most recent CD recording, "The Poetic Oboe," was released on the Crystal label in June 2004. It includes works by Madeleine Dring, Clara Schumann and Andrea Clearfield.

# Pauline Alderman Award for 2004

By Jeannie Pool

The 2004 Pauline Alderman Award (for works published between 1996 and 2001) was presented by the International Alliance for Women in Music on June 5, 2004 in Los Angeles, California. The winner in the category of most important book-length monographic study about women in music:

Judith Tick. *Ruth Crawford Seeger: A Composer's Search for American Music*. Oxford and New York: Oxford University Press, 1997.

The winner in the category of most important journal article or essay:

Suzanne G. Cusick. "Gender, Musicology, and Feminism." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist. Oxford and New York: Oxford University Press, 1999.

The Committee declined to give an award at this time in the category of most important bibliographic study, research tool or reference work about women in music, but the committee awarded Certificates of Honorable Mention for the following contributions to the scholarship on women in music:

Juanita Karpf. "'As With Words of Fire': Art Music and Nineteenth-Century African-American Feminist Discourse." *Signs: Journal of Women in Culture and Society*, vol. 24, no. 3 (Spring 1999).

Elizabeth Jane Kertesz. "Issues in the Critical Reception of Ethel Smyth's Mass and First Four Operas in England and Germany." Ph.D. dissertation, May 2000, University of Melbourne, Australia.

Lisa A. Urkevich. "Anne Boleyn, A Music Book, and the Northern Renaissance Courts: Music Manuscript 1070 of the Royal College of Music, London." Ph.D. dissertation, University of Maryland at College Park, 1997.

## Biographical information on the recipients:

**Dr. Judith Tick** is Professor of Music, Northeastern University. She holds a doctoral degree in music from the Graduate Center at the City University of New York, a master's degree from the University of California at Berkeley, and a bachelor's degree in music from Smith College. Recently, she joined the American Academy of Arts and Sciences 2004 class of Fellows.

**Dr. Suzanne G. Cusick** is Associate Professor of Music, New York University. Her Ph.D. in musicology is from the University of North Carolina; her B.F.A. in music history is from Newcomb College of Tulane University.

**Dr. Juanita ("Nita") Karpf** is the Assistant and Special Producer to the Dean of the Oberlin College Conservatory

## IAWM 2005 Call for Performers

By Lin Foulk

The 15th Annual Chamber Music Concert at the National Museum of Women in the Arts in Washington, D. C., will feature performances by IAWM members of works by women composers on Sunday, June 5, 2005. All performers must be current members of IAWM at the time of application (contact Susan Cohn Lackman <Susan.Cohn.Lackman@rollins.edu> with membership questions). A modest honorarium will be awarded to each performer to help defray transportation and hotel costs. Chamber ensembles and works written before 1900 will be highly considered. If needed, performers must be willing to perform winning compositions from IAWM's Search for New Music as part of the Annual Concert. Rehearsals for these pieces will begin in the morning on Friday, June 3, 2005. The performance on June 5 is at 3:00 pm.

Please send the following materials:

- A tape or CD of your performance (preferably of the piece you hope to present as well as a contemporary work)

- A resume
- A brief biography (70 words or less)
- A separate sheet listing your proposed pieces with timings (submissions must be between 10 and 20 minutes in length and may include multiple works. Only complete works will be considered.)

Please send materials to:

Dr. Lin Foulk, Chair IAWM  
Call for Performers  
415 Fairfax Ave.  
Kalamazoo, MI 49001  
USA

For more information contact Dr. Lin Foulk: lin.foulk@wmich.edu

**IMPORTANT:** Please include a SASE (self-addressed, stamped envelope) if you would like your materials returned to you.

**Deadline:** Materials must be received by **December 1, 2004.**

of Music. Her doctorate is in music history and performance from the University of Georgia; her undergraduate degree is from the Crane School of Music.

**Dr. Elizabeth Kertesz** is a research fellow on the Faculty of Music and a research administrator in the Department of English with Cultural Studies at the University of Melbourne in Australia. She is currently preparing a book on Ethel Smyth and collaborating in research on Bizet's *Carmen* in Spain.

**Dr. Lisa A. Urkevich** is Assistant Professor of Ethnomusicology, Boston University, College of Fine Arts. The Award Committee

This year's Pauline Alderman Award Committee includes **Lance Bowling**, President of Cambria Master Recordings; **Stephen M. Fry**, retired UCLA music librarian; **Dr. Jeannie Pool**, musicologist and composer; **Dr. Deon Nielsen Price**, composer and IAWM Past-President; **Dr. Beverly Simmons**, musicologist and editor.

#### The Next Alderman Award

The IAWM is pleased to announce the postmark **deadline** of **Dec. 31, 2004** for submission of women-in-music

books and articles to be considered for the Pauline Alderman award for outstanding works created and/or published between 2002 and 2004. Please consult the IAWM Website for full details.

#### Pauline Alderman

This award, established in 1986, is named for the renowned late professor of musicology at the University of Southern California. Pauline Alderman's [1893-1983] presentation at the Second International Congress on Women in Music, given April 2, 1982, called "Four Generations of Women in Musicology," surveyed the substantial accomplishments of women to the discipline. She was the teacher and mentor for several generations of women at the USC. Musicologist and composer, Alderman, although unknown to many today, represents the hundreds of women in musicology, musical research, and music librarianship, who were essential to the creation of the foundation of our contemporary musical life, despite the lack of support, job discrimination, and marginalization they faced because of gender. For more information on the history of the award and the other recipients, write or visit the Website at [www.unt.edu/iawm](http://www.unt.edu/iawm).

## News from Our Affiliates and Exchange Members

By Deborah Hayes

The IAWM has 17 *Affiliate* organizations, listed on the inside back cover, and has established *Exchange* (exchange-of-information) relationships with several others. For profiles of these organizations, along with their Web addresses, please see "Expanding Our Networks," published in the *IAWM Journal* 9/1 (2003). Here are news items from some of these organizations in mid-2004—news of festivals, panel discussions, concert series, archival collections, publications and other activities that help promote IAWM's mission.

#### Archiv Frau und Musik: Internationaler Arbeitskreis e.V.

To celebrate its 25th anniversary, this distinguished organization plans a gala weekend for October 15 through 17. In April the *Archiv* observed the 75th birthday of the Bremer composer and musical pioneer, Siegrid Ernst, whose photograph graces the organization's new Website, <http://www.archiv-frau-musik.de>.

#### Association of Canadian Women Composers/ L'association des femmes compositeurs canadiennes

The Spring newsletter, at <http://www.composition.org/acwc>, includes part two of a three-part essay, "Evolution of Women Composers in Canada." The Website is undergoing changes, including transfer to the association's own domain name and a new webmaster.

#### Fondazione Adkins Chiti: Donne in Musica

The foundation's president, Patricia Adkins Chiti, has been honored by the president of Italy with the highest honor: Cavaliere Ufficiale della Repubblica. The foundation was also recognized as a national Cultural Institute. An international symposium is planned for 2005 to celebrate 30 years of Donne in Musica. On June 8 the foundation celebrated the life and works of the most famous Italian nun composer, Sister Isabella Leonarda. The day included a musicological symposium in the "Cenacolo" of the Italian Parliament, performance of a Mass by Leonarda in St Peter's Basilica, and an evening concert in the church of Santa Dorotea in Trastevere. The Website <http://www.donneinmusica.org> offers a gratifying compilation of news and announcements from around the world on women's achievements in music, in both Italian and English.

#### Frauen Musik Forum Schweiz/Forum Musique et Femmes Suisse

Almost half of the spring issue of the FMF journal, *ClingKlong*, is devoted to reporting on the projects over the past 11 years of the FMF's Arbeitsgruppe Sexismus (Working Project on Sexism) to eliminate sexual harassment in music education. More information is available at [www.agsexismus.ch](http://www.agsexismus.ch). Newsletter No. 30, issued in July, includes brief obituaries of



Anny Roth-Dalbert (age 103, FMF's oldest member), Alice Samter, and Ruth Feingold. In connection with the 18th "Festival of the Future" in August, FMF's co-president, Monica Buckland, took part in a panel discussion on the topic "Switzerland: A Nation of and for Women Composers?" FMF also announced that this summer's museum concerts at the Heimatmuseum Dornach, on August 15 and 29 and September 12, are dedicated to "Music (of, for, and with) Women."

#### National Federation of Music Clubs

The NFMC fall session, August 11-16, in Wilmington, North Carolina, is announced at <http://www.nfmc-music.org>. The federation is looking forward to National Music Week, May 1-8, 2005, followed by its biennial convention in Austin, Texas, in August.

#### National League of American Pen Women

At its biennial convention in Washington, D.C., in April, the NLAPW held competitions in music composition, letters, and art. More information is at <http://www.americanpenwomen.org>.

#### Sigma Alpha Iota

One of SAI's seven national objectives for 2003-2006, "Recognize the contributions of women in all fields of music," is very similar to IAWM's mission. The other six address commitment to the fraternity, to music education, and to quality performances of music of living composers.

#### Sophie Drinker Institut

The institute, which opened on May 31, 2002, issued its second annual report this June. Compiled by the institute's head, Dr. Freia Hoffmann, the report includes lists of new publications, many of them about Louise Farrenc (1804-79) and her music. The report may be read at <http://www.sophie-drinker-institut.de>. New to the site is a catalog of music and other materials of the Romanian composer Myriam Marbe (1931-97); click on "Nachlassverzeichnis."

#### Stichting Vrouw en Muziek (Women in Music Foundation)

The foundation, located in Amsterdam, a mostly volunteer organization, has had sufficient government funding since 2001 to become increasingly professional. Staff members continue to expand the Website, <http://www.vrouwenmuziek.nl>, with a database of all the foundation's sheet music; they are also compiling a new lexicon of historical Dutch women composers.

#### Women in Music UK

The organization celebrates and helps raise public awareness of women's work in all types of music. The organization's Website, <http://www.womeninmusic.org.uk> (click on "What's On?"), includes announcements of other organizations' performances, mostly in London, featuring music composed by women.

#### The Rising of Women in Music

And finally, please note that one of our Exchange Members, The Rising of Women in Music, has a new Web address: <http://www.womensrising.com/main/>. It is intended for "any woman involved in the indie music business in any way."

*Deborah Hayes is professor emerita of musicology at the University of Colorado at Boulder; she is coordinator of affiliate and exchange members, and she serves on the editorial staff of the IAWM Journal.*

### Call for Scores of Chamber Music Featuring the Erhu

*By Li Yiding*

The call for scores of chamber music from members of the Chinese Women Composers' Association (CWCA) and International Alliance for Women in Music (IAWM) is for a concert of compositions by women that will highlight the erhu. Erhu player Yu Hongmei will be the featured performer. The IAWM, CWCA and Beijing Fengya Tonglu Culture and Communication Co., Ltd., will sponsor the concert to be held in Beijing, China, in March 2005.

Composers are to submit only ONE work with the duration of three to ten minutes. Guidelines:

- a. Send the score and necessary parts.
- b. Use between TWO and TEN instruments and give priority to the ERHU. Other Western and/or Chinese traditional instruments may be used.
- c. Send a cassette, CD or MIDI recording along with score.
- d. Include a brief biography and program notes for the concert program.
- e. **Scores and other materials must be received by January 31, 2005.**

Every composer whose work is selected will receive a CD of the concert. The concert will be delayed if 10 suitable works are not chosen. For details on the artist and instrument, please visit: [www.yuhongmei.com](http://www.yuhongmei.com). If you have any questions, please contact CWCA Vice President and IAWM Board Member Li Yiding directly: Tel.: (8610) 62012282; Fax: (8610) 62012282; E-mail: [lyiding@vip.sina.com](mailto:lyiding@vip.sina.com)

Please send the materials to:

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## Book Reviews

### James Murdoch: *Peggy Glanville-Hicks: A Transposed Life*

Lives in Music No. 5. Hillsdale, NY: Pendragon Press, 2002. ISBN 1-57647-077-6 (318 pages)

By Deborah Hayes

The life of Peggy Glanville-Hicks (1912-90), the Australian composer and critic who achieved prominence in New York City in the mid-20th century, is revealed chiefly through previously unpublished letters, other documents, interviews, and personal recollections in this biography by the noted Australian musician, arts administrator, and writer, James Murdoch. The book's subtitle, *A Transposed Life*, refers both to Glanville-Hicks's delightful chamber opera, *The Transposed Heads* (1953), and to her lifelong habit of transposing herself from continent to continent.

At age 19 she left her native Melbourne to study at the Royal College of Music in London and at 25 married a fellow-student, the English composer Stanley Bate (1911-59). The couple sailed for Australia and then, after a short time, left for America in hopes of furthering his career. Always dependent upon her, her husband became increasingly abusive. She eventually divorced him and embarked upon her own career.

As a stringer for Virgil Thomson, music critic at the *New York Herald Tribune*, she made important contacts with musicians and sources of funding that enabled her to present performances and recordings of new music, including her own. In the 1960s she moved to Greece, where she could live much less expensively and devote more time to composing. She was diagnosed with a brain tumor in the late 1960s; surgery and further treatments in New York and London were successful, but she composed almost nothing after 1966.

In the 1960s, as Australian music gained increasing international recognition, Australians sought to reclaim their famous expatriates. Murdoch met Glanville-Hicks, or "P.G.-H." (her *Herald Tribune* byline), in London. He published a chapter on her music in his book, *Australia's Contemporary Composers* (1972), and encouraged her to return to Australia. When he founded the Australia (now Australian) Music Centre in Sydney in 1975, he offered her a position. "She brought with her an interesting address book and a great deal of style," he writes (p. viii); they became very close friends.

Murdoch filmed an hour-long interview with the composer in 1982; it is held in the National Film and Sound Archives in Canberra. In 1984 Glanville-Hicks appointed him her official biographer but other commitments delayed his writing. In the late 1980s, while I was compiling material for a P.G.-H. bio-bibliography for Greenwood Press, Murdoch sent me some materials. When that book was published in 1990, I

sent P.G.-H. a copy; "it was welcomed, typically, with champagne," Murdoch reports (p. ix). A few weeks later, in June, Glanville-Hicks was stricken with a heart attack and died.

As co-executor of her estate, Murdoch helped clear out her house, where he discovered "thousands of letters to and from friends, records of indiscretions, descriptions of lovers, family feuds, obsessions, details of business, property, machinations of career, secret illnesses, lost scores, endless bills" (ibid.). These materials, which he deposited in the State Library of New South Wales, provide "a rare portrait of an artist's career—a woman artist" with "a most complex private and professional life" (ibid.). In this book Murdoch has reconstructed that career, that portrait, integrating the newly discovered materials with the considerable amount already known to him.

Six lists that conclude the book serve to correct and complete similar lists in my bio-bibliography: a discography, selected bibliography, and filmography are followed by three work lists in chronological, alphabetical, and categorical order, respectively. The filmography includes the extraordinary documentary film, *P.G.-H., A Modern Odyssey* (Juniper Films, 1990), for which Murdoch was largely responsible; it was transmitted nationally on Australian television in 1992. The work lists include scores from her house, such as three madrigals on texts of Wallace Stevens (1955). Murdoch supplies the correct date of her *Meditation for Orchestra* (1965), along with information about its first performance in New Orleans. He has also managed to locate and reprint an important photo of P.G.-H. by Henri Cartier-Bresson, commissioned in 1963 by *Vogue* magazine in New York.

While Murdoch knows P.G.-H.'s music thoroughly, his focus here is mainly upon her personal relationships and her struggles, often successful, to promote her work. Perhaps because she worked in the commercial world of art music and not the academic world, her biography demonstrates especially clearly that writing good music is only one part of a composer's work. Many well-known figures played significant roles in her life's drama, including Stanley Bate, Virgil Thomson, Paul Bowles, John Butler, John Cage, Lou Harrison, Colin McPhee, Yehudi Menuhin, and Anaïs Nin. Murdoch explores P.G.-H.'s work largely through letters and other records of her interactions with these and other artists.

Deborah Hayes, a musicologist, is the author of *Peggy Glanville-Hicks: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1990) and a member of the editorial board of this Journal.

# Sylvia Glickman and Martha Furman Schleifer, eds.: *From Convent to Concert Hall: A Guide to Women Composers*

Greenwood Press: Westport, Connecticut, 2003. ISBN 1-57356-411-7, 403 pp., \$75.00

By Eve R. Meyer

*From Convent to Concert Hall: A Guide to Women Composers* is a welcome addition to the literature on women composers. Published in 2003 by Greenwood Press, the book is edited by Sylvia Glickman and Martha Furman Schleifer, who are well known as editors of the multi-volume anthology *Women Composers: Music Through the Ages* (1996-present).

The *Guide*, which covers more than 150 women composers of Western art music, is organized chronologically and is intended by the authors to serve as either a textbook or an introductory guide for the general reader. It is also a handy reference: each chapter contains a "timeline" that shows parallel events in history, politics, science, education, the arts, literature and music as well as a bibliography, discography and list of recommended contemporary scores. For those who wish to explore further, the references include many lesser-known women who are not featured in the main essays. The supplementary material is so extensive that in the chapter on the 18th century, for example, the essay is just two pages longer than the reference information (32 pp. vs. 30 pp.), and the same is true of the 19th century (33 pp. vs. 31 pp.). The appendices also provide valuable information. They offer chronological as well as geographical compilations of women composers, a suggested syllabus for a 15-week course, a glossary, a substantial general bibliography and a carefully-prepared index.

The 403-page book is well organized and attractively laid out, with a clear typeface, convenient subheadings and sufficient white space per page to enhance readability. The *Guide* has no musical examples but does provide a number of black and white pictures of composers.

The introductory chapter by Sylvia Glickman traces the history of the inclusion of women in music textbooks and encyclopedias, provides an overview of the book and discusses some of the problems faced by women musicians such as access to education, economic considerations and acceptance by society. Glickman also explains the criteria for selecting the various composers. Each subsequent chapter offers a general introduction to the era followed by a discussion of the most significant composers, many of whom were also performers. In addition, the chapters include brief summaries, ranging from a sentence to a few paragraphs, of other women composers and musicians of the era. In a few instances, patrons, such as Margaret of Austria, are included.

Although Glickman states in chapter one (p. 2) that the book is organized "by century, rather than by the period no-

menclature found in typical music histories," chapter two, by Martha Schleifer, is the exception. Since the number of composers discussed here is relatively small and since several centuries are covered, this chapter uses the traditional period organization: "The Middle Ages and the Renaissance." In the section on the middle ages, Hildegard, of course, receives the most attention, but women troubadours are also included. The Renaissance section is subdivided into "Nuns" and "Secular Composers and Patrons." The chapter does not pretend to be based on original research, and the author relies on many quotations from other sources. The full bibliographical reference is given at the end of the chapter but not the page numbers of the quoted passages (later chapters also omit the page numbers for quotations).

The remaining four chapters are organized by century: Barbara Garvey Jackson, 17th century; Valerie Woodring Goertzen, 18th century; E. Douglas Bomberger, 19th century; and Adeline Mueller, 20th century. Each of the authors writes in an engaging, concise manner. In all but the final chapter, the entries tend to place greater emphasis on the musicians' lives, careers and roles in society than on their compositional styles. This method was no doubt selected because the book is intended for the non specialist who might have difficulty understanding a more analytical approach.

The authors were apparently given considerable leeway in determining how to arrange the material within the chapters. In the chapters on the 17th, 18th and 19th centuries, the women were selected for inclusion according to their birth dates—not according to style or when they were active musically; for example, Emilie Zumsteeg (b. 1796), who is best known for her romantic lieder, is presented in the chapter on the 18th century. In the 20th-century chapter, however, the plan changes, and women who were born in the late 19th century are included. But in the timeline at the end of that chapter, only women born from 1900 on are listed.

The manner in which the biographies are presented also differs. A chapter may be organized according to nationality (18th century) or sacred and secular music (17th century). For the 19th century, the biographies are presented by both nationality and topic, an organization that is somewhat questionable. The biographies begin with German and then French composers and continue with the unexpected heading of "Virtuoso Pianist/Composers." Although this section covers women who were best known as pianists, one can speculate whether Clara Schumann would be more appropriate here

rather than under German composers. The headings continue with "England and the United States," but the only two composers who are included are from England: Elizabeth Stirling and Dame Ethel Smyth. The final heading, "Songwriters," includes women who concentrated on songwriting, such as Queen Lili'uokalani and Carrie Jacobs-Bond, but also multi-talented composers such as Amy Beach, who wrote in various genres and whose music in these genres is discussed under the "song" heading. "United States" would be a more suitable subtitle, since Beach and the other women in this final group were born in the U. S.

The chapter on the 20th century avoids chronological order and organizes the composers according to genre, means of composition such as electroacoustic, school of composi-

tion such as serialism, or specific aesthetics. In most instances the heading includes a brief quotation from a literary or musical source; for example, "Ragtime: 'A Totally Different Rag'" refers to the title of a rag by May Aufderheide, and the heading "Postimpressionism: 'Dans L'immense Tristess'" quotes the title of a work by Lili Boulanger. Adeline Mueller, author of the chapter, states that the "entries should read rather like a web, a constellation"...and the "selection, grouping, and ordering of certain composers represent one set of paths through the century" (p. 219).

The 20th-century chapter is the most substantial, consisting of more than one-third of the book prior to the appendices. This demonstrates the great progress women composers made in the 20th century and "the crescendo of women's opportunities and activities" (p. 1). Problems abound in presenting the music of this century, such as (1) how should the chapter be organized, (2) who should be included, (3) how much space should be given to each composer? It is unlikely that any two specialists would agree. No more than a sampling of the many composers presented in this chapter could be considered in a one-semester course, and there is certainly sufficient material for a separate course in the music of the 20th century.

