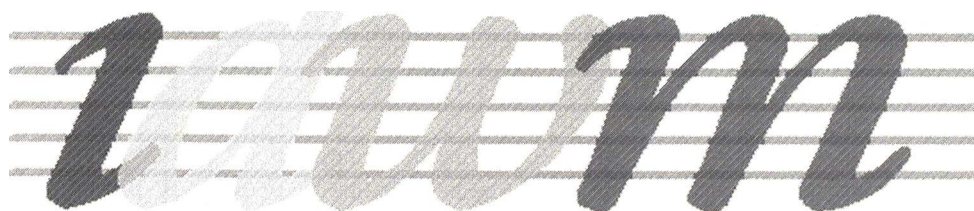
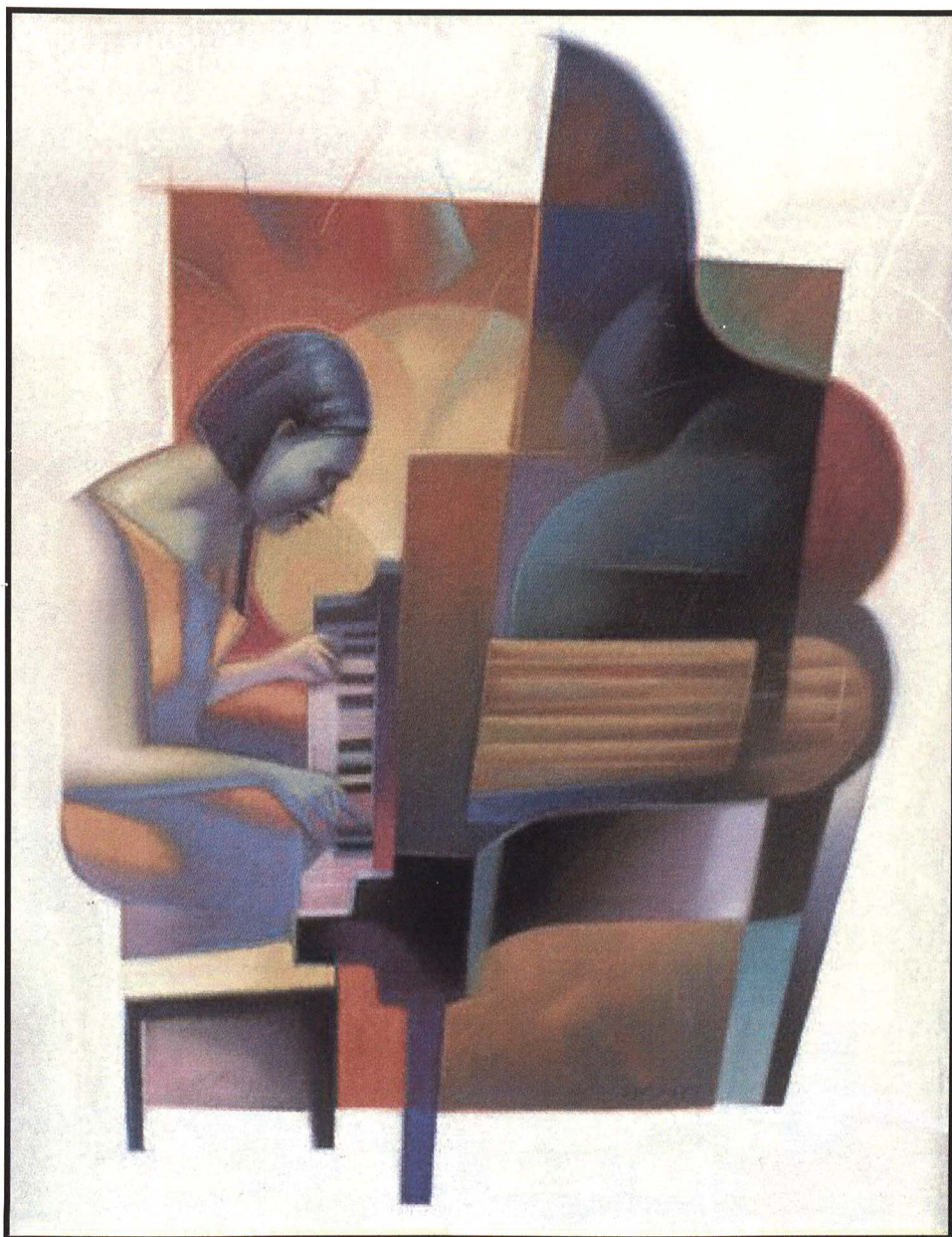

Journal

● of the



international alliance *for women in music*



In this issue:

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in Academia
Artie Mason Carter
Louise Farrenc
Delores Stevens
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The **IAWM Journal** is published twice a year, in April and October, and is available through membership in the IAWM.

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Guidelines for Contributors

Articles

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

Format for articles: single spaced without special formatting such as 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.

Reports and Announcements

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 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.

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Articles

Compose, Communicate and Connect

By Alex Shapiro

Composing is a lot like making love. We're trying to please ourselves. We're hoping to please at least one other person. And we are communicating. Passionately.

I compose to communicate.

I'm fascinated by the process: the arc from the first notes on the score pad, to the performers' energy in sharing those gestures, to the audience's experience of the new music. I call this the magic triangle: the unspoken relationship between author, interpreter and listener. When it's right, the music is transcended, time is no longer ordinary, and we're taken to surreal and sometimes ecstatic places. What a joyous life this is.

It is impossible to write about music, just as it is impossible to describe how something tastes. Like lovemaking, these are sensual experiences that must be experienced firsthand. But I can write about the concepts that influence me as I compose, sharing what has been meaningful and hoping that at least a few of these ideas might resonate with you as well.

Background

I was born in 1962 and raised in Manhattan, the quintessential New York City kid of two quintessential New York City intellectuals who surrounded me with their love for art, music and Zabar's pickled herring. My youth was spent in every museum, ballet theater and concert hall, often alone, since I knew few other adolescents with similar interests. With money I made from baby-sitting, I became adept at buying standing room tickets to the Metropolitan Opera for three dollars and then snagging an abandoned orchestra seat at the first intermission. Thanks to appearing older than my years, I spent much time at jazz clubs such as the Village Vanguard and the Blue Note, and, being the 1970s, I could also be found at Studio 54 and CBGB's. The New York scene was unique, and the diversity of music I experienced as a teenager led to the diversity of how I compose as an adult.

My parents adored music and our apartment walls rang with great recordings of Brahms, Beethoven, Mahler and the like. Music seemed as natural a language to me as English, and I began composing when I was nine. Growing up in New York gave me access to an excellent education: I attended both the Ethical Culture Fieldston School and Juilliard Pre-College, as a composition student of Craig Shuler and Bruce Adolphe. Immediately after graduation, I enrolled in the Manhattan School of Music, where I was a student of Ursula Mamlok and John Corigliano. The months between each school year were equally ambitious: I spent my 15th summer studying composition at Mannes College of Music with Leo Edwards, and my 16th and 17th summers drenched in the

wonders of Colorado and the Aspen Music School and Festival. I was a composition student of Michael Czajkowski, attending master classes with everyone from Eliot Carter to Erich Leinsdorf to Freddie Hubbard. My first paid commission came that summer at age 16, from a generous and far too trusting brass quartet, as did several performances and local radio broadcasts of other new pieces. My passion and I had found each other.

In addition to discovering a life in music, I realized that the summers in Aspen exposed me to what a life in nature could be like. Between composing, practicing, rehearsing and attending classes, I took every opportunity to explore the shimmering environment. I had never seen so much sky at one time in my life. White-water rafting



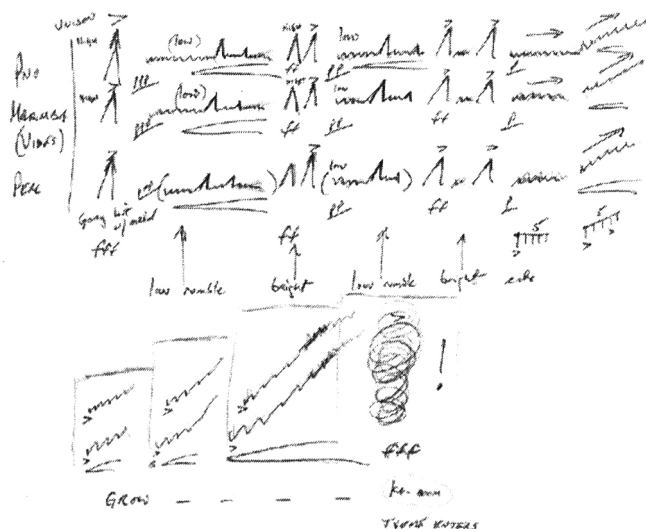
Alex Shapiro

and backpacking thrilled me, and experiencing the wilderness around Aspen was life-changing, both musically and spiritually. I moved to Los Angeles in 1983, and have lived at the beach in Malibu since the early 90s, and when I am not composing I might be ocean kayaking, sailing, rollerblading or