This chapter is more concerned with the music and less with biography than the previous chapters. Among the women who are no longer living, Alma Mahler, Lili Boulanger, Rebecca Clarke, Germaine Tailleferre, Mary Lou Williams, Ruth Crawford Seeger and Grazyna Bacewicz are given special emphasis. The author provides a good insight into the works of experimental composers such as Pauline Oliveros and Laurie Spiegel, who is considered "a seminal figure in computer music" (p. 264). Judith Weir and the late Peggy Glanville-Hicks are introduced as composers of opera, and Laurie Anderson and Meredith Monk are presented in connection with their innovative performance art. Chen Yi stands out among the various contemporary composers who are attempting to capture "the essence of both Eastern and Western cultures" in their music (p. 285). The chapter concludes with a relatively lengthy section on the Russian composer, Sofia Gubaidulina, and post-modernism.

The book is attractive and well written and must have been costly to produce, for the price is \$75 (hard cover edition). The publisher contends that the volume is intended mainly for libraries, but let us hope that Greenwood Press will soon appreciate the book's value as a text and issue a less costly paperback edition.

*Eve R. Meyer is professor emerita and former chair of the music history department at Temple University; she was the recipient of the Temple University Great Teacher and Distinguished Professor Awards. She has published extensively on the music of the 18th and 19th centuries and is currently editor of the IAWM Journal.*

## BBC Proms Survey

*By Jenny Fowler*

For several years I have been doing a survey of the numbers of women represented in the BBC Proms season in London. The Proms is the largest music festival in the world, with 74 evening concerts, nearly all for full orchestra, as well as lunch-time chamber music concerts and other related events. The concerts are held in the Royal Albert Hall, and audiences number in the many thousands. All the concerts are broadcast on radio and a number are televised.

The BBC generally has a good record with regard to women, especially in the orchestras. Here are the figures for the 2004 Proms:

Number of composers: 123

Women composers: 2 (1.5%)

Number of pieces: 269

Pieces by women: 2 (0.75%)

Conductors/directors: 56

Women conductors: 1 (1.8%)

Instrumental soloists: 14 women out of 64 (22%)

The two women composers were Judith Bingham (BBC Commission, late-night Prom) and Kaija Saariaho (main evening Prom). The BBC granted six commissions and one co-commission. Of these, one commission was for Bingham. This is the worst year for women composers since 1996 (last year there were five); for conductors, one is fairly usual, although last year had two. But the figures for the instrumental soloists is the best since I started counting in 1989 (last year was the lowest, with only 4).

# Christin Heitmann: *Die Orchester- und Kammermusik von Louise Farrenc vor dem Hintergrund der zeitgenössischen Sonatentheorie*

Wilhelmshaven: Florian Noetzel, 2004. Veröffentlichungen zur Musikforschung Herausgegeben von Richard Schaal 20. ISBN 3-7959-0828-0 (pb), 319 pp.

By Elaine Keillor

Those interested in historical research pertaining to women composers have long been fascinated by Louise Farrenc (1804-75), the only woman to hold a full-time position of importance at the Paris *Conservatoire* in the 19th century. Farrenc produced 51 numbered works including three symphonies—each of which received performances in her lifetime—and numerous chamber works. Author Heitmann acknowledges that the pioneering work of Bea Friedland (1974, 1980, 1994) was largely responsible for the revival of interest in Farrenc, resulting in most of her compositions being published in a critical edition of 14 volumes (Florian Noetzel Verlag - Ars Musica).

Heitmann's book, a revised version of a doctoral dissertation completed at the Carl von Ossietzky University, Oldenburg, Germany, in 2002, is organized into three sections. The first part is devoted to a biography of Farrenc; the second to an analysis of publications by Anton Reicha, Farrenc's principal composition teacher; and the third to a study of the relationship between Reicha's concepts about form, harmony, and contrapuntal writing and Farrenc's practice in selected movements of her orchestral and chamber works.

The biographical section includes some minor corrections to previously published considerations of Farrenc. Much discussion is given to the differences between German and French aesthetics in providing a context for Farrenc's life and production. By referring to letters of Aristide and Louise Farrenc, Hummel, and contemporary periodical and newspaper coverage, Heitmann is able to present an accurate context in which her compositions were received. For example, the critic Henri Blanchard described Farrenc's style as having feminine melodies, masculine harmonies, and counterpoint that was exacting but not too scholastic (58).

Heitmann was not able to establish how long Farrenc studied with Anton Reicha, both her principal teacher and the first to prepare systematic books on developing the compositional skills used in the *Conservatoire*. Reicha's ideas have been overlooked in discussions of musical structures and harmony of the early 19th century, even though Czerny thought so highly of Reicha's work that he made translations into German. In his treatise of 1816, Reicha established 13 types of chords, all others being variants thereof. In movement from one major key to another, Reicha stressed the

importance of tonic to its dominant movement, as this was based on acoustic principles. He looked askance at other key area combinations that had been used even by his idols: Haydn, Mozart and Beethoven.

In *Traité de haute composition musicale* (1824) Reicha presented his views on structure. The sonata-allegro structure for Reicha was a binary one, *grande coupe binaire*. Heitmann makes a great deal of this binary concept (versus a ternary one) and seems to have difficulty with Reicha's disinterest in a dramatic aspect for the structure. Reicha instead used a format known in French dramatic circles from the 17th century: *exposition - intrigue - denouement*. The

## Birthdays and Anniversaries in 2005 and 2006

In 2005 we can observe the big 100th for Undine Smith Moore, 1905-89. Other significant historical birthdays include the following (the list is not complete):

- 100th of Andrée Bonhomme, b.1905
- 110th of Eva Jessye, b.1895
- 120th of Mana Zucca, b.1885
- 190th of Josephine Lang, b.1815
- 200th of Fanny Mendelssohn Hensel, b.1805
- 200th of Louis Bertin, b.1805
- 220th of Bettina Brentano von Armin, b.1785
- 220th of Isabella Colbran, b.1785
- 230th of Sophia Dussek, née Corri, b.1775
- 250th of Maria Theresia Ahlefeldt, b.1755
- 250th of Anne-Marie Krumpholtz, b.ca.1755
- 260th of Maddelena Lombardini Sirmen, b.1745

In 2006 there are three very significant 100th anniversaries:

- Miriam Gideon, b.1906
- Elisabeth Lutyens, b.1906
- Louise Talma, b.1906

We could celebrate Helen Hopekirk's 150th birthday (1856-1945) as well as the 60th anniversary of her death in 2005.

last two formed the second part of the structure and consisted of a development of the ideas presented in the exposition and a transposition of those ideas. In the exposition, Reicha referred to the main material as the *idée mère*, and the *seconde idée mère*, each “maternal” thematic idea presented in a different key. In addition to these main ideas, there could be supplementary melodies, some of which would be used in the *pont* (bridge) between the two.

Surprisingly, Heitmann makes no mention of Rosen’s *Sonata Forms* (1980) although other works by Rosen are included in the bibliography. Perhaps if the author had been aware of this study, he would have realized that the binary versus ternary conception for sonata-allegro structure is a moot point because it contains elements of both. Also, it has been generally recognized in the English-speaking musico-logical world that there existed a wide variety of possible structures, each of which has some elements of the recipe for sonata form propounded by Hugo Leichtentritt (1911) and others. Heitmann does recognize that the ultimate test of the structure is an auditory one, not the need to fit into a pre-conceived plan.

In the examination of movements from Farrenc’s symphonic and chamber music output, Heitmann tries to clarify what he feels are poorly articulated definitions in Reicha’s writings. Is there a difference between “idea,” “motif” and “theme”? Did Czerny misunderstand and translate inaccurately? In his summary of Farrenc’s concept of *idée mère*, Heitmann argues that she considered it to be a theme. In the relationship of two maternal themes in expositions, he has discovered that for Farrenc they could be similar, different and even strikingly contrasting (171). Supplemental melodic material (*idées accessoires*) seems, as applied by Farrenc, to

be transitional in nature, as in the fourth movement of the *Nonet*, op. 38. With regard to key structure, Farrenc largely followed Reicha’s guidelines in her earlier works, but later became more adventurous, particularly in last movements. Heitmann details some of her chromatic choices in her *Piano Quartet*, op. 31 (223). A constant is Farrenc’s aim to carry out Reicha’s admonition for constant variation through contrapuntal means.

This book contributes not only to the literature on Farrenc, but also to a discussion of the reception of major works by women composers in the 19th century. Innovative in its exploration regarding the influences of a major composition teacher on a female composer, Heitmann’s investigation of Reicha’s gendered terminology could add much to the continuing discussion of the feminine compositional aesthetic.

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*Dr. Elaine Keillor is professor of ethnomusicology, Canadian music, and performance practice areas at Carleton University, Ottawa, Canada. Well known as a pianist with 12 CDs released, she takes a special interest in repertoire by women composers. Recently, she was the recipient of the 2004 Helmut Kallmann Award for Distinguished Service relating to music libraries and archives.*

## Denise A. Seachrist: *The Musical World of Halim El-Dabh*

World Music Series 2003. ISBN 0-87338-752-x. (pb), 296 pp., \$29.00. Includes a CD of previously unreleased recordings.

*By Cynthia Tse Kimberlin*

Halim El-Dabh is considered by many to be Egypt’s most important living composer, and he is revered in the Middle East and on the African continent. In the West, he has worked with such notable personalities as Leonard Bernstein, Igor Stravinsky, Martha Graham, Aaron Copland and Luigi Dallapiccola. To many North American scholars and musicians specializing in world music, Halim El-Dabh remains an enigma. His compositions are not part of the mainstream curriculum in the USA, due, in part, to the political tenor of the times and perhaps to the career choice El-Dabh has made. He has avoided the high-profile life-style of the performing musician and has chosen instead the quieter, contemplative life of an academic at Kent State University. Another reason

for his lack of recognition in the West may be because his music is not “uniquely identifiable” (p. 193).

A definitive biography of El-Dabh has been long overdue, and IAWM member Denise A. Seachrist’s *The Musical World of Halim El-Dabh* fills this void. The book focuses on his career from his arrival in the USA in 1950 to his retirement from the faculty of Kent State University in 1991. The book is organized into eight chapters: (1) From Childhood to Young Manhood; (2) Denver, New Mexico, and Boston; (3) Massachusetts and New York; (4) Egypt, New York, and Ethiopia; (5) Greece, Germany, and Washington, D.C.; (6) The Hawthorne School and Kent State University; (7) Kent, Ohio; and (8) Retirement. The volume includes a

comprehensive list of all his published and unpublished music writings and recordings, an annotated discography compiled by David Badagnani, notes, selected bibliography, and an accompanying compact disc with excerpts. It would have been useful to the reader if the author had also compiled a listing of the photographs and other illustrative materials that are presented throughout the book. Although a selected bibliography is included, an additional section listing articles related to El-Dabh's compositions from an analytical perspective would have been welcome.

The music on the companion CD is stunning. The works show the influence of various sources: the Middle East, North and East/Horn of Africa, Asia, and Native Americans. Elements of Japanese *Gagaku* and *Noh* are present on tracks 10 and 11 and of Native American music on tracks 15 and 19. The music on track 16 captures the spirit inherent in West African drumming.

A major contribution of the biography is its communication of El-Dabh's philosophy of composing and his ideas related to the abstract and intangible qualities of music and related art forms. The book should be on reading and listening lists not only for courses in music but also for those in fields such as folklore, anthropology, film, theater and history. This work offers a comprehensive portrait of El-Dabh and the environment in which he has lived, traveled, and worked, set against the backdrop of a vivid historical account of the times. I commend Seachrist and all of those who supported her efforts in bringing this publication to fruition.

*Cynthia Tse Kimberlin earned a Ph.D. in ethnomusicology from UCLA and has taught at San Francisco State University, University of California at Berkeley, University of Ife (Nigeria) and Addis Ababa University (Ethiopia). She is currently Executive Director of the Music Research Institute and is author of numerous articles on music, especially African, and co-editor of books on intercultural music and African pianism.*

## Concert Reviews

### Composing a Life: The Music of Lynn Gumert

Gettysburg College, Gettysburg, Pennsylvania, March 28, 2004

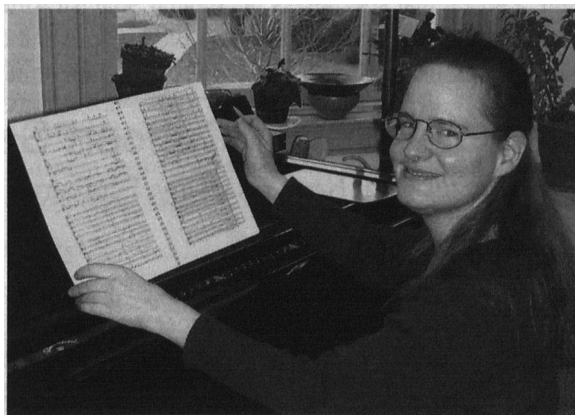
By Marta Robertson

On March 28, 2004 Gettysburg College's chapter of Sigma Alpha Iota presented a concert of compositions by Lynn Gumert. Approximately 35 performers, including College faculty, local musicians and students, presented excerpts from Gumert's diverse chamber repertoire. Between compositions, Gumert—who holds both a doctorate and a master's degree in composition from Indiana University—answered interview questions contextualizing her compositional process and influences, including her perspectives on gender.

The concert opened with *When You Wake* (1991, for marimba and piano) in which Gumert set the historical slave text about forced abandonment of children as “a nightmarish lullaby” about child abuse. The formal structure of the piece, a textural and timbral crescendo/ decrescendo, simultaneously illustrates Gumert's sculptural approach to musical architecture and comments on the text. A marimba mournfully sings the monophonic lullaby, only to be cut off by excruciating tone clusters in the piano. The alternating entries of marimba and piano accelerate towards one another, eventually overlap, and finally recede into the framing mournful marimba statement of the lullaby, this time supported in duet by the piano. The “intended shock value” of the piece has resulted in gendered reactions from mentors and peers, Gumert noted in the interview.

The concert's first half also featured two vocal works: *O virtus sapientiae* (1999, for four voices and two violas da gamba) and *Six Songs from the Japanese* (1995, for soprano

and violoncello). Gumert's original setting of the Latin text by Hildegard von Bingen floats ethereally with its “wide ranges and sweeping melodic lines,” simultaneously an homage to Hildegard's compositional style, evidence of Gumert's own compositional attention to melodic line as a singer, and an illustration of her sensitivities as a woman composer's



Lynn Gumert

choice to set another woman composer's text exploring the “feminine divine.” As Gumert explained, being a woman makes a difference in her compositions, specifically influencing her choice of subject matter and her desire to communicate with the audience.

*Six Songs from the Japanese*, an exquisite setting of Japanese *tanka* poetry, is illustrative of Gumert's voracious reading that preceded her nontraditional trajectory through



academic music education. In turns haunting, eerie, yearning, flirtatious, angry, loving, and mourning—but always evocative—the music reflects the text's exploration of aspects of love. The cello, in a virtual primer of contemporary timbral possibilities, contrapuntally supports the soprano's emotionally fluctuating texts through harmonics, major second harmonies, "undergirding" ostinati, and pizzicato. The piece illustrates Gumert's comment that she first decides on orchestration, with the ultimate "shape of the piece" tied to the sonic possibilities of the instruments.

*Moirologia* (2003), a solo piano composition, is a microcosm of Gumert's compositional techniques. Gumert explained that her compositions, rather than emanating from specific sounds, express through sound a generating three-dimensional gestural impulse. Alternating sectional contrasts, linked motivically, structure this particular piece. An arresting timbre of strings, muted with one hand inside the piano and sustained by open pedal, frames the composition. The opening free rhythm contrasts sharply with the sections of rhythmic propulsion created through an ostinato of asymmetrical groupings, developed through shifting accents and layerings of linear counterpoint that accumulate tension. Transitions sustain the tension through the simultaneous presentation of the distinct timbres, motives and rhythms from the main sections.

The second half of the recital featured two major chamber works for larger ensembles: *La Niña Guerrerra* (2002) and *El Pájaro Cautivo* (1995, 2004). *La Niña Guerrerra* is based on a "gender-bending...Ladino text from a popular Spanish-Sephardic romance about a woman warrior," reflecting Gumert's immersion in Latin American culture. The work also shows the inspiration of her early music ensemble, Zorzal, a group that specializes in colonial Spanish American musics, which meld indigenous native, African and European influences. Written for traditional early instruments

ranging from harpsichord and recorders to crumhorn and dulcian, the work "draws on typical Sephardic melodic and rhythmic patterns but combines them with a modern harmonic sense to reveal elements that are not only cross-cultural but also cross historical periods." Like *El Pájaro Cautivo*, which followed in the program, *La Niña Guerrerra* is an exploration of coloring and layering possibilities that create tension and release through juxtapositions of register, instrumentation and rhythms.

*El Pájaro Cautivo* in particular uses "color shifts" in dynamics as certain performers crescendo, while others decrescendo on the same note. Translated as "The Captive Bird," the composition is "more generally about feeling trapped." Gumert explained that the flute, pitted against the ensemble of piano, violin, clarinet, percussion and cello, attempts to break out of a restrictive melodic cell by sneaking in added pitches which the others attempt to drown out. As the piece and metaphor develop, a full chromatic range of pitches become "allowed," only to be restricted as the piano and percussion tighten not only the flute's cage, but their own to a remaining two pitches.

Gumert's dazzling use of timbre, rhythm and melodic line propel both the novice and expert listener through her architectural formal structures. Simultaneously intimate and personal, while exploring human relationships in general, Gumert's compositions inevitably challenge and communicate with the listener the urgency of "Composing a Life" through a seemingly unending wealth of sonic ideas.

*Marta Robertson is an Associate Professor of Music at Gettysburg College. She holds a B.M. from the University of Kansas and an M.A. and Ph.D. in Musicology from the University of Michigan. Trained as a dancer and pianist, her research areas include Aaron Copland and Martha Graham, in addition to the music and dance of the Hopi and of Okinawa, Japan.*

## "Women's Work" Concert Series

Weiler Recital Hall, New York City, February 12, 19, 25, 2004

By Mark W. Greenfest

"Women's Work," a series of three concerts sponsored by Greenwich House Arts and New York Women Composers, Inc., enjoyed its first season in February 2004. The series, coordinated by Beth Anderson, was held in the Weiler Recital Hall, New York City. Anderson introduced the program by saying, "It is an all-girl band, with boys," to explain that the series included both men and women performers and composers, although there were certainly many more women than men.

February 12: "Music Inspired by Words and Literature"

The February 12th concert, entitled "Music Inspired by Words and Literature," featured flautist Nina Assimakopoulos

with pianist William Newbrough. The program opened with Carl Reinecke's *Undine*, a sonata for flute and piano in E minor, op. 167. The programmatic work is based on the Teutonic fairy tale, as told by Friedrich de la Motte Fouqué, about an undine: a water nymph who was created without a soul. By marrying a mortal for love, she gains a soul along with all the pleasures and pain of being human. The work is in four movements with several themes: the sprite motive; the knight/love music; serenity and the brook motive (the water tries to draw her back into the water world); and, finally (after she is widowed), forgetting that the water is dangerous. I am surprised this lovely piece is a rarity and not standard repertoire.

Almost all the works on the remainder of the program were world premieres. Maggi Payne's *Of All* for solo flute (after the poem by Emily Dickinson) is striking, short and virtuosic. *Spirit Man* for flute/alto flute by Margaret Fairlie-Kennedy is based on a native-American poem (by Linda Boyden). Terry Winter Owens' *Supernova* for flute and narrator (after the poem by Ms. Owens) is quietly reflective, like starlight but with bursts of energy, as if seen at a great distance. Beth Anderson's *Comment* amiably engages in story-telling in its musical setting of a Dorothy Parker poem, with its twists and turns. Marilyn Bliss's lively and appealing *Murali* is a setting of ancient sacred texts about Krishna. The next three works were based on the myth about the Greek god Pan: Margarita Zelenai's *Pan's Pastore for a Shepherd* is a lyrical miniature; Binnette Lipper's *Flute Flight* depicts the interaction of Pan and Syrinx; and Gene Pritsker's *Pan(ic)* is a delightful work replete with surprises. Paul Schoenfield's *Achat Shaialti* (after the Psalms of David) is based on a lovely traditional melody that he has transformed into a stirring ballad.

Flautist Nina Assimakopoulos was an extraordinary performer who demonstrated mastery of every nuance. Regarding her playing, Terry Winter Owens remarked, "It is a pleasure to have music played with incredible technique and soul, and with such depth of feeling and sense of the adventurous, as if she composed [the music] herself." Pianist William Newbrough, who performed in the first piece, was an excellent interpretive artist.

## February 19

The February 19th concert featured violinist Ana Milosavljevic, with pianists Terezija Cukrov, Alla Borzova and Elisenda Fábregas. Milosavljevic, a native of Serbia, has played solo, chamber and orchestral music throughout Europe and the United States. She now serves on the violin faculty at the preparatory divisions of Mannes College of Music and Brooklyn College.

The first piece on the program was Marilyn Bliss's *Bestiary* for solo violin. *The Bestiary* is a suite in four movements, each depicting a mythical beast: Chimera, Minotaur (the maze), Sphinx, and Pegasus. In "Chimera," Bliss notes that several broadly diverse elements are improbably brought together to make a whole. In the maze of the "Minotaur," she presents an intricate stream of notes that doubles back on itself, encounters walls, finds the maze's center, and retraces its path out to safety. "Sphinx" offers its questions three times: first, to a nervous traveler, who answers incorrectly and is devoured; second, to one with bravado, who is also eaten; and last, to Oedipus, who answers with somber assurance, destroying the Sphinx. The final movement, "Pegasus," is a galloping romp through the sky by the beautiful winged white horse. *The Bestiary* includes many passages with sharp teeth and fangs. It is vivid, but not easy on the ears. Its player needs to be virtuosic with the lightest, highest-velocity bow stroke;

yet despite its startling sharpness of tone, there is something about the imagery that is riveting. Ana Milosavljevic possesses the technique to tackle this virtuosic piece.

Chen Yi's "Romance of Hsiao and Ch'in" for violin and piano from *Romance and Dance* is a lovely short work—a confluence of East and West—by one of the world's finest composers. Alla Borzova's *Image Françaises* for violin and piano was accompanied by the composer at the piano. Originally premiered by the St. Luke's Chamber Ensemble in 2002, this five-movement piece is a series of variations on the 13th-century French song, "Sur le pont d'Avignon." Its program is elaborate: the prelude is the shepherd's dialogue (improvised shepherd's songs from the Auvergne that echo through the hills and valleys); next, the Bayeux Tapestry (of the Norman Invasion of 1066), to and from the battle, with various non-traditional methods of playing on the violin and piano; the Hall of Mirrors (at Versailles); Chanson (influenced by Edith Piaf's "La Vie en Rose"); and postlude: the shepherd's solitude. The piece, which transforms a traditional French melody, both sings and dances. It uses modern and post-medieval techniques and is quite varied in its textures and moods, despite its repetitive common theme. The performance was superb.

After intermission, the program continued with Margaret Fairlie-Kennedy's *Undertow* for violin and piano. The cantabile violin was supported by the undertow of the piano, which grows in strength. The simple form made the melodic line much stronger and more memorable. Alla Pavlova's *Mono-logue* for violin and piano was next. The violin's lyrical, dancing line dominated this piece, with the piano's light syncopation supporting its richness. Akin to an etude, it struck a consistent romantic, flowing mood.

Virgil Thompson's *Eight Portraits for Violin Alone: Miss Gertrude Stein as a Young Girl*, a lyrical work with whimsically simple gestures, sketched Stein's personality in a few musical brushstrokes. Elisenda Fábregas' Sonata No. 1 for violin and piano was accompanied by the composer at the piano. The performers played with considerable authority and verve.

## February 25

Françoise Vanhecke, a Belgian soprano, pianist, percussionist and composer, was the soloist for the third and final concert in the 2004 series. Joelle Wallach's two songs, "If you can't eat you got to" and "Newlys of silence," from her *Up into the Silence* (text by e.e. cummings) for unaccompanied voice are unusual and quite marvelous. The sexy, humorous vocal lines were delivered by Ms. Vanhecke in a style reminiscent of Marlene Dietrich. *Ophidia*, by Petra Vermote on a text by Monique Thone, is expressionistic and filled with explosive coloration.

*Therefore* by Mira J. Spektor, on a poem by William Dickey, and *Il neige dans mon coeur*, on the composer's text, are in the French cabaret style—mellifluous with colorful flourishes. Both the pieces and the singer reminded me of

Edith Piaf's distinctive style. This was followed by the poignant "A Farm Picture" and "Thought" from Ruth Schonthal's *By the Roadside: Six Songs to Poems by Walt Whitman*, and "Remember," an engaging work from *Birth-day Bouquet* by Elizabeth Austin on a Christina Rossetti text.

*Ku Soko* for voice, piano and bongo with text and music by Jacqueline Fontyn is a colorful, even delicious, song by one of Belgium's finest composers. It was sung in Swahili, a language that was both poetic and fresh. *Dialogue* by Awilda Villarini on a poem by Pat Parker has strong vocal lines depicting a dialogue between a mother and a child.

In *These Days*, with words and music by Rain Worthington, the texture is woven inseparably with the color—a most unusual and fascinating technique that allows for subtle, almost spectral shifts and emotional intensity. It is an extraordinary work. *Breathing* by Moniek Darge employs interesting cadences in a mantra-style Buddhist setting. Sometimes the simplest approach is the most moving, as in this piece. *Grass* by Gladys Smuckler Moskowitz, on a poem by Carl Sandburg, juxtaposes an emotionally intense vocal line with a similarly intense but varied piano line to evoke the powerful poetry.

*After Long Silence* by Joyce Hope Suskind, on a text by William Butler Yeats, is sophisticated, subtle and evocative with a delicate piano line. "The quiet one" from *The Muse Is Not Amused* by Stefania de Kenessey, on a Lou Rodgers text, uses changing chords over a rock-soul foundation, supporting a freely-flowing vocal line. In "Kilkenny Cats" (text: Edward Penfield), "Tyger, Tyger" (text: William Blake) and "She Sights A Bird" (text: Emily Dickinson) from Beth Anderson's *Cat Songs*, the music flows in wonderfully vivid imagery; "She Sights A Bird" is the essence of "cat"—it is "purrfect." The singer's sophisticated vocal inflections brought out the dramatic shadings and moods.

*Jong Bloed* (1995) by Irma Bilbao (the name Françoise Vanhecke uses as a composer) is based on a Flemish poem by Guido Gezelle about happy, hardworking girls who still find time to pray. The song, in Dutch, is a dramatic a cappella chant with bongo drum. As an encore Vanhecke performed *Stripsody* by Cathy Berberian in what she explained was the "Flemish way." Her extraordinarily lively performance offered a stunning conclusion to a special evening with an amazing performer.

The "Women's Work" series provided an outstanding opportunity for the community to hear the music of a wide assortment of composers performed by excellent musicians. The two organizations that sponsored the series and coordinator Beth Anderson should be commended for the high quality of each of the concerts.

*Mark Greenfest* is a writer who, although not a musician, is counsel of and editorial contributor to the *New Music Connoisseur* in *New York*.

## Celebration of African American Women Composers and Arrangers

The University of Dayton Department of Music is pleased to announce "Symposium: Celebration of African American Women Composers and Arrangers" to be held March 3-6, 2005. We invite scholars, educators, composers and performers to submit proposals for presentation. The goal is more than scholarly and more than archival. The intended audience is the wider musical community as well as academics and performers.

Presentations can take a variety of expressions but should highlight the works of African American women, composers and arrangers in all musical genres. In addition to sessions that focus on the works of individual composers, it is hoped that there will be presentations that include issues of ideology, female socialization and the involvement of professional African American women with the latest technology.

The symposium will conclude with a concert of sacred works composed by African American women, including a gospel choir comprised of symposium participants, students and community members. Three outstanding scholar/performers will be featured: Rosephanye Powell, one of the rising stars composing and publishing choral literature; Ysaye Barnwell, member of the famed ensemble, Sweet Honey In The Rock, and noted authority on Black music; Horace Clarence Boyer, pioneer of gospel music in the academy.

The Celebration will take place in the Sears Recital Hall in the Jesse Phillips Humanities Center at the University of Dayton. The intimate, informative and non-hectic atmosphere will include many opportunities to get to know wonderful people who value the significant contributions of African American women to American history and culture. Furthermore, the symposium offers a venue in which professionals share their craft with colleagues, student musicians and community members.

### General Guidelines

- Presentations should be limited to 50 minutes.
- Presentations that engage the audience in some manner are encouraged.
- All presenters must register for the Symposium.

For additional information, please contact:

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# A Concert in Honor of María Luisa Ozaita

By Maria José Martín (translated by Carmen Lagares)

María Luisa Ozaita (b. 1939) is one of the most significant composers in Spain today. She has written in various genres, particularly piano, vocal and chamber music, and music for the theater. She believes that the arts when combined are especially powerful, and she has worked with poets and playwrights, painters and sculptors, dancers and music directors.

On March 6, 2004 a concert in Madrid was presented in her honor by several arts organizations, including the Asociación mujeres en la música (Association of Women Musicians), of which she was both founder and president. The first half of the program was devoted to Ozaita's compositions. The concert began with a masterful interpretation of Arabic and Hispanic songs performed by Marta Knörr and accompanied by Aurelio Viribay. They also performed *Cradle Song* (text by Federico García Lorca), which Ozaita composed to celebrate the birth of her first niece.

Ozaita dedicated several short pieces to the distinguished guitarist José Luis Rodrigo, professor at the Royal Conservatory of Music in Madrid, and he played them with consummate mastery. Pianist Ana Vega Toscano, a frequent performer of contemporary music especially by women composers, played Ozaita's humorous work based on the Prelude from J.S. Bach's Partita No. 1 called *What happened to Bach?* Next, the well-known cellist Dimitar Furnadjiev performed nine short pieces for solo cello that Ozaita dedicated to him. The music is very difficult and makes full use of the resources of the instrument. The final work on the first half

of the program was *Radomska*, dedicated to Anna Radomskawas, first violinist of the Pamplona Classic Quintet. The Quintet gave a superb performance of the work.

The second part of the program was devoted mainly to premieres of compositions specifically written for this event



María Luisa Ozaita

by composers who were among the sponsors of the concert: *Identities* for solo cello by Anna Bfill, performed by Dimitar Furnadjiev; *Divertimento* by Teresa Borrás, played by pianist Aurelio Viribay; a Quintet by Alicia Coduras performed by the Pamplona Classic Quintet; *Sounds of the Heart* by Encarna Beltrán performed by Marta Nörr and Aurelio Viribay; *Preludiant* by

Merce Torrents played by Cornelia Dodan; and *Three Brief Pieces* by the late Elena Romero played by Ana Vega.

To conclude the program, Antonio Arias, solo flutist with the National Orchestra, and the Pamplona Classic Quintet played *Three Short Pieces* and *Melody With Variations*, works Ozaita composed for her 12-year-old niece, Catalina Barbero Ozaita. This provided a simple but emotional ending to the program.

## Score Review

### Michele Evans: *Animal Tone Poems*

Intermediate Pieces for Piano. Hal Leonard Corporation. ISBN 0-634-06624 (2004)

By Nancy Shallcross Witmer

One of the earliest memories of my grandmother involves her explanation of a sea anemone. I remember imagining the weaving and flowing tentacles as she described the beautiful sea creature that takes its name from the flower of similar design. That treasured image came to life again while sight-reading Michele Evans's *Animal Tone Poems*, a collection of intermediate piano solos. Through the composer's use of 5/4 meter and a repetitive coupled eighth-note motif in the right hand, *Sea Anemone* evokes the image of the creature gently swaying on the ocean floor.

*"...new and interesting material for intermediate students..."*

Evans, an accomplished jazz pianist and composer of film scores, has an extensive educational background in classical piano, with a foundation in composition and improvisation. Also an artist, she has designed the cover for the collection and has dedicated the work to all life, with the hope for ecological balance and respect and compassion for all creatures. Each composition in the book has been named for an animal and each is approximately one to two minutes in length. In her notes to the performer, Evans lists a specific image or emotional concept to be explored in every piece.

From a teacher's perspective, the collection is very exciting. The composer has chosen to use colorful playing directions instead of the traditional Italian tempo indications,

with metronomic suggestions given in parentheses. By using varied articulations, changing meter, catchy rhythms, and a wide dynamic range, the composer offers an excellent alternative or supplement to traditional piano literature. The layout of this first edition, edited by J. Mark Baker, is very clean with easy to read printing and uncluttered notes. Appropriate fingering and pedal effects are included.

*Black Stallion*, the opening piece, is written in modal F with a “sweeping” style. The 6/8 rhythm and legato phrasing, interspersed with measures of 3/8 and staccato, easily conjure up a horse cavorting on the open range. The last staccato note of *Bullfrogs* invites a chuckle as one imagines a frog leaping off a lily pad to disappear beneath the water. *Crickets*, written in the style of a tango, suggests, with dotted eighths and staccato patterns, the jumping and chirping of the lively insects. *Monarch Butterfly* is to be played “joyfully” and with perpetual motion in both hands representing the fluttering wings of the butterfly; it is easy to play. The

contrasting slower B section leads the performer to imagine the butterfly flitting from flower to flower and then, with a return to the A section pattern, finally flying away. The other five compositions, equally as charming, are *Blue Whale*, *Dolphins*, *Great White Shark*, *Raccoon* and *Fawn*.

Piano teachers who are searching for new and interesting material for intermediate students will find this collection particularly appealing. With the use of refreshing lyrical patterns, rhythmic surprises, imaginative articulations, and humor, Michele Evans has managed to create an impressive collection that will capture the imagination of students and, perhaps, inspire them to create their own tone poems. The music could certainly be used, aside from general study and enjoyment, as a springboard for creativity along those educational lines.

*Nancy Witmer is adjunct piano faculty and accompanist at Frostburg State University and has taught piano privately for 32 years. She is also the organist and Director of Music at First Presbyterian Church in Cumberland, Maryland.*

## Compact Disc Reviews

*Edited by Ellen Grolman*

Please send her your CDs, books and scores for review: 236 Braddock St.; Frostburg, MD 21532

## Keiko Harada: After the Winter

Ictus Ensemble, Georges-Elie Octors, conductor. Cypress Records CYP5605

*By Margaret Lucia*

If one of Japanese composer Keiko Harada's chief goals is to “escape [her] cultural traditions,” as indicated in the notes to this CD, then she must surely consider this provocative collection of her music a resounding personal success. Seven compositions (the shortest just over nine minutes, the longest over 13) are featured on this 75-minute disc; the composer's kaleidoscopic exploration of sound in each piece does not allow the listener the indulgence of searching one's memory for cultural correspondence. Harada's exuberant experimentation and sheer inventiveness in terms of timbre keep one focused on each new moment of music. This is not “easy” music; characteristic of the “academic” style that the composer embraces, it is both exhausting and rewarding to hear.

Harada's academic roots extend from her training at Toho Gakuen School of Music (she earned a master's degree in piano, chamber music, composition and conducting in 1993) to postgraduate work at the Bartok Seminar in Hungary and studies in Darmstadt with Brian Ferneyhough. Her works have been commissioned by ensembles and festivals throughout the world, and by musicians such as Stefan Hussong and Yo-Yo Ma. She teaches at the Toho Gakuen School, conducts the music ensemble MANUFACTURE, and is actively involved in bringing together musicians from around the world through an ongoing project called SOUND GEAR.

Ictus, a Brussels-based group specializing in contemporary music, lavishes its considerable technical ability and devotion to ensemble upon Harada's challenging scores. Included here are solos for piano and accordion, chamber works for two to five instruments, and one piece for guitar and 11 additional instrumentalists.

Harada, a self-described “nomad” in musical exploration, begins her CD with a bow to free jazz in *Heavy Wood*.

**“...exuberant  
experimenta-  
tion and sheer  
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in terms of  
timbre...”**

Double bass and a gritty bass clarinet take the lead at the beginning in a syncopated rhythm complete with slaps and growls, accompanied by occasional comments from the violin, guitar and piano. The reference point quickly disappears, however, giving way to a more abstract version of blue notes (in quartertones) and a rhythm that defies prediction. Yet the

jazz sound of the bass continues as a unifying element and brings the piece to a close.

*Labyrinth VIII* (1996), for cello and piano, is described in the notes as the most “classical” combination of instruments on the CD. I would also say that it is also the most conven-

tional academically, in terms of its pointillism, sudden *sforzandi* and swells, slides, harmonics and episodic shifts.

The combination of clarinet, violin and cello (certainly all “classical” instruments) in *Abyss* (1992/95) seems to demonstrate more of Harada’s characteristic inventiveness. This composition, the final selection on the CD, also makes use of extended techniques, but is most interesting in the way the composer “fuses” the instruments together. Here, Harada plays with all the points in the harmonic spectrum in which these three instruments are alike—and yet different at the same time. Her use of quartertones fits perfectly in this scheme in which unisons between the instruments are approached, but never quite achieved.

Most appealing to me were the three compositions forming the “Bone” series: *Bone* for piano solo (1997), *Bone +* for accordion (1999), and *Bone #* for violin, kalimba and live electronics (2000). Harada begins her cycle with the most traditional of instruments—the piano—and treats it with the greatest care for its sound possibilities. (This characteristic is often true of Japanese composers, who seem to have

a great love for the sonority of the piano.) She then moves on to another keyboard—the accordion—a fascinating choice, and one that she exploits fully, from buzzing swells to high, wistfully soft melodies. The most surprising composition of all, and my favorite selection on the CD, is the final “Bone” composition: what composer has conceived of combining the simple kalimba—the thumb piano—with the violin? Harada finds ways in which the sounds of these disparate instruments intersect, from the buzzing byproducts of plucking to the shared reverberation possible through electronic manipulation. The “nomad” composer seems to have found her home, momentarily at least, as she shows how the violin, sound and symbol of the sophisticated West, can be drawn into the African realm.

*Margaret Lucia is a pianist and faculty member at Shippensburg University in Pennsylvania. Trained at Indiana University (B.M., M.M.) and the University of California, San Diego (Ph.D.), she has presented numerous concerts of contemporary piano music by Japanese women. She has also performed works by contemporary Latin American composers, appearing in a joint recital with tenor Jon Robert Cart at NYC’s Weill Hall last year.*

## Elisabetta Brusa: Works for Orchestra, Vol. 1

National Symphony Orchestra of Ukraine, Fabio Mastrangelo, conductor. Naxos, 21st Century Classics, 8.555266

By Nora Engebretsen

Elisabetta Brusa is unusual insofar as she is a contemporary composer of Romantic music—romantic without the “neo” prefix and without any sense of irony. Hers is a genuinely late-19th-century aesthetic—including her programmatic content. The five orchestral works on this CD all connect to a fin-de-siècle post-Wagnerian style of German composers such as Zemlinsky and Schreker, perhaps with a pinch of Korngold’s movie music and American minimalism. Brusa is an adamant proponent of “well-defined themes,” of tonal centers or music that is “pan-diatonic with pan-chromatic moments,” and of clearly distinguishable rhythms. Further, she does not believe in “composition based on formulas, designs and doctrines of pre-established techniques that do not allow wide flexibility, that can not be modified or even radically changed according to the interior necessities, both conscious and subconscious, of the composer” (liner notes). Indeed, her comments are clear jabs at the formalized modes of composition used by many of her colleagues. Brusa’s own comments on *Florestan* (1997) give a clear indication of her artistic affinity with the romantic era. The piece is a fantasy over Robert Schumann’s alter ego, a reflection of Schumann himself, and a portrait of Brusa.

“...elegant  
orchestration  
and imaginative  
artistry...”

Brusa is a prominent pedagogue of orchestration at the Milan Conservatory, and the majority of her works are for orchestra or large ensembles. The orchestral works on this CD were, with one exception, written during the 1990s. They are elegant and demonstrate her extraordinary technical skills. Most of her movements are quite long, lasting between ten and 20 minutes. The only short piece is *Fanfare* (1996), a most attractive work. (Its energetic, overture-like character would be better suited as the first piece on the album instead of the last.)

Brusa has supplied programmatic remarks for the other works on this CD, remarks that are really poetic impulses. *Messidor* (1998) is a joyful piece in which Brusa shows her elegant orchestration in full bloom. It was inspired by different interpretations of *A Midsummer Night’s Dream*, and the title was borrowed from the tenth month of the French Republican calendar, the summer month of the corn-harvest gift. The *Nittemero Symphony* (1985–88) also borrowed its title from a temporal entity: the 24-hour cycle. The work is conceived as taking place from noon to noon, through three movements that illustrate afternoon, night and morning. As Brusa has remarked, she favors cyclical formal structures.

*La Triade* (1992) was inspired by Aesop's fable "The Snake and the Thorn Bush." Brusa seems to have been fascinated primarily by the atmosphere evoked in the short fable, which itself is included in the liner notes. The description suggests the gloomy and frightening atmosphere of a forest in which a snake on a thorn bush falls into a river. The moral that "a wicked person deservedly comes to a bad end by keeping company with other wicked people" is of lesser concern than the overall imagery of the scene. Unfortunately, the liner notes are scant, providing only the most rudimentary information and only brief comments about some of the sources of inspiration. That is a pity, since the composer missed a wonderful chance here to introduce the works to a wider audience.

The publisher, Naxos, has grown from a mass producer of cheap, often low-quality recordings of mainstream music into a respected organization offering a wide range

of unknown repertoire with high artistic value. The company's commitment to American repertoire, for example, is simply amazing. However, there are still occasional quality issues, as on this album. There are coordination problems in the orchestra, particularly in the violin section, and intonation problems, sometimes grave, in the woodwinds, brass and strings, as well as balance problems that would not have been acceptable to the producers of a major non-budget company. What we hear are the best takes, not mishaps during a live performance. It is unfair that Brusa's elegant orchestration and imaginative artistry are not offered on a technically decent product, due the producer's shortcomings or lack of resources. But here you have it: what can you expect for \$6.98?

*Nora A. Engebretsen is an assistant professor of music theory at Bowling Green State University. Her research interests include 20th-century analytical techniques and the history of music theory.*

## Forever Kapralova: Vitezslava Kapralova Songs

Supraphon, DU LC00358 (2003)

*By Laura Kafka*

A generous offering of 28 songs by composer and conductor Vitezslava Kapralova make their audio recording debut on the compact disc entitled "Forever Kapralova: Vitezslava Kapralova Songs," featuring Dana Buresova, soprano; Timothy Cheek, piano; Magda Caslavova, flute; and members of the Herold Quartet: Petr Zdvihal and Jan Valt, violins; David Havelik, cello. Also included is a detailed and expertly written commentary by Timothy Cheek, one of the world's foremost authorities on Kapralova's music and life. The songs are sung in the original Czech, with translations provided in English, German and French.

The songs featured on this recording represent all but five of Kapralova's total song output. They are set to the poetry of eleven Czech poets, nine of whom were her contemporaries, the other two having lived in the 17th and 19th centuries.