skiing. Having grown up as a completely non-athletic city kid, I found those months in Colorado unlocked a door to the joys of the physical world and to observations that deeply influence my music.

Connecting the Dots

Aside from a couple of private students and a few guest lectures each year, I do not teach. But the longer I compose, the more I appreciate my own mentors. My primary composition teacher at Manhattan School of Music (MSM) was Ursula Mamlok. Ursula is a gifted composer with an enormous heart, and lessons at her home were insightful journeys of understanding form and development. Ursula taught me the intricacies of the arc of a piece and how to express myself consistently, and I absorbed her quiet tenacity.



Ex. 1. *At the Abyss*: the rough drawing.

I also had classes and private lessons with John Corigliano, who was on faculty at MSM at the time. From him, I gained some extremely valuable tools that are worth detailing here.

John taught me how to hear and compose from the deepest part of my instinct by avoiding the use of staff paper and piano until much later in the writing process. He suggested that long before touching a page of manuscript paper, I lie down, relax and simply hear—in detail or not—the piece I intended to put together. Once I had a sense of the energy and movement of the music, the next step was to pick up a blank pad and some colored pencils and create a visual representation of the music as it came to life in my head. He suggested following this free, abstract drawing by writing a narrative of what transpires during the piece, and using a list of adjectives and adverbs to guide what I am searching to reveal emotionally. Only after all of these steps should I approach the keyboard or score pad and commit to musical notation. This was priceless advice, and has freed me at times when I feel daunted by the prospect of putting lots of little black dots on endless reams of paper. I have always been especially verbal and visual. I see intricate, colored patterns of music in my head as I listen, and this synesthesia may explain why these concepts so easily became part of my writing process.

There is a constant struggle between the right and left hemispheres of the brain, each working at cross purposes to the other. Traditionally, the moment one side has a Great Idea, the other side needs to notate it, thus removing the Great Idea and catapulting us into the world of the Great Math Problem. The brilliance of Corigliano's method lies in detaching the composer from this difficult sleight of hand, allowing the right brain to take over and flow in whatever abstract way it wishes, focusing on the raw truth of the music and leaving the translation process for a later time.

These techniques proved to be essential a couple of years ago, when, in a moment of supreme klutziness, I managed to break not one, but both of my feet simultaneously, in three places. I am nothing, if not thorough. I looked like "Nancy Sinatra: The Dark Side," wrapped in two black boot-like casts

for Teresa McCollough
At the Abyss
1. Observe

Alex Shapiro

♩ = 112 = (very fast)

Ten Tux hit with bat end of stick, on the tip (side), parallel (note)

Percussion

marimba, hard mallets (4)
on intense and ominous rumble

Marimba, Vibes

♩ = 112 = (very fast)
an intense and ominous rumble

Piano

85

1

Perc.

Mar. Vibes

Piano

2 3

86

16

Perc.

corn bells

medium gang hit with stick on tip

Mar. Vibes

Piano

3 3

87

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Ex. 2. *At the Abyss*: pages 1-3. (Audio excerpt can be heard at: <http://www.alexshapiro.org/AttheAbysspg1.html>)

2

The musical score is written for three staves: Percussion (Perc.), Marimba/Vibraphone (Mar. Vibes), and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures 14 through 23. Measure 14 is marked with a double bar line and a repeat sign. Measures 15-16 are marked 'mod. going fast with stick on tip'. Measures 17-18 are marked 'attaca'. Measures 19-20 are marked 'attaca' and 'f'. Measures 21-22 are marked 'mod. going fast with stick on tip'. Measure 23 is marked 'Large w/ synth with stick' and 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

and barely able to sit up, much less walk. The timing of this misadventure paralleled a looming deadline that could not wait the several weeks it would take until I could return to my original upright and locked position. In my reclining state, I was already at step one of John's method, and proceeded to allow my mind to compose the opening theme of a piece for piano, marimba, vibraphone and metal percussion titled *At the Abyss*, which I now view as one of the strongest works in my catalog. By the time I could sit up at my computer many days later, the drawings and meter indications I had created served as a paint-by-numbers map. Knowing the details of my musical intent, I found it easy to put the notes in place.