The poet represented most frequently is Jaroslav Seifert (1901-86), winner of the Nobel Prize for literature in 1984, to whose poetry Kapralova composed six songs.

Kapralova was born in what is now the Czech Republic in 1915 and died in France in 1940; her compositions were celebrated to critical acclaim during her lifetime. Her death brought to a premature close the brief 16-year compositional life of one of the finest composers of the 20th century.

Kapralova was active during a period when it was difficult for a female composer to earn respect, and perhaps even

more difficult for a composer to distinguish herself via songwriting. She engaged in song composition throughout her compositional life, even referring to it as her "biggest love." In addition to her contributions to the solo vocal repertoire, she also composed pieces for solo piano, piano with various instruments, chamber ensembles, chamber orchestra, symphony orchestra, piano and orchestra, chorus, and incidental music for stage, film and radio. We need to remember that Kapralova was a first-rate composer by the time she was 17 years old, blessed with a special gift as a superb musical craftsman.

Soprano Dana Buresova, a leading soloist at the National Theatre in Prague, has a voice that is clear and pure, reminiscent of Dawn Upshaw. Despite the demands of the Czech language with its many consonants, Buresova always manages to sing forward-placed and focused vowels, expertly and lovingly trundled by groups of consonants. Like Polish, Czech consonants are numerous but not harsh. Most difficult for non-native speakers attempting Slavic vocal literature is the ability to effortlessly form the correct groups of consonant sounds and acquire a softness and roundness in their execution. Buresova provides us with a crash course in Czech lyric vocal diction that every student of Slavic art song literature should listen to carefully. Listeners will also delight in Buresova's ability to sing in the dead center of the pitch on every single note of every song. Her vibrato is even, although she tends to suppress it unnecessarily from time to time.

It is difficult to imagine a better interpretation from the keyboard of Kapralova's songs than that of distinguished

**"...one of the best  
CDs in the genre  
of 20th-century art  
song repertoire  
recordings..."**



pianist Timothy Cheek. From the opening measures of the first track to the last notes of the final song, Cheek's performance is flawless. He is a collaborative partner *par excellence*, supporting the vocal line when required and expertly executing the demands of Kapralova's keyboard requirements with an array of color and artistic intelligence befitting this exceptional composer. I quite agree with Cheek in his commentary that Kapralova's finest songs stand in their own right "alongside those of Wolf, Debussy, and others who, like her, were able to achieve a true marriage of poetry and music."

Included in the collection of songs is the well-played though short (1:11) interlude for solo piano *Posmrtna variace* (Posthumous variation) based on the folk song *Taticku stary nas* (Our old dad). It is dedicated to the memory of Tomas Garrigue Masaryk (1850-1937), the first president of Czechoslovakia. The song is apparently so associated with Masaryk that it has attained the level of an anthem.

This CD represents a huge effort on the part of Buresova and Cheek. Their work and dedication to this project is a demonstration of the highest artistic standard in the genre of Czech art song repertoire, and rates as one of the best CDs in the genre of 20th-century art song repertoire recordings. The opening measures of any track on "Forever Kapralova" will win over a new generation of collaborative artists and listening audiences alike in search of beautiful, excellent and accessible recital repertoire. The CD was produced with the financial support of the Kapralova Society and the University of Michigan.

*Laura Grazyna Kafka (Ph.D., University of Maryland at College Park) is one of the leading authorities on the life and music of Polish composer Karol Szymanowski (1882-1937). A musicologist, singer and teacher, she is frequently heard in recital, opera and concert and has appeared on television and radio in the United States and abroad. Dr. Kafka teaches voice at Georgetown University and general and vocal music at L'École d'Immersion Française à Robert Goddard in Seabrook, Maryland, where she is music department and electives chair.*

## Hudbaby: Chamber Works by Czech Women Composers

Composers: Katerina Ruzickova, Barbara Skrlova, Marketa Dvorakova and Lenka Foltynova. Lotos LT 0128-2 131

By Lynn Gumert

Hudbaby is a group of five women composers—Katerina Ruzickova, Barbara Skrlova, Marcela Trtkova-Vocilkova, Marketa Dvorakova and Lenka Foltynova—formed by Ruzickova and Skrlova when they were students at the Janacek Academy of Performing Arts in Brno in 1997; four of the composers are represented on this disc. The name of the group is taken from the Czech words *hudba*—music—and *baby*—a colloquial expression for women (neither related to nor pronounced like the English word "baby"). The liner notes include brief biographical information and program notes in both Czech and English. All quotations below are from the liner notes, and all titles use the English translation.

Katerina Ruzickova is represented by the two-movement *Romance for Grand Piano* (1996) and *Around Zero* (1997) for percussion trio. *Romance* won first prize in the 1998 Generace composers' competition. The evocative first movement, in a free ABA form, begins sparsely with an impressionistic approach to timbre and register; the contrasting middle section is intensely rhythmic and syncopated, and is thicker in texture. The second movement is a play on rhythms, with inventive use of accents and rests that build, ebb and build again to a climactic ending. Pianist Alice Rajnohova performs with sensitivity and careful attention to expression.

*Around Zero*, referring to the moment before ice crystallizes, when the changes under the surface are invisible,

symbolizes "the moment when an idea is born." Within a narrow color palate of relatively pitched wood, metal and drums, Ruzickova carefully nuances dynamics and articulations, which are finely executed by the tight-knit percussion ensemble. The structure begins sparsely and arhythmically, then slowly builds to a complex polymetric texture and climaxes with all instruments playing in sync, with a brief dying away by the woodblock.

*"...well crafted  
and interesting..."*

Barbara Skrlova's *The Flight of the Fly* (1999) for cello and piano received first prize in the 1999 Generace composers' competition. The single-movement composition falls into two large sections that are unified by the text painting in the meandering cello line—sometimes buzzy and microtonal to evoke the fly. Both sections use wide registral shifts and alternations of dominance between the instruments, but the second has more rhythmic impetus and instrumental interplay. The first section ends with eerie cello harmonics; at the end of the second, the buzzing fly's life is ended with a sudden slap, a final squeak of a high harmonic, and then the death knell—three chings on a finger cymbal. Cellist Pavlina Jelinkova-Hlucha's rich and varied tone and attention to articulation is well matched by pianist Alice Rajnohova's performance.

Marketa Dvorakova's *The Ungreen Man* for tenor and piano is based on Hans Arp's poem about a man who wants

to turn green to be like everyone else. She writes, “The vocal part is based on the text, and plays with it in the spirit of a Dadaistic vision.” Since the text is not included, it is hard for a non-Czech speaker to understand the composition. The tenor has a lovely, agile voice with good tone, pitch and expression, and performs a variety of extended vocal techniques including *sprechstimme*, vocal percussion, glissandi, trills, speaking, whispering and disjunct melodies. The piano part, capably performed by the composer, is very sparse, usually interjecting chords with an occasional brief gesture or an echo of the voice. A little less than halfway through the piece the performers switch roles, with the voice interjecting monosyllables and brief gestures while the piano dominates. At the mid-point they come together briefly in a more sustained and synchronized relationship; then the voice again becomes predominant.

Lenka Foltynova is represented by *Safranbolu* (2003) for unaccompanied cello and the five-movement *Side Effects* (1995) for percussion quartet. *Safranbolu*, “inspired by the calm and special beauty of the Turkish city of that name,” is slow, lyrical and expressive. It uses a variety of cello timbres and techniques including double stops, pizzicato, *sul tasto*, and register changes. Cellist Jiri Bárta performs the composition with a full-bodied, rich tone well suited to the mood to the piece.

Foltynova writes that *Side Effects* “took very free inspiration from stories by my great love Woody Allen...with a small dose of black humor.” The first movement, “Yes,

But Can the Steam Engine Do This?” uses layers of polyrhythms on different timbres of relatively pitched percussion, each added and subtracted one at a time to create an arch form. “Examining Psychic Phenomena” uses metallic and keyboard percussion to evoke a mood of mystery. “A Little Louder, Please,” constructed as a continuous crescendo, uses a variety of drum sounds with vocal interjections to create an almost tribal rhythm. The humorous “Nefarious Times We Live In” is comprised of coughs, sneezes, audience sounds, stage set-up sounds and giggles. “Death Knocks” focuses on marimba, with woodblocks “knocking” interjections throughout. It ends abruptly with an actual door knock.

I would highly recommend this CD. The compositions are well crafted and interesting; the performances are excellent; and the production is good. The composers’ tongue-in-cheek sense of humor can be perceived in the many campy liner photos as well as in some of the composition titles—and in the title of the group as a whole. I would have preferred more detailed notes about the compositions, in particular the full text for the vocal piece. The compact disc was made possible by support from The Gideon Klein Foundation, Pro talent Foundation, the Czech Music Fund, OSA, and the Kapralova Society.

*Lynn Gumert is a composer, conductor, and performer. She is Artistic Director of Zorzal Early Music Ensemble and Adjunct Assistant Professor of Music at Gettysburg College, and she is Production Manager for the IAWM Journal.*

## New Circle Five: Dreaming Wide Awake

Monique Buzzarté, Rosi Hertlein, Susie Ibarra, Kristin Norderval, Pauline Oliveros. Deep Listening DL20 - 2003

*By Luna Pearl Woolf*

Attempting to describe “Dreaming Wide Awake” may do it a disservice: a fantastical kaleidoscope of sounds, effects and textures using every resource available to the excellent musicians of New Circle Five—blessed not only with the technical facility but the spiritual freedom to create musical structures through improvisation that most composers would be hard-pressed to dictate. The intelligent subtlety Monique Buzzarté, Rosi Hertlein, Susie Ibarra, Kristin Norderval and Pauline Oliveros bring to this acoustic improvising contemporary music ensemble entices the listener in every gesture, never letting the music stagnate or become overbearing. No contribution is gratuitous, none timid, but each seems to fall into place as though called for at that precise moment by a larger voice of musical expression. This accomplishment speaks of complete trust among the musicians as well as the individual confidence to be thrown open to the beauties and possibilities of music made in the moment.

From these improvisations spring fascinating harmonies and rhythms, intricate compositional relationships, both motivically and structurally, and a healthy dose of irony and humor that skirt far outside the realm of self-consciousness or indulgence. In short, this is the kind of improv you long to join, but must acknowledge there is nothing left to add.

Seven of the 12 tracks on this recording are independent works, ranging from duo to quintet, from austere soundscape to jazzy whirl. The title work, *Dreaming Wide Awake*, encompasses five tracks, but is, in Monique Buzzarté’s words, “a collection of seven trios with ever-changing instrumentations—even when credited as quartets. *In Vain* is first a trio of Kristin, Rosi, Susie and then Kristin, Susie, Monique. *Ngana* is first Kristin, Pauline, Susie and then Monique, Susie, Rosi; sometimes there were breaks between the trios, other times elisions...but it was one long take that we split up into a kind of suite.”

In the first track, *Wake Up Remembering*, Buzzarté is featured on the didjeridu along with Ibarra on percussion and Oliveros on accordion. With sustained low sounds, the didjeridu and accordion merge mysteriously in and out of focus, while a more frenetic underpinning in high-pitched percussion keeps the music on edge. The roles gradually and subtly reverse as the accordion includes higher pitches and quick, grace-note figures filling the space between sustained notes, the percussion begins to emerge and recede in longer, swelling gestures in the cymbals and tam-tam, while the didjeridu becomes articulate and unsettling in that sub-bass way that is more felt than heard.

*No Telling Yet* features Buzzarté on trombone, with Oliveros on accordion and Hartlein on violin. What begins as an active, graceful line in the violin, with the accordion in counterpoint, is assaulted early on by desperate, muted sounds from the trombone. In quick, insistent *sprechstimme*-like gestures, the trombone affects the fluid dance of the others and a nervous energy creeps in that increases and erupts, after a moment of calm, into a network of frenzied gestures from all three instruments.

At the heart of *Dreaming Wide Awake*, the third movement, *In Vain* excerpts Goethe's *The Sufferings of Young Werther*, invoked by soprano Kristin Norderval with Buzzarté, Hertlein and Ibarra. Wire brushes on a taut drum head and hushed tremolo violin set the tone for Norderval's mournful, and fully sung, "In vain...." Paired with percussion alone she continues in sing-song speech the forlorn lines of a regretful lover: searching for his love in his sleep, he dreams she is beside him in a meadow. Buzzarté's trombone enters almost as an echo of the refrain, "In vain..." and continues as Norderval's speech erupts into full singing with the lines, "Ah—when I grope for her, still half drugged with sleep, and wake myself up—a flood of tears bursts from my straining heart, and I weep...in vain."

*Ngana* begins with the wordless voice of Norderval over a sustained accordion chord with gentle percussion slowly making itself known. Hertlein enters on the heels of Oliveros, and the violin leads a contrapuntal trio with trombone and percussion before Hertlein adds her voice in acrobatic lines that slip easily into the highest registers.

In *An Old Song*, the final track of the CD, Oliveros and Buzzarté move in and out of counterpoint and accompaniment with Norderval, who vocalizes first in a Scandinavian folk-song style without words, then uses her voice instrumentally to play on the syllables of the upcoming text while interacting with the trombone and accordion as giddy equals. She sings the short line from a Norwegian medieval ballad: "and from their graves grew two beautiful lilies," over a sustained near-tonal accompaniment, before breaking down the tune and ending the suite in a lovely, decorated, falling line.

*"...a fantastical kaleidoscope of sounds, effects and textures..."*

If the circular structure of this improvisation arose from, or gave rise to, the name "New Circle Five," then Goethe's lines from *In Vain* must be the inspiration for its title, and that of the album as a whole. As no nostalgia or regret rules the New Circle Five, the result is, as *An Old Song* suggests, deeply joyful. These improvisers feel the music as though playing in that coveted meadow, immersed in sunlight, peace and the enduring buzz of life lived in the present.

*Luna Pearl Woolf is a composer and producer living in Montreal. Recently highlighted on NPR's "All Things Considered," her commissions and performances include the Beethoven Festival in Bonn, the El Paso Pro-Musica Festival, Cluj American Music Festival, Matt Haimovitz, Eugenia Zukerman, Stephen Walt, Jean Rife and Fred Sherry among others. Writing frequently for voice, she has collaborated on two original texts with poet Eleanor Wilner.*

## Tsippi Fleischer: *Cain & Abel*, a chamber opera

Libretto by Yossefa Even-Shoshan. Conducted by Jiri Mikula. Sung by Dori Tavori (dramatic baritone), David Sebba (lyric baritone), Adi Even-Or (mezzo soprano) and Chen Reiss (soprano). Vienna Modern Masters VMM 4005

*By Susan Slesinger*

Tsippi Fleischer calls her work a "grand-chamber opera" in five scenes. Although the description appears to be an oxymoron, in this case it is a fitting classification as it is a grand opera in terms of the biblical subject matter, but a chamber opera in its use of musical resources, length (about an hour) and scale. The work is based on the story of Cain and Abel as found in Genesis. However, it uses allegorical and symbolic materials that deviate from the Judeo-Christian biblical version of the story.

In Fleischer's opera, Cain and Abel each sacrifice a female lamb, whereas in the biblical version, Cain, the farmer, sacrifices mediocre crops, while Abel, the shepherd, offers God his best lamb. The sacrifices are made to the North (*tsapon*), which is used to represent God and his mysteries. The jealousy involves both the acceptance of Abel's sacrifice and Cain's impression that Abel may want to use his lamb for comfort. The lambs appear to be the brothers' companions, more like wives than animals, reflecting the Turkish tradition of the story, in which Cain is jealous of Abel's wife.

The opera is scored for four soloists without chorus. Although it uses an extensive collection of biblical, Baroque, and modern instruments, including 15 percussion instruments, flute, oboe, clarinet, six recorders, strings, lute, harp, and harpsichord, the scoring is very light. The instruments comment on the action and add atmosphere, leaving the voices to provide most of the drama. Fleischer uses a variety of musical devices to complement the drama: a harmonious song in the opening of the work, in which Cain and Abel are at peace with each other; *sprechstimme*, wordless vocalizations, to represent Abel's soul after it has left earth; and bleating sounds to mark the departure of Cain's lamb and his destiny of a life of wandering.

The vocal writing, like that in a Mozart opera, mirrors the drama and changing relationships between the characters. In the first scene, the brothers sing together lyrically with a gentle accompaniment. As if paralleling the brothers' affection, the lambs sing a duet suggesting that the North is the mother that fed them. In the second scene, which describes the ritual of the sacrifice and the rejection of Cain's lamb, the vocal writing changes from duet to alternating discussions between the brothers, to short *ariosos* describing the participants' emotions. Abel is upset at the loss of his lamb and perhaps shows some envy that Cain's is still alive. The accompaniment becomes more colorful, featuring passages for harpsichord. The soul of Abel's lamb sings a beautiful aria in which she exhorts him not to fret for her, and tells him to make her body into seven musical instruments. As Abel describes cutting the body into the seven prescribed instruments, the scoring reflects the specific instruments. During the third scene Cain alternates between rationality and raging jealousy, and the score becomes more dissonant. The fourth scene, in which Cain murders Abel, employs the

most rhythmic variety and is the musical and dramatic climax of the work. It provides a vibrant contrast to the preceding and following scenes. The last scene functions as a requiem, in which we hear the altered sound of Abel's voice as his soul leaves his body. Cain's lamb abandons him, and Cain faces a future without end. There is much poignancy in this scene, and it offers the greatest variety of vocal techniques and sounds.

The work is performed carefully with excellent enunciation. The recording is clear and each instrumental nuance can be heard. The CD is accompanied by a brochure which includes the lyrics in Hebrew, Hebrew transliteration, and English; stage directions; a brief description of the initial performance; and program notes and background material provided by both the composer and librettist.

*"...the vocal writing... mirrors the drama..."*

Unfortunately, the listener cannot appreciate the full impact of the work on an audio CD, especially as so much of the music is relatively slow and non-dramatic. Furthermore, unless one listens with the translation in hand, much of the word painting is lost without the staging and dance. A DVD or video with subtitles would provide a better medium with which to introduce the work to a wider public. The CD can only present the musical material, thereby losing the marriage of words, staging and movement, which the composer and librettist appear to consider central to the opera.

*Susan Slesinger earned a B. Mus (Hons) from the University of London and a master's degree in composition from California State University Long Beach. She is currently completing a DMA degree in composition at Claremont Graduate University.*

## Marie Barker Nelson: In a Lighter Touch

*Concerto for Cello, Harp and Percussion, Symphony of the Millennium, Wasatch Breezes String Quartet, Songs of the Moon.* MMC2110 (2002)

*By Amanda H. Porter*

"In a Lighter Touch" features four recent works by American composer Marie Barker Nelson. *Concerto for Cello, Harp, Percussion, and Strings*, *Symphony of the Millennium*, *Wasatch Breezes*, and *Songs of the Moon* exhibit the composer's technical assurance and personal musical aesthetic.

The *Concerto for Cello, Harp, and Strings* is a tribute to the Three B's: Bach, Beethoven, and Brahms, as stated in the liner notes, but the harmonic language with which Nelson pays homage is not derivative of any of them. The *Concerto* displays contemporary melodic phrasing, disproportionate structures, and the tonal ambiguity associated with much modern-day composition. The first movement, "Misterioso," has a Lutyens-esque appeal in its tenebrous tonality. The eerie

theme wanders in and out of the strings and solo cello, its character gaining depth through the use of pizzicato and harmonics. Nelson creates a charged atmosphere by juxtaposing rhythmic regularities against abrupt silence, jagged melody with gesture. An impressive array of percussion accompanies the main theme, heard in the cello, and serves to heighten the suspense.

An explosive close from the first movement ushers in the "Arioso" second movement. Here, Nelson's *raison d'être* is exposed in a movement of breathtaking beauty. She carefully constructs an ethereal world focused around the Baroque "turn," an ornament Bach used in his keyboard works. The rich sounds produced by cellist March Rosen

work well in this memorable movement. The third movement, "Grazioso," is a bit short and leaves the listener puzzled and wanting more. Nelson seems to have lost momentum in this abbreviated, yet colorful, close to an attractive piece.

The *Symphony of the Millennium*, the only live recording on this disc, was commissioned by the Salt Lake Symphony and is a three-movement work of Mahlerian proportion. The opening fanfare displays Nelson's confidence in composing for a large orchestra. The apocalyptic mood of the symphony, structured around a text by Nelson's sister, poet Marilyn B. Johnson, is tempered by gestural nuances. One in particular, a strange yet wonderfully jazzy chromatic, four-note figure heard in the flute and clarinet, suggests a naivety set against a backdrop of musical precariousness. Nelson's greatest moments arise out of blistering fortissimo passages and wildly dramatic writing for percussion. Even the second movement, entitled "Peace," with its restless string theme and eerie pulsing tempo, does not fully relinquish the listener from the ferocity of the first movement. The "Armageddon" third movement presents a sequence of extra-musical events, which serves to illuminate Johnson's text: "...Sounds of gnashing teeth amid twisting roars of agony accompany souls as they slide into oblivion..." (liner notes). Indeed, the climactic moment of the movement, and of the entire symphony, is a fierce demonic march that utilizes the full forces of the large orchestra—the effect is both startling and stunning.

The three-movement string quartet *Wasatch Breezes* is the earliest work on this disc. Composed as a master's thesis in 1953, *Breezes* is surprisingly tonal and follows a more traditional approach to quartet writing. Nevertheless, elements of an original tonal language begin to emerge in this early work. Rather than resorting to extended techniques for the strings, Nelson explores the harmonic color palette and textural uniqueness of each instrument. The second movement in particular uses quartal harmony to give the impression of a mountain sunset (liner notes)—a rare stroke of modernity.

The disc ends with *Songs of the Moon* for flute and piano. Here again Nelson draws inspiration from poems by Johnson. The four movements take their cues from four poems: *Empress Moon*, *Moon Maidens*, *Luna Awakening* and *Enveloping Moon*. Nelson's treatment of the poetry in this piece is somewhat disappointing. She does not employ any extended techniques in either the piano or solo flute, preferring to express the mystical text in a more reserved manner. The shadowy figures suggested by the text are lost in the predictability of the sonata form—Nelson's modus operandi for the work. In the meditative moments of the second movement, "Moon Maidens," the sharp, timbral contrast between the flute and piano is analogous to the words of the poem: "...Flickers of light and dark mix with

the frost-white reams of the Aurora Borealis..." The impressive final movement, which showcases virtuosic writing for the flute, is one of the high points on the CD. Nelson seems to be most adept at creating an air of intense emotion as evidenced in the *Symphony of the Millennium*, and here in the

sonata's fourth movement, "Enveloping Moon." Both flutist Laurel Ann Maurer and pianist Joanne Pearce Martin give exceptional performances of this complex piece.

*"...confidently  
crafted with an  
uncompromising  
sound and harmonic  
sense..."*

Marie Barker Nelson's "In a Lighter Touch" is an excellent addition to the library of 21st-century recordings. Her compositions are confidently crafted with an uncompromising sound and harmonic sense. All the works are performed with an impressive combination of technical expertise and musical expressiveness.

*Amanda H. Porter is a composer and pianist. She is currently pursuing a master of music degree in composition at Bowling Green State University, Ohio.*

## Music by Women: A Celebration

Rosemary Platt, piano, Sharon Mabry, mezzo-soprano. Capstone Records CPS 8714 (2 CD set)

*By Maryanne Rumancik*

This CD set is a remastering of three LPs recorded in the 1980s on the Coronet label and a tape recording made for the CBC that celebrate the literary and musical achievements of women through the centuries. Compositions by 20th-century composers dominate the repertoire, which also includes selections from the 18th and 19th centuries.

Solo piano music is the focus of the first CD, beginning with Elizabeth Vercoe's *Fantasy* (1975). This tonal piece is written in six gently-unfolding contrasting sections. Jane

Brockman's *Tell-Tale Fantasy* (1978) has an improvisatory flavor in which two themes undergo transformation throughout the work. Brockman also incorporates short paraphrases from several 20th-century works including Scriabin's *Prometheus Symphony*, the sixth of Schoenberg's *Six Little Piano Pieces*, op. 19, and *Farben* from Schoenberg's *Five Pieces for Orchestra*.

Emma Lou Diemer's *Toccata* (1979) is an exciting work that blends both classical and contemporary ingredients. The

use of extended piano techniques upon the strings such as hand-dampening, glissandi and patting produce startling and exhilarating timbre changes. These techniques also increase the level of virtuosity for the performer as the keyboard is often played simultaneously with special effects on the strings.

Ann Callaway's *Theme and Seven Variations* (1972) represents an exploration of the harmonic possibilities within a twelve-tone row. The theme based on the row is used in all of the variations, but Callaway's writing is not rigidly serial.

Ruth Lomon's *Five Ceremonial Masks* (1980) is a very powerful and effective piece for solo piano. Lomon is quoted in the liner notes as saying, "The Navajo ceremonies that I have been privileged to witness have touched me deeply. They are a response to our shared primeval awareness, timeless and unifying." Lomon provides descriptive titles for each of the masks: "Changing Woman," "Dance," "Spirit," "Clown" and "Talking Power." The masks originate from the Yeibichai Night Chant ceremonies that include elements of singing, dance, sandpainting and impersonation of divinities. "Spirit" is particularly beautiful, due to the incorporation of extended piano techniques, which add an air of mystery and edge to the timbre.

The first CD concludes with two solo piano works by Ruth Crawford. Although Crawford's *Nine Preludes* (1924-28) are relatively short, they explore many moods and use the full register of the instrument. Crawford employs dissonance, atonality, complex rhythmic patterns, changing meters, irregular groupings and syncopation. The second Crawford work on this disc, *Study in Mixed Accents* (1930), is just over one minute long. In this piece, Crawford experiments with Charles Seeger's theory of "dissonant" melody in which a melodic line is kept dissonant for as long as possible and avoids cadence points.

The second CD begins with *Chants*, three of Lili Boulanger's art songs based on the poetry of Maurice Maeterlinck. Dissonance is used in surprising but effective ways to heighten the meaning of the text. Rhian Samuel's *The Kingfisher* (poetry by W. H. Davies) and *April Rise* (poetry by Laurie Lee) from her 1983 *Songs of Earth and Air* are also included, as is Mary Howe's *Goethe Lieder*.

*Irreveries from Sappho*, written in 1981 by Elizabeth Vercoe, is a witty combination of ancient poetry and contemporary idioms. Titles such as "Andromeda Rag," "Older Woman Blues" and "Boogie for Leda" provide a glimpse into the humor of the music. The composer is quoted in the liner notes as saying, "Sappho's three women have clearly distinctive voices, but all three bespeak a fierce pride." Vercoe illustrates this pride musically

through the use of musical jokes—the subtle incorporation of popular tunes ("Turkey in the Straw" and "Auld Lang Syne") and idioms.

The last half of the second CD returns to solo piano music. Maria Theresa von Paradis' *Sicilienne*, ca. 1790, provides an effective contrast to the preceding work by Vercoe. While *Sicilienne* is modeled after the popular Sicilian dance of the 17th and 18th centuries in terms of style and form, the harmonic language foreshadows that of the mid-19th century. There has been recent speculation that this work was not penned by Paradis.

Clara Wieck Schumann's *Variations on a Theme of Robert Schumann*, op. 20, provides a glimpse into the pianistic abilities of the composer. These variations, which date from 1853, feature demanding passagework, arpeggiations, octave doubling, and other idiomatic methods of ornamenting the theme. Her *Scherzo II*, op. 14, no. 2, possibly written in 1841, exhibits dramatic outbursts contrasted with lyrical sections in a tripartite structure.

Lili Boulanger's impressionistic piano solo *D'un jardin clair* dates from 1914 and is the second piece from her collection *Trois Morceaux*. This very graceful work creates a sense of yearning. A rising triad and interval of a falling fifth form the basis for the composition. The final work on the CD is Thea Musgrave's *Monologue* (1960), a theme and variations that utilizes all 12 notes of the chromatic scale. As the piece slowly unfolds, the intensity and pace gradually increase. Eventually, a fugue emerges, disrupting the tension and proceeding to a stormy coda.

Pianist Rosemary Platt provides an impressive series of performances in this collection. She has crafted a distinguished international career as a pianist and educator, and is noted for her promotion of the contemporary piano repertoire through recordings and broadcasts. Sharon Mabry, mezzo-soprano, is known for her sensitive interpretation of 20th-century repertoire, a reputation she richly deserves judging from this CD set. She has an active career as a recitalist, educator and soloist with symphony orchestras, and has premiered many new compositions by American and British composers. The art songs of this CD showcase the diversity of her considerable talents.

Maryanne Rumancik is a composer, pianist and teacher in Lorette, Manitoba, Canada. She will become editor of the *Manitoba Registered Music Teachers' journal*, Take Note, in Fall 2004. Articles and advertisements may be submitted to: <mnrumancik@mts.net>.

## Farrenc Concert in Japan

The Women and Music Study Forum of Japan will be presenting a concert in Tokyo on October 30 devoted entirely to the music of Louise Farrenc (1804-75).

## Peggy Glanville-Hicks: The Songs

Gerald English, tenor; Roland McGuire, piano. Tall Poppies TP112 (1999)

By Eleonora Beck

Exuberance for new music, dedication to her fellow artists, and the embrace of difference characterize the life of Peggy Glanville-Hicks, born in Melbourne, Australia, in 1912. She studied at the Royal College of Music under Vaughn Williams and in Paris under the tough love of Nadia Boulanger. She moved to New York in the 40s, and throughout the next two decades became firmly rooted in the musical-poetic landscape inhabited by Paul Bowles and Ned Rorem. She returned to Australia in 1975, where she died in 1990 of a stroke.

Since Glanville-Hicks is probably best known for her four operas, five ballets, and numerous instrumental works, this CD, which offers an introduction to her pieces for piano and voice, is a welcome addition. She wrote about 40 songs, and like Schubert, set the texts of only the best poets—all in English. The CD contains *Profiles in China* (5 songs), *Three Songs*, *Mimic Heaven: Five Songs by A. E. Housman*, and *Thirteen Ways of Looking at a Blackbird*. The songs are glittering, transparent jewels, especially as performed by Gerald English (tenor) and Roland McGuire (piano). The pieces are brief and trenchant, tonal and tuneful, and also witty. English clearly adores them, singing each thoughtfully as if doting over a treasured child.

The joyful *Sonata for Harp* in three movements is an added bonus, as are the *Letters from Morocco* for chamber orchestra. Together, the CD contains over 45 minutes of varied music from the pen of one of the 20th century's most courageous voices. Glanville-Hicks stood firmly behind her artistic beliefs, never wavering in the face of popular or avant-

garde trends. Like Ned Rorem, she expressed herself effectively both in music and in words, attested to by her numerous diaries and collected letters.

Perhaps my favorite is the strophic *Come Sleep* (1931), set to a text by John Fletcher (1579–1625), an Elizabethan dramatist. It is melodious, subtle and profound in its two minutes: the kind of piece one enjoys over and over again in an effort to uncover why it incites the heart to flutter with melancholic joy. Dreamy chords accompany the classically phrased melody, landing on hopeful notes. The punchy, syncopated *Mimic Heaven* (1944) follows, the first of five from *Last Poems* by the Irish poet A. E. Housman. *Stars*, from the same collection, is accompanied by the piano's highest notes in perpetual motion, like tiny bells ringing. By the time the listener has wrapped her ears around its celestial tones, it is over—a mere 59 seconds. The Housman texts end with *Homespun Collars*, a whimsical ode to homemade clothing.

“...a wonderful introduction to Glanville-Hicks's myriad talents...”

The CD is a wonderful introduction to Glanville-Hicks's myriad talents, and one hopes that it will disseminate her sounds to new listeners, who will no doubt be enchanted.

Eleonora Beck chairs the music department at Lewis and Clark College. Her new book, *Giotto's Harmony: Music and Art at the Crossroads of the Renaissance*, is scheduled for publication this year by European Press Academic Publishing.

## Desertscapes: A Portrait of American Women Composers

Works by six women composers. MMC 2026

By Anna Hostman

Maggi Payne's *Desertscapes* is an attractive opening to an otherwise somewhat mediocre though pleasant selection of works by six American women composers. Written in four parts, using two spatially separated female a cappella choirs, *Desertscapes* invokes four distinct desert regions: “Pyramid Lake,” “Death Valley,” “Bryce Canyon” and “Devil's Playground/ Kelso Dunes.” The primarily small intervallic changes evocatively overlap and recede at various tempi, moving easily from the slowly shifting to the more urgent. The piece culminates in disjunct leaps and many rising and falling dynamic passages, but the large fortissimo

“...pleasant selection of works...”

climax disappointingly leaves one feeling that what began so expansively ended too abruptly. The overall dichotomy between the work's warmth and rawness, however, is expressed beautifully by the large, minutely grainy female voices of the Slovak Radio Chorus, who bring vibrancy to Payne's desert images.

In contrast to the minimalistic textures of the opening work, the first movement of Alice Countryman's *Concerto for Marimba, Strings and Woodwinds* delineates clear strands of melodic and accompanimental gestures. Marimba soloist George Willis presents a shimmering opening whose inner voices give way to altered and expanded tonal



harmonies. The marimba soon merges with a disquieting orchestral presence teetering on the perimeters of tonality, then converging upon unexpected harmonic resting points. Such a haunting and freshly beautiful blend is re-orchestrated during the last few minutes of the composition, but only after an unfortunate devolving into more predictable rhythmic textures, where the marimba is relegated to relentless arpeggiations within a waltz of fragmented wind gestures.

### The PatsyLu Women's Music Fund

The PatsyLu Women's Music Fund will consider music projects from women who are composers, music educators, musicologists, performers or in performing groups. The mission of the Fund is to seek out women's music projects from women of ethnic, cultural and racial diversity and especially the work of lesbians. The Fund is under the auspices of The Open Meadows Foundation. Proposals are due August 15th and February 15th of every year. For more information and how to apply to Open Meadows for financial support, please visit their website: [www.openmeadows.org](http://www.openmeadows.org); call them at 718-768-4015; or email them at <[openmeadows@igc.org](mailto:openmeadows@igc.org)>. You may write for a brochure to Open Meadows Foundation; PO Box 150-607, Van Brunt Station, Brooklyn, New York 11215.

The next two gusty selections from Paula Diehl, *On Wisdom* and *Prosper the Word* for organ and chorus, are based on texts from the bible. Diehl uses her own system of composition called "Separation," which balances the use of intervals throughout the composition to achieve their independence.

Entitled *Boats and Candles*, Jeanne Ellison Shaffer's set of seven well-crafted lyrical songs for soprano, string quartet, and solo flute are included in their entirety. Ludmila Vernerova gives a rich performance of the songs, but with an occasional faltering in pitch. The Moyzes String Quartet accompanies with appropriately gentle precision.

*RX3*, a prosaically pleasant composition by Adele Berk, is followed by Elizabeth Faw Hayden Pizer's *Elegy in Amber (In Memoriam Leonard Bernstein)*. A one-movement work written for string orchestra approximately a month after the death of Bernstein, it contains references to Bernstein's own works in its contrasting sections. In keeping with the other attractive works on this CD, *Elegy in Amber* is fittingly dramatic but predictably transparent upon closer inspection. The Slovak Radio Symphony Orchestra under the direction of Maestro Stankovsky gives a concentrated clarity to the piece.

*Anna Hostman, composer and performer of new music, has most recently performed in St. Petersburg, Russia, as part of the multi-disciplinary ensemble Intermission. Their performance installation, "Mnemosyne Space," is a two-hour multi-sensory exploration into memory. Hostman writes and arranges for orchestra, small and large ensemble, film, theater and dance.*

## Agnes Bashir-Dzodtsoeva: Impressions of the Orient I, Memories of Baghdad

By Jean-Claude Elias

The celebrated composer and pianist from Georgia, Agnes Bashir-Dzodtsoeva, has been living in Jordan since the mid-1980s. The numerous activities of this indefatigable lady include serving as head of the Arab Alliance of Women in Music (which she founded), teaching piano (Jordanian child prodigy, pianist Karim Said, was her student), performing in concerts, and of course, perhaps before all, composing. Earlier this year, Bashir-Dzodtsoeva asked a French-Jordanian musician living and working in Amman to assemble a set of her compositions that were recorded at various times and places in the past 25 years. Originally, some were on analogue audio cassettes, others on digital tapes or discs. The project, sponsored by International Legal Business Associates, consisted of properly mastering the whole set using the latest digital music production tools to provide homogeneity in sound

and a consistent album. The result was the disc titled "Impressions of the Orient I, Memories of Baghdad."

The classical compositions featured on the CD include *Dream*, *Arabic Suite* in four movements, *Suite for Ballet Sindbad* (adagio and dance), *Triple Concerto for Orchestra* in three movements, *Fantasia*, and *Dance*. Performances are by the Schwerin Symphony Orchestra conducted by F. Gunter, the Iraqi National Symphony Orchestra conducted by M. Cher, the Baghdad Chamber Music Group and Bashir-Dzodtsoeva (*Fantasia*) on piano solo.

*"...bridging cultures  
and mixing music  
from different  
sources..."*

Many people talk about bridging cultures and mixing music from different sources, but rare are the artists such as Bashir-Dzodtsoeva who have attained this goal. Her Georgian roots, her Russian musical education and her love for the Orient, where she has resided for a long time, mainly in Iraq (Bashir-Dzodtsoeva is married to Iraqi violinist Fikri Bashir) and Jordan, are beautifully blended in her original style—one that has spirit and character and reflects, in a natural, harmonious way, all of these cultures.

The pieces on the CD carry a fine romantic line—lend a careful ear to the violins in *Dream* (tracks 1 and 2). The listener is also treated to intricate rhythms and witty piano passages (*Dance*, tracks 3 to 5) and marvelous writing for woodwinds (*Arabic Suite*, tracks 6 to 10). “Moonlight Lullaby,” the third movement of the *Arabic Suite*, conjures up an exquisite image of the Orient and its charms,

thanks to the smart, attractive arrangement of strings, harp and woodwinds.

*Sorrow, Battle and Song* (track 11) opens with a haunting, lyrical theme. The dramatic piece lingers in one’s mind long after the disc has stopped playing. *Fantasia* (track 12), for piano solo, played here by the composer herself, recalls something of the atmosphere of Rachmaninov’s pianistic style.

The album concludes with the *Suite for Ballet Sindbad* (tracks 13 and 14), arranged here for the Baghdad Chamber Group. It illustrates Bashir-Dzodtsoeva’s skill in writing for dance performance as well as for more abstract programs.

*This is an edited version of the review that appeared in the Jordan Times, Sunday, June 20, 2004. To purchase the CD, please contact Agnes Bashir-Dzodtsoeva at <agness@nol.com.jo> or P O Box 831096; Amman 11181 Jordan.*

### Recommended Compact Disc

## Jennifer Higdon: *Concerto for Orchestra* and *City Scape*

The Atlanta Symphony Orchestra, Robert Spano, conducting. Telarc CD-80620

The CD featuring two compositions by the noted composer and IAWM member, Jennifer Higdon, received glowing reviews. A few selected quotations are given below.

“One of the most valuable of Higdon’s musical assets is her feeling for dramatic structure. Both the concerto and *City Scape* (2002)—Higdon’s three-panel portrait of Atlanta—are expansive yet tautly constructed....Kudos to Telarc for giving us this impressive sample of an extraordinarily gifted composer.” *Gramophone*

“Unquestionably Higdon has it all as a composer: a generous fund of ideas, terrific technique, an excellent sense of musical timing, and enough concern for her audience to write music that can be enjoyed at first hearing but that never panders or sounds derivative....She’s one of the best American composers on the scene today.” *Classics Today*

“After decades in which writing orchestral music to please was frowned upon, along comes Jennifer Higdon’s *Concerto for Orchestra*, with enough persuasive arguments to give populism a good name....and a fine impression it made, thanks to Higdon’s tingling sonorities, her superb technical confidence and the bright, blazing energy of her idiom.” *Financial Times*

“Higdon’s work is traditionally rooted yet imbued with integrity, freshness and a desire to entertain. A promising mixture. More, please.” *The Times*

“In short, this CD of Jennifer Higdon’s music is a real winner; beguiling the ear, captivating the heart and thrilling the mind. Brava!” *TheClassicalSource.com*

“A stunning gift for vivid orchestral writing is apparent....and the ASO’s spectacular playing for Spano demonstrates that 2002’s Grammy (for *A Sea Symphony*) was no fluke. Telarc’s sound is spacious and full-bodied.” *Fanfare*

*Concerto for Orchestra*: “It’s a glittering, often wild 30-minute composition that feels fresh and original, and causes even a skeptical listener to feel not just respect, but affection.” *Hartford Courant*

“Jennifer Higdon is a masterful colorist whose music is immediately appealing, full of energy and dash, but also with lyrical movements that grab you and hold your interest with their variety and melodic freshness....It’s a brilliant piece brilliantly played by the Atlantans. Add Telarc’s usual terrific sound and this disc becomes a must for fans of accessible modern music.” *Amazon.com*

## Reports

# Seventh Festival of Women Composers

Indiana University of Pennsylvania, March 17-20, 2004

By Susan Wheatley and Lynn Gumert

### Overview

By Susan Wheatley, co-director

Indiana University of Pennsylvania (IUP) hosted the Seventh Festival of Women Composers International (FWC) in collaboration with Carnegie Mellon University on March 17-20, 2004. The FWC headquarters was at the Holiday Inn Select in Pittsburgh with events held on both the IUP campus and Carnegie Mellon. This four-day conference included 40 sessions, eight concerts, and a total audience of over 3,000 from Pittsburgh and the greater Western Pennsylvania community. Publicity and a "call for presentations" were distributed to all colleges and universities in the United States, to IAWM members, and to past festival participants. As a result, 98 musicians and scholars as well as more than 500 college student performers presented the music of women composers from around the world. The evening concerts were open to the public. Diverse audiences included constituents such as a senior citizens outreach group, IUP Pittsburgh alumni, and middle school students from Jeannette City School's Velocity Club.

Highlighting the festival was composer-in-residence Nancy Galbraith of Carnegie Mellon University. Audiences were dazzled by her works for large and small ensembles performed by students, faculty and festival guests. Film composer Michelle DiBucci (The Juilliard School) was in residency on Wednesday and gave a fascinating workshop on composing for film and commercial venues. Composer Libby Larsen made a return appearance (she was composer-in-residence for the sixth FWC in 2001) coaching performances of her opera excerpts, chamber pieces and symphonic works.



Michelle DiBucci presented a workshop on composing for film and commercial venues.

The Seventh Festival of Women Composers well exceeded previous festivals (held in 1990, 91, 93, 96, 98, and 2001) in both breadth and quality. Festival guests commented on the conference's variety and the high degree of participation and support given by IUP faculty and students as well as the Western Pennsylvania community at large. Festival presenters also enthusiastically applauded the high quality

audio and video recordings of their presentations. Media coverage included articles and reviews in the *Pittsburgh Gazette*, *Indiana Gazette*, and other area newspapers, as well



Festival co-directors Susan Wheatley (left) and Sarah Mantel (right) with composition competition award winner Melissa Maier (center)

as a broadcast interview with co-director Sarah Mantel that aired twice on WQED, Pittsburgh's classical radio station.