Connecting with Myself

By my second year at MSM, I had begun scoring documentaries for local cable TV shows after taking the only class offered at that time for commercial music; it was taught by Roy Eaton, music director of the Benton & Bowles ad agency. I learned about click tracks and the basics of scoring to picture, and began assisting Roy in some of his commercial jingle recording sessions. I really enjoyed the chameleon-like aspects of writing commercial music, and, inspired by Corigliano's success with his striking film score to *Altered States*, I decided that given the kind of music I write—not academic “uptown,” not minimal “downtown,” but just “midtown,”—I would have a better chance of having a career in film and TV scoring than I would in concert music. I also believed that my music might reach more people through the media than on the concert stage.

I happened to meet a producer on a trip to Los Angeles, and three months later I moved there and scored my first commercial video documentary. It was an eye-opening experience: in the conservatory, I could get away with writing a mere ten minutes of music in an entire year; we were coddled as artists. Here, in the working world, I was expected to have more than 30 minutes of music written and recorded in ten days. I was terrified of missing the deadline, wondering just how all those new notes planned to appear. But amazingly, they did, and I delivered the tracks on time. Not that the cues in question were anything close to brilliant, but they were all used and the check cleared. It was a breakthrough in my self-perception that has served me well over time as I have faced one deadline after another.

Fast-forward 15 years. I had been working steadily, scoring average, nondescript documentaries, corporate videos, TV pilots and feature films. All were low budget, mostly low profile, but it was a modest living. One year in the mid-90s was particularly hard: I had been hired to score three independent films, and one by one, each lost its financing and shut down production. I went without working for nine months.

On a rainy afternoon with nothing better to do, I pulled out some old scores from my conservatory days that I had

not looked at in years. A light went on in my spirit: I remembered why I became a composer in the first place. I realized that I was tired of having my creative life tethered to other people's business goals; I just wanted to compose. I began reworking an old piece from the stack, and it was performed not long afterward. Encouraged, I abruptly decided to shift my career to what I truly love, and against the warnings of some who felt I should have my head examined, I began to reinvent myself as a composer of concert music. Unfortunately, none of the music I had written since coming to Los Angeles was relevant to the world I was choosing to enter. I set out to build a catalog of chamber works composed from the heart. I was 37 years old and beginning from scratch.

The combination of California's lack of tradition, with its numerous cultural influences, makes it a wonderful place to compose, because especially in Los Angeles, there is a sense that anything can be presented and judged on its own merit rather than held to the Eurocentric standards I grew up with on the East Coast. I see evidence of this freedom in the wildly diverse styles of many of my colleagues, and it inspires greater creativity within my own work. I had the perfect environment in which to find my voice.

Connecting with Musicians

Since the late 1990s, my happiest focus has been composing music for small ensembles and soloists. Blame it on my having been an only child, but the intimacy of the relationships between small groupings of instruments and people is very compelling to me. I also work extensively with electronics, having transitioned from the primitive gear of the 1970s to the soon-to-be primitive wonders of today's world. Yet even in my electronic pieces, I feature a live soloist playing against the prerecorded track to breathe humanness into an otherwise digital output.

Perhaps unlike the stereotypical only child, one of the things I enjoy the most about composing chamber music is the joy of collaborating with musicians and sharing ideas. Although my pieces are through-composed and my commissions are delivered in their initially conceived, completed state, for me, this is where the fun part of the process really begins.

When a composer has the great luck to work with exceptional musicians who are usually very friendly as well, an astonishing amount of discovery comes from experiencing a new piece together. I am fairly meticulous in my phrasings, dynamics and tempo markings, yet I view them similarly to the suggested serving photo on a cereal box: sure, you can put the flakes in a bowl

with milk, but there are many other things you can do with them, too. So I listen carefully to the comments and interpretations of the players, and often incorporate changes which, while usually subtle, are things I would never have considered myself because I had been limited by hearing the passages the same way repeatedly in my head as I composed. In the midst of our writing process, we risk losing a perch perspective as we become entwined with our initial ideas. That comfortable familiarity doesn't always equate with our best work; we need to find fresh ears with which to listen to our own instincts and to judge them honestly.