Readers may be interested in knowing what kind of budget is needed in order to undertake an event of this magnitude. The seventh FWC cost approximately \$33,000 including such line items as publicity, printing, mailing, headliner fees, piano rental, music purchase/rental/ copying costs, performance space, session recordings, meals and refreshments, transportation, and sound and stage crews. IUP provided about half of these funds, registration fees covered about one-third, and the remaining one-sixth came from outside donations, ticket sales, and grants such as the Pennsylvania Council on the Arts and IAWM. In addition, conference space was offered in kind by both IUP and Carnegie Mellon.

A special surprise event this year was a composition contest enabled by a \$1,000 anonymous donation from a member of the Western Pennsylvania community who is a patron of high quality arts events. The contest was judged by composer-in-residence Nancy Galbraith; Katherine Hoover, composer-in-residence for IUP's fourth FWC (1996); and Daniel Perlono, IUP composer. Prizes were awarded at the Saturday evening banquet to HyeKyung Lee and Jena Root in the category of "Compositions for Student Performers" and to Melissa Maier and Chihchun Chi-sun Lee in the category of "Compositions for Faculty and Guest Performers."

## Festival Events

Wednesday, March 17, by Susan Wheatley

On Wednesday, sessions were held at Carnegie Mellon in Kresge Recital Hall. Deborah Nemko performed the delicate piano preludes of Dianne Rahbee exquisitely. Mary Epstein, a Kodály educator, explored the simple beauty of the piano accompaniments created by Ruth Crawford Seeger for her famous collection, *American Folk Songs for Children*, and mezzo-soprano Marietta Dean and pianist Leonora Suppan-Gehrich presented Seeger's *Five Songs* and *Preludes* in a mystical performance of these minimalist pieces. Nadine Sine gave an insightful lecture comparing the lives of Alma Mahler and Amy Beach. Colleen Neubert, soprano, and Nanette Solomon, pianist, presented the romantic and virtuoso gems of the legendary Mana-Zucca in a flawless performance.

In the afternoon Mimmi Fulmer, soprano, and Alicyn Warren, composer, presented a preview of Warren's poignant electronic opera, *Mirror Story*, about the rape of a young woman. Watch for the premiere of this opera. A moving performance of Katherine Hoover's *Central American Songs* ended the afternoon sessions. The composer played the piccolo and flute along with IUP performers Susan Wheatley, piano; Scott Kemerer, percussion; and Sarah Mantel, mezzo-soprano. Mantel's dramatic, resonant, and honeyed-toned vocal interpretation evoked the haunting quality of this tragic rain forest story.

Wednesday evening's concert, subtitled "A Dialogue Among Women and Men," was performed by Carnegie Mellon's Contemporary Ensemble, Walter Morales, conductor. The Latin rhythms of Nancy Galbraith's *Dos Danzas Latinas* provided salacious amusement. Michelle DiBucci's *Homenagem* (Homage), an homage to homeless children in Rio, was gently undulating and reflective. Only Mei-mi Lan's *Quartet for Clarinet*, evoking the flavor of Eastern aestheticism, missed its mark as a satisfying musical experience. Works by male composers included Alan Fletcher's *Two Romances*, which were overly-embellished folk tunes—romantic but somewhat disappointing. In contrast, *Ariadne's Thread* by Daniel Perlongo was enticing and harmonious, capturing the silvery yearning of a rapturous labyrinth. It was performed exquisitely by Morales' string ensemble.

Thursday, March 18, by Lynn Gumert

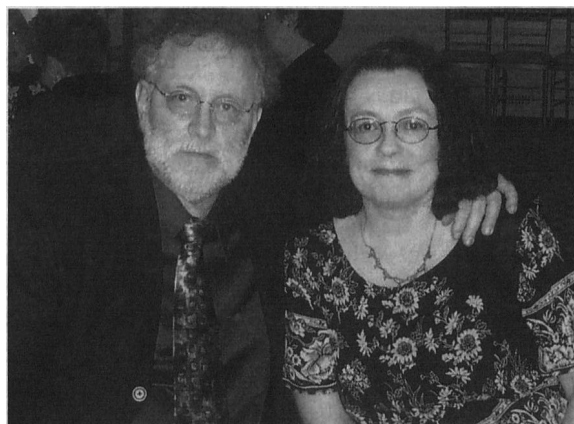
Thursday's sessions were held at the Indiana University of Pennsylvania campus in Gorell Recital Hall. The opening session, *Research in the Americas*, included three presentations that highlighted the diversity of women's contributions to American music. "Women Composers of Sheet Music found in the Cogswell Music Library at IUP" by IUP music librarian and professor Carl Rahkonen featured engaging performances by IUP Music Theater students under the direction of Sarah Mantel. The early 20th-century composers included some who were well known—Lily

Boulanger and Carrie Jacobs-Bond—as well as those so unfamiliar and lost to history that all we have is a name.

In "Singing the Pacific Rim: Women Composers Performed by Women's Chorus," musicologist J. Michele Edwards, director of Calliope Women's Chorus, introduced choral music by contemporary women composers of Japanese (Kinoshita Makiko and Shiomi Mieko), Korean American (Yung wha Son), Chinese American (Magdalen Hsu-Li), Chinese (Chen Yi), New Zealand (Anne Lockwood) and Hawaiian (Queen Lili'uokalani) heritage. Edwards presented recorded performances by Calliope to illustrate her discussion of vocal timbre, language and other issues related to the performance of this repertoire.

Turning to the colonial past, Lynn Gumert, director of Zorzal Early Music Ensemble, presented "Music-Making in Baroque-Era Mexican Convents," a discussion about cultural and religious factors that influenced compositional practices in Mexican convents. Compositions by Sor Juana Ines de la Cruz, Maria Joachina Rodrigues and Guadalupe Ortiz were performed by Zorzal members Patti Fetrow, Lynn Gumert, Annette Higuchi and Marta Robertson.

The second session, "Chamber Works for Winds," included four lecture-recitals, each of which highlighted a different wind instrument. The technically demanding "Selected Oboe Works of Madeleine Dring (1923-77)" were capably



Composer-in-residence Nancy Galbraith  
with her husband, Matt

performed by IUP faculty Stephanie Caulder, oboe; Therese Wacker, flute; and Susan Wheatley, piano. Although Dring is primarily known as a vocal composer, she wrote a significant body of work for the oboe, due in part to the influence of her husband, oboist Roger Lord, who also arranged and published her oboe repertoire.

In "Women Composers of the Paris Conservatory: Three Important Works for Saxophone and Piano," works by Lucie Robert, Edith Lejet and Ida Gotkovsky were presented and performed by saxophonist John Bleuel and pianist Linda Li-Bleuel. Prior to the performance of these often highly virtuosic pieces, they gave an informative

power-point presentation highlighting important thematic material and techniques.

"Ann Callaway's *Four Elements* for Horn and Piano" were performed by Lin Foulk, horn, and Martha Fischer, piano. Foulk discovered this important work through her dissertation research about music for horn by female composers. The composition effectively uses extended techniques such as piano strumming, flutter tonguing, and pitch bends, several of which Foulk demonstrated prior to the performance. "Works for Clarinet and Cello" were presented by Ellen Grolman, cello, and Mark Gallagher, clarinet. The creative possibilities of this unusual color combination were illuminated through compositions by Phyllis Tate, Luna Pearl Woolf and Ruth Schonthal. Susan Reid offered a conducting workshop entitled "The Tao of Conducting" with IUP's SAI Chorus as the demonstration group.

"Festival Works Performed by IUP Students" on Thursday afternoon included works by Emma Lou Diemer, Patricia Morehead, Ann Kerzner, Lynn Gumert, Sherry Woods, Kristine Burns, Joan Tower, Margaret Bonds and HyeKyung Lee. Particularly notable were Burns' imaginative and technological theatrical composition, IUP student Jessica Johnson's performance of Bonds' songs, and Lee's virtuosic performance of her energetic, percussive and stereophonic Piano Concerto, which was awarded a festival prize in the category of "Compositions for Student Performers." The afternoon ended with a keynote address by Nancy Galbraith, who encouraged students to listen to as much repertoire as possible from all kinds of genres and then try to find a new voice in their own compositions. As an example, Galbraith stated that her recent music has been inspired by the sounds of the Indonesian gamelan.

The Thursday evening concert was open to the public and was sponsored, in part, by the Indiana Arts Council. "Music by Women Sponsored by the Gladys Fisher Concert Series" featured works for women's chorus by Gladys Washburn Fisher, Katherine Hoover, Jena Root, and Sheila Forrester in addition to chamber works by conference composer-in-residence Nancy Galbraith. The IUP SAI Chorus was directed by Susan Wheatley. Root's *Antiphon*, a moving composition based on texts by Hildegard of Bingen, was awarded a festival prize in the category of "Compositions for Student Performers." Hoover's reflective *Prayer in Time of War* was a mantra for peace with lush harmonies woven throughout expressively chanted melodies. The stimulating chamber works of Nancy Galbraith were performed by faculty and guests: *Island Echoes*, an intricate, multi-timbred percussion extravaganza; *Atacama Sonata* (for flute); and *Piano Sonata*, masterfully performed by Judith Radell.

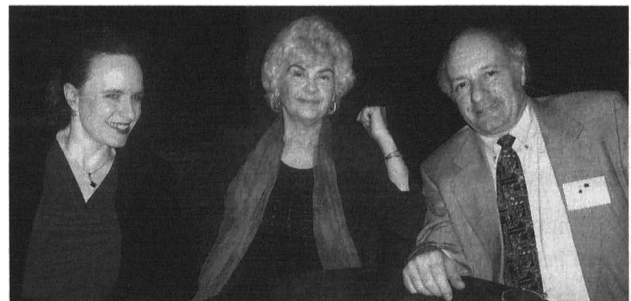
Friday, March 19, by Lynn Gumert and Susan Wheatley

Friday's events were in Pittsburgh's Kresge Recital Hall. For the first session of the day, "Composer Profiles and Wind

Sounds," Pamela Dees, piano, and Mary Weber, trumpet, presented the technically challenging and rousing piano version of Concerto for Trumpet and Orchestra by Alexandra Pakhmutova. Language was the focus of "Words and Music: The Poetry of Joyce Sutphen in Art Song," presented by Carolyn Bryan, saxophone, and Sandra McClain, soprano. The spare texture of the voice accompanied only by the saxophone focused attention on the interplay between the two and on the connection between music and words in the art songs composed by Bryan and Lori Laitman.

"Improvisation and Jazz Sounds" opened with a paper by music historian David Evans, who spoke about the blues divas of the 1920s. Fiddler Mer Boel, of the Water Bear folk-jazz string quartet, demonstrated her composition techniques in "The Name Music Project." In this intriguing session, Boel demonstrated how she has mapped the letters of the alphabet to specific pitches (and octaves) on the violin, which she then uses to generate a motif by spelling a name with these pitches. Although one might expect a serial-sounding composition to result from this process, the performers' improvisatory aesthetic choices transform the material into folk-jazz. Laura Ferguson illustrated "Cassandra Wilson's Recompositions of Miles Davis' work" with a fascinating analysis of the music, combining theoretical, cultural and visual aspects to prove her thesis. This was the best power-point presentation of the conference.

The afternoon session, "String Chamber Works," included piano trios by Rebecca Clarke and festival composer Eliane Aberdam, performed by IUP's Gorell Piano Trio: Stanley Chepaitis, violin; Linda Jennings, cello; and Judith Radell, piano. Both pieces, though separated in time by 80 years, are impressionistic in color. Cello virtuoso Ovidiu Marinescu and Edwin Fry, piano, presented a lecture-recital of rarely performed 19th-century cello works by Helene Liebmman, Louise Farrenc, Emilie Mayer, Clara Rogers and others. Barbara Kolb's nuanced approach to instrumental color was highlighted by Nancy Schechter, violin, and Daniel Stanislawek, guitar, in



L to R: Jena Root, recipient of an FWC composition award, with judges Katherine Hoover and Daniel Perlongo

"Music for Violin and Guitar by Barbara Kolb." Both performers had a chance to shine in a solo composition, and then they combined forces for a duet on *Umbrian Colors*.

Friday's final session, "Percussion Genres," opened with a paper on "The Legacy of Gunild Keetman: Percussion and Dance Pieces," in which Susan Wheatley presented her research and a video of her reconstruction of portions of Keetman's work—a unique example of modern dance repertoire set exclusively for percussion ensemble. These works were lost in part due to post-WWII politics. The second presentation, "The Velocity Club: Girls Composing at the Computer," presented by music educator Carla DellaPenna and Velocity Club members, was for me [Lynn Gumert] the highlight of the conference. The Velocity Club is an after-school enrichment program formed to teach middle school girls about music composition, women composers, music technology, and notation software. Seeing dozens of young women up on stage performing original works was thrilling and inspirational.

Friday afternoon's concert was a potpourri of pieces by festival composers performed by IUP faculty and festival guests. Present for the performance of their works were Elizabeth Austin (*American Triptych*), Chin-Chin Chen (*Autumn Heart*), Melissa Maier (*der Geist von Schlegel*), Ileana Perez Velazquez (*Flora Invernal* for flute and clarinet), Patricia Morehead (*Design One*) and Jeanne Shaffer (*Montgomery Quintet*). Melissa Maier's stirring and well-constructed piano trio received an FWC composition prize. Shaffer's brass quintet on "Freedom, Justice, and Grace" provided a thrilling and evocative finale to this soirée of diverse musical styles.

Perhaps the most spectacular concert was on Friday evening in Carnegie Music Hall featuring the works of Nancy Galbraith and Libby Larsen performed by the Carnegie Mellon Wind Ensemble and IUP's Wind Ensemble, Symphony Orchestra, Chamber Singers and Chorale. Galbraith's *with brightness round about it* sparkled with spirit and flashing fire, reflecting the title taken from the verses of Ezekiel. Sounds of greatness projected through *River Songs* based on texts by Pablo Neruda, Langston Hughes and King David. Galbraith's orchestral pieces *Danza de los Duendes*, *A Festive Violet Pulse* and *Concerto for Piano and Wind Ensemble*, characterized by her ravishing rhythms and exotic timbres, were made even more exciting by Nanette Solomon's virtuosic flourishes and impeccable performance at the piano. Libby Larsen's musical selections painted a landscape of America, especially in the choral piece, *Settling Years*, with the hoopla of cowboys and rodeo whistles. The performance of *Short Symphony* and *Overture for the End of a Century* demonstrated Larsen's masterful use of colorful and rich textures. The IUP Percussion Ensemble and Dance Theater performed a dance composition, *Stunde der auflehnung* (The Hour of Conflict), by Gunild Keetman from a 1935 manuscript reconstructed by Susan Wheatley. The choreography was updated by Holly Boda, who outfitted the dancers in modern-day combat fatigues.

## Saturday, March 20, by Susan Wheatley

The Saturday events were held in both Pittsburgh's Church of the Ascension and the Pittsburgh Athletic Association. Frances Nobert began the morning with an outstanding organ recital of pieces by Cécile Chaminade, Caterina Assandra, Elrida Andrée and Pamela Decker. Patricia Morehead joined her in a performance of Clara Schumann's preludes and fugues for English horn and organ, and then



L to R: Libby Larsen discusses festival music with pianist Margaret Lucia and composition competition award winner HyeKyung Lee

played her own *Multiples* for oboe d'amore, oboe, and English horn with MIDI orchestra. Becky Billock introduced intermediate piano literature by women of the 20th century. Suzanne Summerville gave a fascinating lecture about her interview with the great-granddaughter of Fanny Hensel and her discovery of several of Hensel's early songs. Piano music was the focus of lecture/recitals by Nancy Boston, who performed the piano compositions of Mary Jeanne van Appledorn; Margaret Lucia, who played those of Argentine composer Alicia Terzian; and Leslie Spatz, who performed the evocative preludes of Ruth Crawford Seeger.

Meanwhile, at the Pittsburgh Athletic Association, drama and song were celebrated with Janice Misurell-Mitchell's *Trilogy* (flute/voice), which offered a commentary on U.S. society. Kathleen Shimeta, mezzo-soprano, sang the songs of Gena Branscombe with lecture comments from Laurine Elkins-Marlow. Laura Greenwald, soprano, and Nan Childress, piano, performed songs of Libby Larsen and Catherine Hostetler. A highlight of the morning was Linda Snyder's presentation of her research data on women, music and leadership, which shows an increased percentage of women administrators in higher education positions.

The festival ended with a series of diverse concerts. The first featured opera scenes by Pauline Viardot and Libby Larsen presented by IUP Music Theater students directed by Sarah Mantel. Larsen was delighted with the performance of opera excerpts from *Washington Royalty*, *Erik Hermannson's Soul*, *Barnum's Bird*, and *Dreaming Blue*, and she offered her comments and compliments to the students.

A concert of vocal works by IAWM composers included selections by Emma Lou Diemer, Brenda Hutchinson, Anne Kilstofte, Patricia Morehead, Anna Rubin, and Judith Lang Zaimont. Indiana University South Bend students under the direction of Joan Metelli performed these pieces with precision and musical *joie de vivre*.

The Festival Finale concert was held in the Church of the Ascension. Organist Frances Nobert gave an uplifting performance of *Variations on "Peter, Go Ring Dem Bells"* by Florence Price. Chinese Gu-zheng master Haiqiong Deng performed Chihchun Chi-sun Lee's FWC prize-winning piece, *Thgirbla.W*, a tribute to her late teacher William Albright and a palindrome of his name. Libby Larsen attended this concert featuring her organ sonata *Kalenda Maya*,

*Corker* for vibraphone and clarinet and *De toda la eternidad*, an expressively set song cycle of love poems written by a 17th-century nun, all performed by IUP faculty and students. The exotic rhythms and mystical essence of Nancy Galbraith's *Magnificat* performed by the Carnegie Mellon University Chorale, Robert Page, conductor, ended the festival in a truly magnificent style.

*Susan Wheatley is Professor of Music at Indiana University of Pennsylvania and is co-director with Sarah Mantel of IUP's Festival of Women Composers, a series they founded in 1990. Lynn Gumert is a composer, conductor, and performer. She is Artistic Director of Zorzal Early Music Ensemble and Adjunct Assistant Professor of Music at Gettysburg College, and she is Production Manager for the IAWM Journal.*

## Brazil: Third International Meeting of Women Composers

Poços de Caldas, Brazil, January 22-25, 2004

By Margaret Lucy Wilkins

It was a brilliant idea to integrate the *III Encontro Internacional de Mulheres Compositoras* within the existing *Festival Música nas Montanhas* (Music in the Mountain House), held in Poços de Caldas, Minas Gerais, Brazil, in January 2004. Poços de Caldas is a small, pretty town built high up on the site of a defunct volcano, four hours' drive west of Sao Paulo. January is summer time in Brazil and the *Festival Música nas Montanhas* has been held in Poços de Caldas annually for five years. It is a well-established summer school for young musicians from everywhere in Brazil who meet to enjoy performing together under the guidance of professional musicians. Renowned Brazilian composer, Maria Helena Rosas Fernandes, is the initiator and director of the *III Encontro Internacional de Mulheres Compositoras*, and, with the cooperation of Jean Reis, the conductor of the *Festival Música nas Montanhas*, effected a collaboration between the two events.

During the two weeks of the Festival, a series of public concerts is held. The professional musicians, who perform in various ensembles, give some of the concerts, and the orchestra and choir of young musicians, in which the tutors also play, give others. The concerts are very well attended, with a video link to a near-by hall so that the overflow can be accommodated. The general public of Poços de Caldas has little opportunity to hear live classical music performed in their town, so flock to hear the concerts promoted by the summer school. In addition, the local TV station broadcasts a number of the events, including interviews with the visiting musicians.

Four of the concerts were devoted to music by women composers. The first, on January 22, was preceded by lengthy introductory speeches given by local dignitaries, which delayed the start of the program by nearly an hour. By this time, the large audience had grown impatient so that it was not in

the most receptive mood when the first piece of music was performed. Added to which, the choice of music was perhaps not the most enticing to an audience that was not used to listening to contemporary music. It is important that, no matter what may be the financial, political or logistical problems encountered in the organization of cultural events, the audience should be presented with a positive musical experience.

Composers represented included those from Brazil as well as foreign composers from Portugal (Maria de Lourdes Martins), Colômbia (Alba L. Potes), Argentina (Hilda Dianda), USA (Mary Ann Joyce Walter) and myself from England. Performances of local composers included homage to Dinorá Carvalho (1895-1980), Emilia Benedictis (1919-96), Lina Peres de Campos (1918-2002), Ester Scliar (1926-78) and Helza Camêu (1903-95).

Living composers originating from the Sao Paulo and Rio de Janeiro regions included Valéria Levay Lechmann, Grasiela Aparecida Setra Dantas, Alda de Jesus Oliviera, Lourdes Joséli da Rocha Saraiva, Angélica Faria, Alice Lumi Satomi, Sandro Abrão, Cláudia Castelo Branco, Suely Brígido, Maria de Almeida Penalva, Sonia Ray, Fabia Ricci, Cirlei de Hollanda, Vinia Dantas Leite, Vera Terra, Ilza Nogueira, Silvia de Lucca, Denise Garcia, Kilza Setti, Jocy de Oliveira and Maria Helena Rosas Fernandes.

There were significant deviations from the printed program in every concert, so that, despite the announcements, it became difficult to know what we were hearing. Nevertheless, perhaps the most significant discovery for me was the Argentinian composer, Hilda Dianda. Unfortunately, justice was not done in the performance of her subtle Trio (1984) for clarinet, piano and cello, which included harmonics and microtones that appeared to be beyond the technical capacity of the per-



formers. I was impressed, however, with the reception of my *Hymn to Creation* (1973), which was given an enthusiastic performance by the young musicians of the Festival Orchestra, conducted by Jean Reis, to a capacity audience.

The hard-working professional performers included clarinetists Luís Afonso Montanha and Juliano Rosa, percussionist Carlos Tarcha, pianists Vera Terra, Sandra Abrão, Stella Almeida, Guida Borgoff, Flávio Augusto and Sylvia Maltese, flautist Renato Axelrud, sopranos Luciana Freire, Luciana de Castro, Márcia Taborda and Lea Denise Resende, oboist Éser Menezes, violinists Paulo Paschoal, Márcio Sanches and Laércio Diniz, violist André Sanches, cellists Lara Ziggiatti and Ricardo Santoro, double bassists José Roberto Viana, Sérgio Oliveira and Sonia Ray, bassoonists Adrana Pedrosa and Francisco Formiga, and trombonist Donizete Fonseca. Special mention must be made of guitarist Arnaldo Freire, who not only performed several times, but also made a point of speaking to the composers and encouraging them to write pieces for him.

During the daytime, musicological meetings were held in which papers were read and short lecture-recitals given. The morning sessions were devoted to presentations given by the visiting musicians. Sigune von Osten, soprano, introduced the work of the young German composer, Iris ter Schiphorst (b. 1956) who utilizes pluralist styles, jazz and electroacoustic elements. Brazilian composer Jocy de Oliveira introduced her opera *Medea Balade* (2002), a work which, though it has been performed, is still expanding. The Argentinian composer, Hilda Dianda, expounded on her long life and career as a professor of music, and I gave a presentation on "British Women Composers."

Not all the announced papers actually took place, although there were a sufficient number, and, as with the concert program, some presentations deviated from the published time slots (*c'est la vie!*). Brazilian musicologists and com-

posers presented the afternoon sessions and these included Joana Cunha de Holanda, soprano Luciana Monteiro de Castro speaking about the life and work of Helza Camêu, composer Fábica Ricci, composer/pianist Vera Terra who spoke about the influence of John Cage in graphic scores, pianist Margarida Borghoff, psychologist Sonia Andrade, composer Denise Garcia who spoke about her work for 16-part a cappella choir which she developed at IRCAM, composer Alice Lumi Satomi (a survivor of Hiroshima), composer Suely Brígido and Sônia Prazeres who spoke *Of Noise and Silence*. Some of the participants volunteered to translate the papers as they were read, so that the non-Portuguese speaking visitors could understand.

Despite some of the organizational problems encountered, we all enjoyed the events. As an invited guest of the *III Encontro Internacional de Mulheres Compositoras*, I was treated with great warmth. It was my first visit to South America and I have brought home fond memories. Between events, we had time to explore the town, take a thermal bath drawn from the volcanic waters, and visit the glass blowing factory.

Maria Helena Rosas Fernandes and her regional team of composers and musicians should be congratulated on their achievement and encouraged to organize the *IV Encontro Internacional de Mulheres Compositoras* in the near future (the last Meeting was held in the 1980s). They were speaking of forming a cohesive regional organization of women composers and musicians. In the future, they could make use of the World Wide Web to advertise their Meeting, so that more international musicians can participate.

*Margaret Lucy Wilkins is a British composer of mostly orchestral, chamber, choral and vocal works that have been performed throughout Europe and elsewhere. She taught composition and women and music courses at the University of Huddersfield from 1976 to 2003 and served as department chair 1990-2003. She is currently on the IAWM Board of Directors.*

## Pioneer Trumpet Player Clora Bryant Honors Women

Central Avenue Jazz Festival, Los Angeles, California, July 31, 2004

*By Stephen M. Fry*

Central Avenue in South Central Los Angeles was an arts haven for the black community in Los Angeles comparable to Harlem in New York. Great artists, dancers, and musicians gathered there in a thriving, exciting arts environment from the 1920s until the mid 1950s. Jazz was an especially vital art form in the hundreds of clubs and other music venues in the area. All the best known black jazz musicians, from Louis Armstrong, Charlie Parker and Dizzy Gillespie to Duke Ellington and Count Basie, performed in Central Avenue night spots, often along side the best known white musicians.

One of the pioneering women musicians performing in the Central Avenue jazz scene was trumpet player Clora Bryant. She grew up in Denison, Texas, in the 1920s and 30s, and moved to Los Angeles in 1945. As a bebop jazz trumpet player she fronted bands, performed as a side woman and developed into one of the foremost players in the Los Angeles area. Dizzy Gillespie was her teacher and mentor.

During the Ninth Annual Central Avenue Jazz Festival, held Saturday, July 31, and Sunday, August 1, on Central Avenue at 42nd Place in Los Angeles, Clora chaired

a panel called "Central Avenue Dancers." Her panel session on Saturday morning honored women, especially dancers and musicians who performed in the Central Avenue clubs in the 1930s, 40s and 50s. Clora's panelists included Chi Chi Chevalier, an exotic dancer at the Club Alabam and The Oasis; Avenelle Harris, a lead dancer at the Lincoln Theater; and Ivern Ely, drummer and singer with The Three Vs, who also toured with Floyd Ray's Big Band.

Among the myriad jazz groups who performed at the festival was the Gerald Wilson Big Band. Wilson performed on Central Avenue more than 50 years ago, and besides directing his big band, he teaches jazz at UCLA. Several great Latin jazz bands performed at the festival, including the Susie Hansen Latin Jazz Band, the Justo Almario Quartet, and the Donald Vega Latin Jazz Project. Other jazz groups included bands led by Dwight Trible, Barbara Morrison, Nate Morgan, Ernie Andrews and Isaac Smith. James Janise and Jose Rizo from Long Beach FM radio station KJAZ served as masters of ceremonies.

I became acquainted with Clora Bryant at the University of California-Los Angeles, where we worked together in the Music Library in the 1980s. Clora has been a featured speaker and panelist in many academic conferences, including those of the IAWM, where she described her career as an early black woman jazz musician and talked about the Central Avenue jazz scene.

In 1999 the University of California Press published *Central Avenue Sounds: Jazz in Los Angeles*, edited by jazz pianist and UCLA oral historian Steve Isoardi. The book is comprised of transcribed oral histories by Clora Bryant and many of her jazz colleagues, including Buddy Collette, Bill Green, Gerald Wilson, Marl Young, Jack Kelson and Horace Tapscott. She is also featured prominently in many scholarly books and articles as well as Web sites, including Sherrie Tucker's site at the University of Kansas: <people.ku.edu/~sjtucker/musicians.html>, which draws from her book, *Swing Shift: All-Girl Bands of the 1940s* (Duke University Press, 2000). *Jazzwomen: Conversations with Twenty-One Musicians* by Wayne Enstice and Janis Stockhouse (Indiana University Press, 2004) includes a substantial biography, which is excerpted on the Web site: <www.newmusicbox.org/news.nmbx?id=00409>.

The Festival was produced by the Dunbar Economic Development Corporation and sponsored by the City of Los Angeles Cultural Affairs Department, the Los Angeles Community Redevelopment Agency, and many local organizations.

*Stephen M. Fry, an infrequent contributor to the IAWM Journal, retired from the UCLA Music Library a few years ago, and now is music editor and critic for the Culver City News and Blue Pacific Newspapers in West Los Angeles. He is also a musician, performing regularly in several jazz groups and in a local concert band.*

## A Great Occasion for Chinese Women Composers

*By Xie Mei (translated by Zhang Pei)*

At 7:30 p.m. on March 21, 2004 the first concert ever presented by the Chinese Women Composers' Association (CWCA) was successfully held in the Concert Hall of Hong Kong City Hall. On this occasion, eight orchestral works composed by eight Chinese women were performed by the Shenzhen Orchestral Society, conducted by Chen Lin, a postgraduate student at Beijing Central Conservatory of Music. Some celebrities attended the concert and thought very highly of it; among them were Peggy Lam, Chairperson of the Hong Kong Federation of Women, and Barbara Fei and Chan Wing-Wah, honorary Chairpersons of CWCA. Later that night, the concert was broadcast world-wide by China Central Television.

The opening work on the program, *Drama Portrayed in the Theatre* by Su Fan Ling (Taipei), depicts contrasting emotions: tender expressions of romance as opposed to the strong competitive passions felt during a struggle. The work concludes with the artistic concept that "Drama is Life and Life is Drama."

*The Slough* by Luo Jingjing (U.S.A.) was inspired by the art of Chinese calligraphy. The music is bold in both form and gesture and features spontaneous and sudden stylistic contrasts throughout: long periods of stillness are followed by sudden bursts of energy.

Zhang Lida (Beijing), in composing her *Concerto for Violin and Orchestra, No. 1*, was influenced by her life in Tibet. She combined aspects of traditional Asian music with contemporary compositional techniques. The work was well performed by Mang Xie.

Li Yiding's (Beijing) *Symphonic Poem "Angels in Kekexili"* was inspired by Kekexili, an uninhabited zone in Qinghai Province that is 5,000 meters above sea level. It is one of the last natural places in China that is maintained in its original state. It is an Eden of wild animals, where the nationally-protected slender and graceful Tibetan antelopes roam. Sadly, illegal hunters are shooting them: "Eden is on fire." The symphonic poem's message is that we must protect living creatures and Nature.

Wang Qiang's (Hong Kong) *Violin Concerto, No. 0*, dedicated to the people of Hong Kong, is in three movements: Moderato, Adagio, Allegretto. The composer was inspired by the technical potential of the violin's four strings and their expressive possibilities, which are displayed through the changing dynamics and tempos. Other works on the program were Lam Shun's (Hong Kong) *SayTanKarSi*, Ho Ping Yee's (Canada) *Seraphim*, and Tsai Ling Huei's (Taipei) *Three Ways of Dissecting a Mummy*.

CWCA was founded July 22, 2002 by a group of well-known Chinese women composers, including the current administrators: President Wang Qiang and Vice Presidents Li Yiding, Su Fan Ling and Guo Shan. The organization's aim is to support the musical activities of its members, to promote their work, to pursue new methods of composi-

tion and to create an international music society. Now, about 30 Chinese women composers are members of CWCA; they come from Beijing, Hong Kong, Taipei, Shanghai, Wuhan, the United States, Canada and France. Based upon the accomplishments demonstrated by the composers whose works were performed in this initial concert, one can predict with confidence that in the coming years CWCA's membership will increase and the organization will live up to the principles on which it was founded.

*Xie Mei is a reporter for the journal, Music Life. Zhang Pei, an IAWM member, earned her bachelor's degree at TianJin Conservatory of Music and served on the faculty after graduation. Since 2001 she has been studying composition at the China Central Conservatory of Music.*

## Beijing: A Concert of Piano Music by IAWM Members

By Li Yiding

A concert of music for piano was presented by IAWM members on March 14, 2004 in Beijing Yifu Conference Center. The audience numbered more than 400 and included Chan Hae Lee, President of the Korean Society of Women Composers; Dr. Cecilia Heejeong Kim (also from Korea); and IAWM members from Beijing. Thirteen works by thirteen IAWM members from around the world were performed by members of the piano faculty at the Beijing Jiang Jie Culture and Art Center. The following compositions were performed:

Vivian Adelberg Rudow (U.S.A.): *Rebecca's Rainbow Racing among the Stars*

Li Yiding (China): *Cliff Paintings in the Baicha River Valley*

Jeannie Pool (U.S.A.): *Character Matters*

Chan Hae Lee (Korea): *Korean Fantasy*

Danielle Baas (Belgium): *Oppression*

Yao Henglu (China): *Double Chime*

Cecilia Heejeong Kim (Korea): *Illusions*

Susan Cohn Lackman (U.S.A.): *Minka Variations*

Tao Yu (China): *Fairy-tale Sounds*

Deon Nielsen Price (U.S.A.): *Passacaglia Professor and Allegra Barbara*

Zhang Pei (China): *Toccata*

Margaret Lucy Wilkins (U.K.): *Study in Black and White No. 3*

Patricia Morehead (Canada/U.S.A.): *The Handmaid's Tale*

After the concert about 20 Chinese women composers attended a related workshop. IAWM Board Member Li Yiding spoke about the IAWM and the Chinese Women Composers' Association. Chan Hae Lee introduced the Korean Society of Women Composers. This was followed by a discussion concerning the possibilities for further cooperation between Chinese and Korean women composers.

*Li Yiding earned a bachelor of arts degree from the composition department of Shenyang Conservatory of Music. Since then she has worked as the First Class Composer (the equivalent of a full professor) in China Central Television (CCTV) and China Tele-play Production Center (CTPC) in Beijing. She is a member of the Chinese Musicians' Association; a Board Member of the IAWM and Vice President of the Chinese Women Composers' Association (CWCA).*

### Broadcast News

The *IAWM Journal* will no longer include a "Broadcast News" section. We thank Casper Sunn for her excellent service as editor of and contributor to the column. Members are invited to submit personal broadcast information to the members' news editor, Anita Hanawalt.

## 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. Since the broadcast news column has been discontinued, you may include broadcast items, if you wish. 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](mailto:ahanawalt@earthlink.net) or 2451 Third St.; LaVerne, CA 91750. The deadline for submitting material for the next issue is December 30, 2004.

**Please note:** Some of the entries were taken from announcements sent to the IAWM listserv and thus do not represent all of the individual member's news for the past six months.

**Adrienne Albert's** *Let Love Not Fail* was performed by Stephanie Dreisbach, soprano; Susan Greenberg, flute; Jacqueline Brand, violin; and Mari Temizuka in a newly scored version at a "Musical Sunday Afternoons" concert at the Beverly Hills, California Presbyterian Church on April 25, 2004. *Boundaries* for string orchestra was performed at the Pennsylvania Academy of Music (PAM) in Lancaster at a groundbreaking ceremony for a new music building on June 14, 2004, and on June 18 at the PAM Summer Festival at Franklin and Marshall College. *Fanfare For 13 Brass* was performed by members of the Carson City Symphony, conducted by David Bugli, in Carson City, Nevada, on June 13. *Western Suite* had two performances

with the Kenai Peninsula Orchestra in Homer and Kenai, Alaska, on August 13-14 under the direction of Mark Robinson and Ivan Shulman of the Los Angeles Doctors Symphony Orchestra, who commissioned the work. On September 26 *Doppler Effect* for flute, bassoon and harp was performed at Merkin Hall in New York City. Commissions for 2004 include *When I Grow Old, I Shall Wear Purple*, a song with lyrics by Jenny Joseph, and *The Cherry Tree Carol*, commissioned by Jorge Mester, conductor of the Pasadena Symphony, and Kimball Wheeler, mezzo-soprano, for their friend, Estelle Schlueter, pianist.

**Beth Anderson** is featured at <http://electro-music.com> with interviews, a discussion forum, an MP3 of her string quartet, *Pennyroyal Swale*, concert reviews, advertisements and articles. "Swales & Angels," an all-Beth Anderson recording released on April 1, 2004 by New World (80610-2), includes *March Swale*, *Pennyroyal Swale*, *January Swale*, *Rosemary Swale*, *Piano Concerto*, *New Mexico Swale* and *The Angel*. On May 19 *Belgian Tango* was performed on the automats (pianola, organ and percussion). Two locally well-known tango dancers chose this piece to dance to at a concert produced by Logos Foundation at the Tetrahedron Concert Hall in Ghent, Belgium. On June 6 *We Thank Thee* (words by Emerson) was sung by the choir at the noon service at St. John The Evangelist Church, New York City, with Kathleen Martin as conductor/organist. Randall Scarlata premiered the newly commissioned *Swimmers On The Shore* (words by David Mason) and also sang *Cat Songs* at the West Chester Poetry Conference in West Chester, Pennsylvania, on June 12. On June 17 Chamber Orchestra Kremlin, founded and led by Misha Rachlevsky, performed *Three Swales* for string orches-

tra in Moscow on a concert series entitled "Nightcap with the Classics," an all-American program of Russian premieres of contemporary American works. For more information, see: <http://www.chamberorchestrakremlin.ru/index.htm>. Anderson's *Cat Songs* were heard on Marvin Rosen's radio show "Classical Discoveries" on WPRB radio in Princeton, New Jersey, on June 22 in a performance by Keith Borden, baritone, and Johannes Wallmann, piano.

Françoise Vanhecke, soprano at the piano, performed **Elizabeth R. Austin's** "Remember," from *A Birthday Bouquet*, on February 25, 2004, New York Women Composers "Women's Work" concert series in New York City. *Prague Sonata* for horn and piano was performed by Peter Cigler, horn, and Patricia Goodson, piano, in Prague on March 8, Music Academy's "Studio N" concert series. Austin gave a lecture on her music the following day as part of the "New Music Festival" in Prague. On March 19 Edwin Fry performed *An American Triptych* for solo piano as part of Indiana University of Pennsylvania's "Festival of Women Composers International." On March 28 Austin performed *A Child's Garden of Music* in a concert co-sponsored by Connecticut Composers, Inc., and the West Hartford Public Library. On June 19 at the American Composer Alliance's "American Music Festival" in New York City, pianist Blair McMillen performed *An American Triptych*.

Austin's *Puzzle Preludes* and *An American Triptych*, performed by Ulrich Urban, are included on a new CD released by Capstone Records (CPS-8732), entitled "Spectra: A Concert of Music for Piano by Connecticut Composers, Inc." Guitarist Chris Bilobram of Weimar, Germany, commissioned a work for solo guitar and

piano: *Die Falkone, Die Federn, Der Flug* (Falcons, Feathers, Flight), which appears on a CD released in late September 2004. On November 8 a "Portrait Concert of Elizabeth Austin's Chamber Music" will be held at Goucher College in Towson, Maryland. Along with faculty members from Goucher, pianist Jerome Reed, will perform several works, including Austin's *Rose Sonata*.

**Danielle Baas** was a featured composer at the concert, "Liege of l'Ensemble Yolande Uyttenhove," on May 15, 2004, in Belgium.

**Adrienne Fried Block** presented "Amy Beach and Robert Browning: Two Artists of One Mind?" at the "19th-Century Topics" session of the Society for American Music conference held in Cleveland, Ohio, March 10-14, 2004.

**Liane Curtis** has edited *A Rebecca Clarke Reader*, the first book on the life, works and career of Rebecca Clarke. In celebration of the book's publication, performances of Clarke's music by pianist Virginia Eskin and violist Elisa Birdseye, with commentary by Curtis, were held on June 6, 2004 at the Women's Studies Research Center, Brandeis University and on June 12 at the Boston Public Library. Unfortunately, due to threats from the estate of Rebecca Clarke, the publisher has withdrawn the book. This difficult situation is discussed in an article in *The Chronicle of Higher Education*.

Two pieces by **Nancy Bloomer Deussen** were performed at "The Music in the Mountains Music Festival," held every summer in Grass Valley, California. *Tribute to the Ancients* for brass quintet was performed by the San Francisco Brass Company on June 13, 2004. On June 25 *Ascent to Victory* was performed by the festival orchestra, conducted by Paul Perry.

Works of **Sylvia Glickman** and **Jennifer Higdon** were featured in a concert at The Third Street Gallery on

Second Street in Philadelphia, Pennsylvania, on February 22, 2004. Artist and violist Judy Geist and friends performed. Geist's portraits of Higdon and Glickman were included in an exhibition at the gallery. Glickman's string quartet *The Walls are Quiet Now* was performed on June 20 in Wilmington, Delaware, on a concert at the Delaware Chamber Music Festival. Performers included Barbara Govatos and Hirono Oka, violins; Burchard Tang, viola; and Mark Kowsower, cello.

Zorzal, an early music group under the artistic direction of **Lynn Gumert**, performed at Gettysburg College on February 29, 2004. Zorzal's focus is on colonial period works that reflect how musical elements from Spain are influenced by and also influence other musical cultures, particularly Sephardic, Arabic, African and Native American. "Composing A Life: The Music of Lynn Gumert," a concert sponsored by Sigma Alpha Iota, took place on March 28 at Gettysburg College in Gettysburg, Pennsylvania (the review appears elsewhere in the *Journal*).

**Mara Helmuth** and collaborators Alan Berg, Ming Ke, Allen Otte and Rick VanMatre presented a concert of works with diverse media and environments on April 13, 2004 at the Contemporary Arts Center in Cincinnati, Ohio. The performance included four premieres.

*Concerto for Orchestra* by **Jennifer Higdon** was performed on April 2, 2004 by the BBC Orchestra with Leonard Slatkin conducting at the Barbican in London. The Chicago Symphony premiered *Loco* on July 31 at the Ravinia Festival in Highland Park, Illinois. The concert was conducted by Christoph Eschenbach and featured soloists Lang Lang, Renée Flemming, Heidi Grant Murphy, Susan Graham and Nadja Salerno-Sonnenberg.

**Calvert (Cal) Johnson** has given many performances of multi-cultural

music (recitals featuring male and female composers from Asia, Latin America, Africa, Caribbean, plus ethnic Americans) in recent months, including a repertoire workshop on organ music by Asian composers for the national meeting of the American Guild of Organists in Los Angeles in July 2004. He plans to present multi-cultural programs from various parts of the globe in Atlanta (also in March 2005 at Arizona State University and April 2005 in Jerusalem), and an Asian harpsichord recital for The College Music Society annual meeting in San Francisco in November 2004.

**Elizabeth Keathley** received a Franklin Research Grant from the American Philosophical Society to do research for her book, tentatively titled "The Feminine Face of Musical Modernism: Schoenberg's Women Collaborators." She also presented a paper: "'Dueil' or 'rage'?": Re-thinking Christine's lament, *Dueil angoisseux*," at the 39th International Congress on Medieval Studies, May 6-9, 2004, in Kalamazoo, Michigan.