Ironically, it is that necessary act of judging that can get us into trouble early on in the composition of a piece. Creative paralysis—writer's block on one level or another—usually stems not from a lack of good ideas but from the fear that the idea we commit to the score pad will not be the right one, or the one that is perfect. But if we judge our output at the very moment we are trying to create the gestures, we are sabotaging ourselves. We can never compose with the conscious intent of writing something wonderful; that result is just an unexpected by-product. Likewise, it is paralyzing to expect

The image shows a page of a musical score for a piece titled "Bioplasm". The page is numbered 3 in the top right corner. The score is written for a chamber ensemble, with staves for Alto (C), Bass (C), and other instruments (A, B). The music is in 4/4 time, with a tempo marking of "With a slow vibrato: pulsing, throbbing; textural." and a metronome marking of "♩ = 126". The score includes various performance instructions and symbols, such as "p" (piano), "mp" (mezzo-piano), "mf" (mezzo-forte), and "f" (forte). There are also text boxes with instructions like "All breathing should be staggered between players (or continuous sound). Marked breaths may be ignored in favor of player's preference. All simultaneous notes should begin very quietly. Dynamics are suggestions." and "Players should cue each other and not worry about exact". The score is written in a modern, experimental style, with many notes and rests, and a variety of symbols and markings.

Ex. 3. *Bioplasm*: page 3. Text boxes and a variety of symbols guide the players.

every passage we scribble down to be a good one. I find freedom in the unlimited supply of blank manuscript pages or new computer sequences, allowing me to keep trying out ideas until the one that really holds my attention appears. Remove the internal pressure to be perfect, and the notes suddenly flow. Write first, ask questions later.

One of the differences between authors and composers is that the latter usually have no editor. Writer friends complain bitterly to me about their work being ripped apart by those who might have been better suited for a career in a meat department. Meanwhile, a composer's offering placed on the music stand is often viewed as an inviolate, nearly sacred artifact. I am always amazed at the humble reluctance of the very musicians learning a behemoth of a piece to make suggestions to the composer that would make the music more playable. And conversely, I am appalled by the arrogance of some composers who immediately blame the musician, not their own ill-conceived concept, if something in their piece isn't working. I encourage feedback from players who will be premiering a new work of mine. It's my most naked and vulnerable time,

but the music is still malleable and can be gently shaped a little more if needed, and the rewards are enormous.

An especially fruitful collaboration I have enjoyed has been with pianist Teresa McCollough, who has an innately great sense of how a piece of music should flow. At her suggestion, I made significant improvements to the first movement of my *Sonata for Piano*, which she then recorded in 2000 for her "New American Piano Music" CD on Innova. Teresa offered no particular thematic or rhythmic advice; it wasn't that she didn't care for the material, but that she knew it had to be organized differently. I knew it, too, but needed someone to give me a push. Talking openly with me about the possibility of refocusing energy in a score that seemed too diffuse, her frankness was a gift, and the revised movement subsequently became her favorite of the entire piece. Three years later on a new commission for Teresa titled *At the Abyss*, which opens her 2004 "Music for Hammers and Sticks" CD for Innova, no rewriting was necessary, but Teresa's guidance helped me cut two excess pages from the first movement. Again, the adjustments made an enormous difference in the success of the music, and I would not have thought to make them without someone else's input.

Another rewarding collaboration has been with the Los Angeles Flute Quartet, for whom I wrote a 2003 piece courtesy of a commission award from the California Association of Professional Music Teachers. There are challenges to expanding the sounds of homogeneous ensembles, and knowing how adventurous the quartet members are, I decided to treat the foursome as a unified, primordial creature oozing across the sonic floor in a piece titled *Bioplasm*. It is a one-movement work in which I use many extended techniques in my quest for a wall of undulating textures. After devising a few ideas with special demands to create these unusual sounds, I asked the quartet if I might run some passages by them to check that everything would be playable before I committed to finishing each section. The resulting afternoon was as filled with laughter as it was with notes; everything I heard in my head worked with the flutes. We conferred on some tricky notation, and I went home to safely complete the piece. But I would never have wanted to spring these sounds—some unique—on the flutists without their input. I received the most wonderful compliment a composer could hope for when the quartet told me that there was nothing in the repertoire like this, and that I had expanded their sense of what they were capable of playing. For me, that is the pinnacle of a great collaboration: I could not have composed the