**Anne Kilstofte**, assistant professor at Hamline University, St. Paul, Minnesota, and composer/publisher, has been awarded a Fulbright Senior Scholar Award to lecture on the influences on new music in Minnesota in the last century, and to research the effects of communism and post-communist regimes on the music of Estonia, both old and new, at the Estonian Academy of Music in Tallinn for the 2004-05 academic year. The National Lutheran Choir recently released the compact disc, "Holy," which includes *Children of Peace*, a work commissioned and premiered by the choir in December 2003. This is the eighth CD to include Kilstofte's music.

Two pieces by **Li Yiding** received their world premiere in March. *Cliff Painting in the Baicha River Valley*, op. 10, for solo piano, was premiered by Bi Xuechun on March 14, 2004 in Beijing. *Angels in Kekexili*, op. 11, a

symphonic poem for orchestra, was premiered by the Shenzhen Symphony Orchestra on March 21 in Hong Kong. Li Yiding was elected Vice-President of the Chinese Women Composers' Association on March 21 in Hong Kong.

**Susan Cohn Lackman's** *Minka Variations* for piano was performed in March 2004 in Palm Beach, Florida, by Estibaliz Gastesi, of the Duo Gastest-Bezerra. *Festive Overture* and *Waltz for small orchestra – Symphony No. 1* were recorded by the Moravian Philharmonic Orchestra, conducted by Toshiyuki Shimada, during the “9th International Festival of New Music” held June 13-19 in Brno, Czech Republic. Lackman attended the recording of her works, which were also performed in a live public concert on June 19. *Star Ferry* was premiered by the two-piano team of Gloria Cook and Cynthia Lawing at Southwest University in Georgetown, Texas, on July 23. Pieces by Lackman and Dorothy Hindman were performed at a “Music Workshop and New Music Festival” in Georgetown, Texas, between July 23 and 28. For more information, see: <http://www.colleges.org/~music/NMF2004Program.pdf>.

**Ruth Loman's** trumpet concerto, *Odyssey*, was included in the WGBH Boston radio morning program hosted by Kathy Fuller on March 22, 2004. The performance was recorded by WGBH, with Charles Schleuter, trumpet, and the Pro Arte Orchestra, conducted by Gisele Ben Dor. Loman's new song cycle, *Canticles*, was included in a “Women of Note” concert on March 26 at the Episcopal Divinity School in Cambridge, Massachusetts. Members of The Boston Secession performed under Artistic Director Jane Ring Frank in this third concert in the Artists of The Boston Secession Concert Series.

**Pamela J. Marshall's** *Loosely Blue* had its world premiere performance by Enigmatica, an ensemble of

mandolins, mandolas and mandocello, directed by Marilyn Mair, on March 12, 2004 on the Depot Square Gallery Concert Series in Lexington, Massachusetts. In June Enigmatica released their debut CD, which included “Blue-Gold Variations,” the last movement of *Loosely Blue. Ariel's Songs* (from Shakespeare's *The Tempest*) for soprano and piano were performed by Karen Sauer, piano, and Valerie Anastasio, soprano, on a Moods and Motion concert presented by Just in Time Composers and Players on May 7 in Watertown, Massachusetts, and on May 9 in Lexington. In June Esprit de Cor premiered *Echoes of Golden Brass* for eight horns and organ on the First Parish Summer Series in Lexington, Massachusetts. The Spindrift Music Company has published Marshall's new works for strings, *Truth Becoming* for string quartet and *Elusive Sleep* for cello and piano.

**Margaret Mills** was invited to give a presentation at the “Women and Creativity Conference” at West Virginia University on October 14, 2004. Her lecture/recital, “Despite Great Odds: Five American Women Composers,” will include the music of Amy Beach, Ruth Crawford, Gloria Coates, **Deborah Kavash** and Libby Larsen. On December 7 Margaret Mills will present a solo piano recital in Weill Hall at Carnegie Hall in New York City. Her program will feature world premieres by Francis Thorne and Brian Fennelly, and will also include works by Johannes Brahms and Emmanuel Chabrier. At the beginning of January 2005 Mills will travel to Heidelberg, Germany, to perform works of Charles Ives, Clara Schumann, Brahms and Chabrier.

**Kathryn Mishell's** suite for piano, *Images of Greece*, performed by Nancy Garrett, was heard in a Web broadcast at [www.yellowstonepublicradio.org](http://www.yellowstonepublicradio.org) on March 7, 2004 on the program “Theme and Variations.”

**Janice Misurell-Mitchell's** work for orchestra, *Juba-lee*, was performed by the Oklahoma City University Symphony Orchestra at Oklahoma City University and at the Society of Composers, Inc. National Conference at the University of Central Oklahoma in early March 2004. At the conference she also performed her work, *Blooz Man/Poet Woman*, for flute/voice and gave a workshop on extended flute techniques to area high school flute students. On March 20 she performed her *Trilogy for the Millennium* for voice and flute in Pittsburgh at the “Festival of Women Composers.”

*Paradigms*, for seven flutes, percussion and bass, was performed at the “Flutes CUBE'd” concert presented at Grace Place, Chicago, on April 3. On April 18 her work for solo flute, *Sometimes the City is Silent*, was performed by Catherine Ramirez at the Chicago Flute Society Flute Fair. Misurell-Mitchell gave a presentation on avant-garde classical music and jazz called “Against the Grain” at Mess Hall in Chicago on May 20. On June 14 she gave a lecture/demonstration, “Women in Western Music,” at the “International Conference on Critical Inquiry” in Beijing, China. Her work for solo flute, *Uncommon Time*, was performed in a recital by Stephanie Pedretti at DePaul University on June 25. Misurell-Mitchell, **Patricia Morehead** and Philip Morehead were featured in an interview about their group, CUBE Contemporary Chamber Ensemble, on Chicago's public radio station WBEZ on June 23.

**Elizabeth Moak** gave a lecture-recital, “Solo Piano Works of **Judith Lang Zaimont**,” at the Southern Chapter Annual Meeting of The College Music Society at the University of Southern Mississippi held February 19-21, 2004. **Susan Cohn Lackman's** *String Trio* was also performed at the meeting.

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, aired across the United States on the Lifetime Real Women network.

The first concert of the CUBE Contemporary Chamber Ensemble's Fourth Annual South Loop Spring Festival, "Chiaroscuro CUBE," was held on March 13, 2004 in the Columbia College Concert Hall. The concert was dedicated to the memory of **Patricia Morehead's** composition student, Cassandra Gouletas. The program included **Anna Rubin's** *Stolen* (rev. 2000) for oboe and electronics. Morehead's solo oboe piece, *Design One*, was performed by Stephanie Caulder at the Indiana University of Pennsylvania's "Seventh Festival of Women Composers International," on March 19. On April 30 the "American Songbook" program featured the world premiere of *Secrets* for voice and string quartet by **Marilyn Shrude**, and *con amore for b.c.* for oboe d'amore and string quartet by Morehead. In June Morehead was chosen as an award winner by the Chicago Composer's Forum, with an Honorable Mention for her vocal music. She was a featured performer and composer at the Hildegard Society Conference held on October 6 at Ball State University. Morehead's *Multiples* for oboe, oboe d'amore, English horn and electronics was performed for 90 oboists at the Invitational Artist's concert at the John Mack Oboe Camp, Wild Acres, North Carolina. Morehead enjoyed her recent one year term as interim president of IAWM and looks forward to spending more time composing in the future.

**Frances (Frankie) Nobert** gave a lecture/demonstration "Music, She Wrote: Organ Compositions by Women" at the Cathedral of St. Joseph the Workman in La Crosse, Wisconsin, in March 2004 and for the "Festival of

Women Composers" at Indiana University of Pennsylvania, where she also performed Florence Price's organ work *Variations on "Peter Go Ring Dem Bells"* on the closing concert. She taught four classes about women's compositions at Viterbo University. On April 25 Norbert performed organ compositions by women on a "Just After Noon Music" concert at First Congregational Church in Long Beach, California. Norbert performed at the 14th Annual IAWM Concert of Chamber Music by Women Composers in Pasadena, California, on June 6. At the July National Convention of the American Guild of Organists in Los Angeles, she presented two workshops.

*Fine and Dandy: The Life and Work of Kay Swift* by **Vicki Ohl** has just been released by Yale University Press. It follows the PS Classics CD, "Fine and Dandy," the first recording of Swift's 1930 show. Both are available from Amazon.com.

**Pauline Oliveros**, founder of Deep Listening, led a composition seminar and Deep Listening Retreat at the Deep Listening Institute, held from August 1 to 22, 2004 at the Big Indian Retreat Center in the Catskills of New York.

**Shelley Olson** sang with the chorus in a performance of Verdi's *Requiem* in Carnegie Hall with the New York Grand Opera on March 29, 2004. Olson's *A Hallel for Our Times* received its United States premiere during a "Celebrating the Community – Music of Jewish Composers" concert series presented by the Bel Canto Company, in Greensboro, North Carolina, on May 1 and 3. Selections from *A Hallel* were performed on August 9 in support of the preservation and restoration of the Gardens at Hansen Hospital in Jerusalem, as part of an international tour directed by Olson's Australian musical collaborator, Judy Campbell.

On May 15 and 16 *Light/Lux/Svietlo* by **Persis Anne Parshall-Vehar** was performed by the Buffalo Phil-

harmonic Orchestra, JoAnn Falletta, conductor, Buffalo, New York. *Fanfare of Praise*, commissioned for the Orchard Park High School Wind Ensemble, premiered on June 9 with Donald Carducci directing. On June 17 trumpeters David and Daniel Kuehn and organist Ken Mervine performed *From The Mountain-Top* at the International Trumpet Guild Conference in Denver, Colorado. Boosey & Hawkes published Vehar's *The Swan Of Avon* (Shakespeare on Music) for treble voices, SATB, two trumpets and piano in the Doreen Rao's Directors Choice Series.

**Hasu Patel** performed music of India on the sitar on April 8, 2004 at Wooster College in Ohio, and for performances of "Tomari Mata Konya," Classical Odissi Dance of India, on April 24 and 25 at Carlow College in Pittsburgh, Pennsylvania.

**Kala Pierson's** sextet, *Firewire*, was premiered by the California EAR Unit in August 2004 in the final concert of the EAR Unit's Composer Residency and Seminar. Also in August, Pierson presented a day-long audio/media performance with support from a New York City Department of Cultural Affairs grant and from "Meet the Composer." Pierson's 2003 piece, *Gods In These Ghettos*, a collaboration with slam poet Emanuel Xavier, received its second full performance at the Cinco de Mayo Festival in Austin in the spring. Pierson is a founding member of the new seven-woman performance group, Matriotism, which presented its first evening-length show at Tribeca Performing Arts Center, as Tribeca's first multi-person "Artist in Residence." Further information is available at [www.unfurl.org](http://www.unfurl.org).

**Jeannie Pool** presented "The Life and Works of Black Creek American Contemporary Composer Zenobia Powell Perry: Race, Ethnicity, and Gender Issues in American Music Biography," during the "African-American Art Music in the 1930s" session of the con-



ference of the Society for American Music held in Cleveland, Ohio, March 10-14, 2004.

**Deon Nielsen Price** celebrated her 70th birthday with a "Choral Concert of Music for Worship," the fourth concert in the "Music by Living Composers" series, presented by the

National Association of Composers in Los Angeles on May 22 at the historic Los Angeles Stake Center. The program included arrangements and compositions by Price, performed by the Southern California Mormon Choir, directed by Frank Turner, and Voce Angelicus, a women's choir directed by Joanna Nacheff. Also featured

on the program was Price's recent composition, *Healing*, performed by the Price Duo.

**Anna Rubin**, president of the IAWM, has recently had performances in Connecticut of *Family Stories: Sophie, Sally*, co-composed by Laurie Hollander, in a version for clarinet, violin and cello with digital audio. Her work for mezzo and wind quintet, *Eshok*, premieres in Berlin in November.

**Vivian Adelberg Rudow's** *Cuban Lawyer, Juan Blanco*, from the CD "Electroacoustic Music Vol. IX/Electroshock" (Artemiy Artemiev producer, Russia) has been performed on radio numerous times in the United States, Canada, Russia, Great Britain, The Netherlands, and Macedonia in 2004. Israeli radio played *Cuban Lawyer, Lament, Lavender, Rebecca's Song, Weeping Rocker*, and *With Love* during the 2002-03 season. Also during the 2002-03 concert season, *Racing Inside The Milkyways*, from the CD "Electroacoustic Music Vol. VIII/ Electroshock," was played on the radio eight times in the United States, Spain, Romania, Switzerland, and Belgium.

**Maryanne Rumancik** was appointed editor of *Take Note*, the Manitoba Registered Music Teachers Association Journal, which is published three times per year with a readership of 350. While teachers from a variety of disciplines belong to the organization, the majority are piano and voice teachers. Rumancik plans to make these teachers aware of the resources and scholarship available through IAWM. Individuals wishing more information or to submit relevant articles may contact her at: [mnrumancik@mts.net](mailto:mnrumancik@mts.net). Rumancik will be serving IAWM as Nominations and Elections Chair beginning in the Fall of 2004.

**Jeanne Shaffer** helped to create a program about the International Sweethearts of Rhythm for "Riverwalk" on National Public Radio.

## Thoughts on Programming Music by Women

There is a serious need for more women composers on concert programs. But we must remember that Classical music works against women in a way that none of the other art forms do. In Classical music, the majority of programming is filled with old music. We are not in a medium where the new is embraced. It is not a matter of whether the music has a feminine or masculine voice, it is that the voice has life (literally)! In fact, we work in a field where the art that is constantly put forward to the public is often more than a hundred years old, and frequently older than that. So part of our struggle is convincing those who program and present and perform, that a woman's voice is valid and necessary, and that it benefits the art form to have LIVING art and new work be a part of that which we call "Classical" music.

So many orchestral boards and public relations departments complain about shrinking audiences, and yet, in a world where everyone constantly devours the newest book, movie, video game, appliance, and such, performing organizations constantly bring back the old over and over again. And then they wonder why they cannot draw in all the people who have shown nothing but interest in the NEW. ART needs to be living and current and representative of ALL. *By Jennifer Higdon*

At the beginning of each academic year, please suggest to ALL music departments in universities, conservatories, colleges, etc. that EACH concert and/or concert series should have fair and equal representation of women composers in programming. Institutions receiving state and federal funds are under guidelines which "prohibit discrimination" in the use of state and federal funds. *By Shelley Olson*

Consider writing a letter such as that written by Linda Rimel to the chancellor and administrators:

Ladies and Gentlemen:

The North Carolina School of the Arts (NCSA)'s "Twentieth Century Chamber Music Festival," scheduled for February 13-15, sounds fascinating. However, I cannot help feeling disappointed and bewildered that a work by only one (1) female composer is being performed at the three-day festival. What is the explanation? Surely this does not represent the breadth of music written for chamber orchestra in the twentieth century. Frankly, I would have expected better balanced programming on the part of an educational institution. May I suggest that, in the future, you include a more representative number of women composers? If you are unable to find one...whose music suits your needs, you might want to peruse the Web page of the International Alliance for Women in Music.



On March 30, 2004, **Alex Shapiro** moderated "Launching Your Film Scoring Career," a workshop co-presented by the American Composers Forum of Los Angeles (which she serves as President) and the Society of Composers and Lyricists. Two of Shapiro's pieces, *Journey* and *Desert Waves*, were performed by five-string electric violinist Sabrina Berger as a part of Victoria Bond's "Cutting Edge" concert series on April 1 at the Greenwich House Music School in New York City. On April 4 pianist Teresa McCollough and percussionists Tom Burritt and Peggy Benkeser performed Shapiro's *At the Abyss* for piano, marimba, vibraphone and metal percussion at Princeton University. They also performed the piece in Carnegie Hall on April 7. *At the Abyss* won the 2003 Best Original Composition Award from Mu Phi Epsilon, and is featured in American Music Center's "NewMusicBox" article on works composed in the wake of September 11, 2001. For more information, see: <http://www.newmusicbox.org/news.nmbx?id=00302>. *At the Abyss* appears on Teresa McCollough's CD, "Music for Hammers and Sticks."

**Judith Shatin's** recent premieres include the world premiere of *Amulet* (SSA) by the New York Treble Chorus, with Virginia Davidson conducting, on January 18, 2004; the United States premiere of *Penelope's Song* for amplified viola and electronics performed by Rozanna Weinberger on TechnoSonics at the University of Virginia on February 6; and *Penelope's Loom*, for electronic playback, on the Sonic Archeology program at The Rose Museum at Brandeis University on February 29.

*Elijah's Chariot* (string quartet and electronics) was performed by the Cassatt Quartet in Charlottesville, Virginia, on February 6. *Songs of War and Peace* (SATB and piano), a setting of four Israeli poems, was performed by the Alexandria Chorale on March 13. Shatin was featured on the

New Dimension Series at Austin Peay State University in Clarksburg, Tennessee, March 13-14. She gave master classes, met with composition students, and coached performances for a concert that included her *Gabriel's Wing* (flute/piano), *Widdershins* (piano), and *Fantasia sobre el Flamenco* (brass quintet). *Sursum Corda* (solo cello) was the subject of choreography by the Jane Franklin Dance Company in Arlington, Virginia. *Ockeghem Variations* (wind quintet plus piano) was performed on the Cutting Edge Series at the Renée Weiler Recital Hall in New York on April 8.

Other recent performances include *1492* (amplified piano and percussion), presented by PulsOptions in Durham, North Carolina on April 29 and *Icarus* (violin and piano) performed on May 7 by Tim Summers and Judith Gordon in Charlottesville, Virginia. On May 26 *View from Mt. Nebo* (piano trio) was performed by the Trio de las Américas on the International New Music Festival in the Palacio de Bellas Artes in Mexico City.

**Alice Shields** announces the Fall 2004 release of a new CD, "Shenandoah – Three Electronic Works," on Albany Records: *Vegetable Karma*, *Dust* and *Shenandoah*. *Mioritza — Requiem for Rachel Corrie* for trombone and tape, commissioned by trombonist **Monique Buzzarté**, was composed in memory of Rachel Corrie, 23, of Olympia, Washington, who was crushed to death March 16, 2003 by an Israeli forces bulldozer as she stood before it trying to prevent the demolition of a Palestinian home in the southern Gaza strip. The *Requiem* premiered on January 31, 2004 at the Teknika Radica conference, "Powering Up/Powering Down," held at the Neurosciences Institute, University of California, San Diego, with additional performances on February 14 at the Deep Listening Space in Kingston, New York, and on February 24 at Weiler Hall in New York City. *Kyrielle — Ode*

*to the Virgin Mary* for violin and tape, commissioned by violinist Airi Yoshioka, was premiered on April 4 at the University of Maryland, Baltimore County.

A new work for viola and tape, commissioned by Liuh-Wen Ting, was premiered in Cuba in September. An additional new work for double bass and tape, commissioned by Cristin Wildbolz, was premiered in Amsterdam, with plans to tour Switzerland, France and the United States in the winter and spring of 2004-05. Shields was elected to the Board of Directors of the Pacifica Foundation, which controls five politically progressive radio stations around the country: WBAI in New York, KPFA in Berkeley, KPFT in Los Angeles, WPFW in Washington, D.C., and KPFT in Houston.

**Suzanne Summerville** gave a presentation entitled "Women Composers of Songs Based on Lord Byron's Poetry: In English, German, Italian and Norwegian" at the 30th International Byron Conference in New Brunswick, Canada, in August 2004. She also announces the release of a new CD, "Auf der Wanderung" (ArtsVenture 2004), on which she sings settings of *Frauenliebe und Leben* and other poems by many women composers, including **Elizabeth Austin** and **Emma Lou Diemer**.

**Hilary Tann's** songs for soprano and oboe, *A Girl's Song to her Mother* and *Wings of the Grasses*, have recently been released by [www.elmgroveproductions.com](http://www.elmgroveproductions.com) on a CD entitled "So Much Beauty" with Janeanne Houston, soprano, and Shannon Spicciati, oboe. Tann's 1994 string orchestra piece, *Water's Edge*, was released by North/South Recordings (#1037) in the Summer of 2004 on "American Tapestry". Her organ postlude, *Pinnae Ventorum*, was premiered and recorded by Carson P. Cooman in the Fall of 2004, and her flute trio, *The Gardens of Anna Maria*

*di Medici*, is to be recorded by the Meininger Trio in February 2005.

**Karen P. Thomas** conducted the Seattle Pro Musica in "Music of the Spheres" concerts featuring music by Hildegard von Bingen and Meredith Monk on May 14 and 15, 2004, at St. James Cathedral in Seattle, Washington.

On March 7, 2004, works by **Dolores White** and H. Leslie Adams were featured on the "East Cleveland Bicentennial Celebration Program" at

the East Cleveland Theater. Two of White's choral compositions, *O Spontaneous Earth* (e.e. cummings) and *Awestruck*, were selected to be read at a composers' workshop in Saranac Lake, New York, by the Gregg Smith Singers in July. Three art songs by White are included in *A New Anthology of Art Songs by African American Composers: With Companion CDs of Accompaniments*, published by the Southern Illinois University Press. A cello and piano composition by White is included in *Twentieth Century Music*

*for Piano and Strings by Black Women Composers*, edited by Helen Walker-Hill and published by Hildegard Publishing Company and the Theodore Presser Company.

**Luna Woolf's** *Impromptu* for solo cello was performed by cellist Fred Sherry as part of the "Look & Listen Festival" in New York City on March 6, 2004. On the same evening, Woolf also participated in a panel discussion with composers Steve Reich and Steve Mackey.

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