Ex. 4. *Bioplasm*: page 13. (Audio excerpts can be heard at: <http://www.alexshapiro.org/Bioplasm/pg1.html>)

music without feedback from those bringing it to life. The 2004 recording will appear on their CD, "Above and Beyond," and will also be featured on my own upcoming disc.

Pieces for acoustic instruments are not fully realized without the players to launch the sounds into the air, and I feel a commitment to be responsive to the realities musicians face as they take on a new work. In my sonata for bassoonist Carolyn Beck, *Of Breath and Touch*, I discovered that blue is not the natural coloring of a wind player's face, and thanks to pianist Deon Nielsen Price I became far more adept at planning page turns for those musicians unfortunate enough not to have been born with three hands. And always, there is a constant challenge in translating the amorphous gestures I hear in my head into notation that will allow other humans to convey them to listeners. The smallest details can have the greatest effect on how our music sounds to the public.

Connecting With the Public

Just as I cannot compose music for acoustic instruments without thinking of how the notes will feel under the fingers and against the bodies of the players, I rarely compose music of any kind without considering the experience of the audience, or at least, what I guess their experience might be. When a work of mine is programmed on a concert or a recording, I am given a temporary gift of time, which I can use to take the players and the listeners on a journey. And that presents me with a responsibility to consider just what kind of trip we are going to take.

In this sense I'm mildly programmatic in my approach; like a filmmaker, I want to elicit emotion. Occasionally, a dramatic event will be attached to my intent, as with a trio called *Desert Passage*, which alludes to a violent thunderstorm sweeping suddenly across an arid landscape. More often, I choose subjects like the tides in my string quintet *Current Events*, or human inadequacies, as referred to in *At the Abyss*, and use them as the emotional focus guiding me through the structure of the piece. Many listeners find program notes useful in assisting their connection with unfamiliar music, so I like to share the visions that glided across my mind as I composed.

There are inherent dichotomies in the act of writing music. Composing is mostly a private pursuit, yet the result from being sequestered is usually a very public one. If I expect an audience to not only listen to my music, but to pay money to do so, then while I am composing I think in terms of what will communicate not only to myself, but to others. Because I enjoy having my music performed as much as it is—once or twice a week somewhere in the world—thoughts of those who will be hearing it are rarely far from my mind. Interestingly, this has not affected my artistic choices; even my more experimental pieces are considered tame by comparison to those of many of my peers, and so perhaps I am just lucky that my own taste is not far afield from that of

audiences. I can be true to my instincts and responsive to listeners at the same time. But composers have to earn the interest of our audiences, rather than expect that because we deem what we do to be important, they will, too. And so just as I honor my relationships with musicians, I also believe that I have one with concertgoers as well.

There have even been times when considering the listener during the writing process has been a useful tool when I am stuck on particular a passage. I try to distance myself from my own writing, and ask: "if I were sitting in the audience hearing this, what would I want to happen next?" This question helps get me out of myself and thinking like a listener rather than a creator, since after all, once the piece is finished, listening is what will occur. The theory of composition is almost entirely meaningless to the heart of the listener.

Shop Talk

There has never been a better time to be a composer than right now. Desktop publishing and the internet have given us access to innumerable potential audiences and musicians, as well as considerable control of our art and of the opportunities we can create. In my experience as a self-published composer, taking advantage of this has required a willingness to sleep a little less and devote some brain space to staying very organized, but because I am happy and motivated it has been a pleasure. The reality of this life is that I spend about 40 percent of my time actually writing music, and the other 60 percent on administration and publishing.

If we as composers are game for doing the additional work, publishers and record companies are no longer necessary conduits for our music to reach the public. It is up to each of us to find the market for our expression, and in exchange for our efforts we retain much more of the income from sales, performances, broadcasts and the like. If we can gather the required startup funds for a computer, printer and supplies, we can print and bind our scores, parts and promotional materials, produce our recording sessions, master, burn and package our CDs, set up distribution deals, and program websites viewed each month by thousands of potential buyers from around the world. We have the tools to disseminate our work and build international client and fan bases without gatekeepers filtering our personal vision. We need no one's approval; all styles of music are welcome. All that is required is the belief that what we create has worth, coupled with the skills to build a resulting income stream. What a positive economic model this can be.

The downside to having so much control over our careers is that we now wear countless professional hats, and the extra work cuts into precious composing time. It is a good thing that I have a tendency toward organization and time triage methods, because they have turned out to be crucial for this particular career. It is not uncommon for me to be doing an adaptation of one piece, the score and parts editing

on another, the recording or mixing session on a third and the composing of a fourth all at the same time, and often each piece has completely different instrumentation and mood. Add to this sending out score orders, following up on emails, updating the website, and other administrative tasks, and suddenly the day is 19 hours long. No one hands us our composing time on a platter. I have learned to guard it and draw boundaries so that I can get my writing done; no amount of business will ever be more important.

In addition to all the enpixelated contact I have with the world, the importance of personal relationships in my professional life cannot be stressed enough. It seems as though with everyone I meet, no matter how significant, the connection has mysteriously led me toward something positive. This interconnectedness occurs in ways that are wonderfully unpredictable. I often joke that composing is a faith-based activity, because with experience, we learn to trust in our abilities to deliver intricate pieces on time. That faith also extends to the serendipity of life, and the unexpected paths presented just by being prepared and receptive. In addition to friendships with other composers and musicians, introducing myself to producers, distributors and radio music directors has been invaluable, as have been my relationships with the people at ASCAP, who always make me feel much more important to them than I think I am, and make themselves available to me and to their other composers, assisting in our careers with advice and networking. Additionally, relationships with the staff members of composer's organizations like American Composers Forum, American Music Center and Meet the Composer have also done a tremendous amount to orient me in this otherwise solitary pursuit.

Community Talk

As the natural world broadens my output as an artist, so does my participation in causes I celebrate, and this involvement with my community balances my life. When I started out, one of the best things I did was to get involved with music organizations where I quickly met colleagues and learned a great deal. I always feel a responsibility to share whatever bits of knowledge I have picked up along the way because in addition to helping peers, the more of us who succeed, the better for the state of our art in general.

Currently, I am President of the Board of Directors of The American Composers Forum of Los Angeles, and in recent years I have served as an officer of NACUSA, The College Music Society's Pacific Southern Chapter and The Society of Composers & Lyricists, among others. I also do a great deal of public speaking and event moderating within Los Angeles' broad new music community.

Another passionate interest has been civil liberties. During the time I was composing for film and TV in the 1990s, I served three terms on the Board of Directors of the American Civil Liberties Union of Southern California, including two

years as the 30,000 member affiliate's vice president. As one might guess, I was the sole composer in the organization, but a reminder to others that an American doesn't need to be a constitutional lawyer to care about the Bill of Rights.

My involvement had begun on the smallest scale, attending ACLU house meetings and doing a little lobbying. Alarmed by the growing attacks on women's rights to reproductive health, I soon found myself working closely with The Feminist Majority, Planned Parenthood and the National Organization for Women, when a group calling itself Operation Rescue rolled into Los Angeles and began a campaign of forcibly blockading clinics. A handful of us countered these attacks by forming The Clinic Defense Alliance, rallying thousands of men and women to physically defend the facilities and escort the frightened patients to their doctor's appointments.

I became the ACLU's local spokesperson for pro-choice issues, and I was often pitted against the President of Right to Life and various politicians in formal public debates and in the media. It was exciting and rewarding, but after several years of balancing my music career with intense volunteerism, what happened one afternoon led me to rethink my schedule. In the midst of a recording session with a hired player at my studio, the phone rang with a talk radio station on the other end asking me if I could go live via phone in five minutes for an interview on a court ruling announced moments earlier. I asked the musician to take a break, and I did the interview, rapidly switching mental gears from music to legalities, but I realized that as much as I cared about social issues, I could no longer afford to participate quite as actively if I wanted my music career to flourish.

Art is both a reflection of society and a reaction to it. To have dual means by which to express myself has been a blessing. I believe it is important for artists to be involved with their community, in whatever sort of activism interests them. Since what we do as composers is meant to reach others, making a connection that could have an effect on the community outside of music can be powerful, integrating us in our neighborhoods and making our work even more relevant to the public. Not surprisingly, the name of my publishing company is Activist Music.

Girl Talk

I have never thought of myself in terms of being a female composer, only a composer. Music is about soul and passion and communication, and none of that is gender-specific.

Mine is the very first generation of women composers to benefit from an unlimited potential, thanks to the enormous efforts of women who preceded me and fought so hard against discrimination. By the time I entered conservatory in 1980, half of the composers in my small class were female, and the composition faculty included Ursula Mamlok and Ludmilla Ulehla. I came of age without any idea that it might be odd to have chosen this profession, due as well to progressive parents

who raised me to believe that I could do anything I wanted, as long as I was good enough. That sense of personal responsibility for my success or failure has been significant.

From time to time I am contacted by undergraduate students taking gender in music classes, and I am perplexed by the nearly combative phrasing of the questions I am asked in these interviews, as though the student believes that the world automatically shuts women out. Reading these biased queries from such young women, I wonder from where in society they acquire all this animosity, since not only have I never been discriminated against, but have found that being female has occasionally been helpful. I am aware that because I am neither in academia nor performance, I am sheltered from the ongoing battles some women continue to face; my perspective comes solely from being an independent working composer. But since being able to make a living as a composer is one of the goals we strive for, my limited perspective is worth sharing.

Opportunity exists for anyone who visualizes it. What matters is what we have to say with our music, and how we interact with people. A career in music is made up of talent and also of social skills. Some women with a gender-chip on their shoulder can be so offensive to others in their muted anger that their negative perceptions become a self-fulfilling prophesy. But if we walk through the world viewing ourselves as equals, we are more likely to be treated as such.

I have enormous respect and appreciation for the IAWM, on whose concerts I have frequently and gratefully been included. But I am not convinced that all-women concerts do anyone—composers or audiences—a favor. When presenters limit the selections to a particular, smaller pool of entries, there is a greater chance that the quality of the concert suffers, ironically at the risk of doing female composers a disservice. This observation does not refer to my colleagues or to the IAWM, but to the larger concept of self-segregation as it relates to our otherwise equal standing in society today. Yes, it is very, very important to ensure that women's music be programmed regularly. But I believe the most effective

way of achieving this is to educate women to be not only excellent composers, but excellent business people as well, capable of promoting their work professionally. I would love to see the IAWM produce a series of workshops offering members further tools for expanding their careers. My own modest experience in the chamber music world has been that the playing field is far more level than it appears.

I have found that an attitude of abundance brings abundance to my life. It thrills me to see more composers working than ever before, and I firmly believe that there is room for us all to thrive as we find colleagues and listeners who resonate with our unique offerings. Like fingerprints, no two composers are alike, and the only person I am in competition with is myself.

I feel very privileged to have work that I love, and I try to share my enthusiasm for this life hoping it will inspire other composers to take risks and follow their instincts to creative happiness. There is power in numbers, and the more living composers whose music is heard by the public, the greater our influence, as we communicate passionately and build a strong connection between ourselves and our society.

Audio excerpts of each of the pieces discussed, as well as many others, can be found on Alex Shapiro's comprehensive website, <http://www.alexshapiro.org>, and she welcomes emails from readers at alex@alexshapiro.org.

2005 Catalog of Published Concert Works by Alex Shapiro

All works are published by Activist Music (ASCAP) and registered with the Library of Congress. All publication dates are the same year as the copyright date. (Up-to-date information on new works can be found at <http://www.alexshapiro.org/ASWorks.html>, and up-to-date information on new CD releases can be found at <http://www.alexshapiro.org/ASRecordings.html>.)

The works are listed in reverse chronological order, and the performance times are approximate. The works are in one movement unless specified otherwise. Works that have been recorded are marked with an asterisk.

Bioplasm (2004) (flute quartet: 1 piccolo, 2 C flutes, 2 alto flutes, 2 bass flutes)*

Dur. 12'. Commissioned in 2003 by The California Association of Professional Music Teachers. Premiered February 2004 in Los Angeles, CA and recorded March 2004 by the Los Angeles Flute Quartet for their 2005 CD, "Above and Beyond." Winner of a 2005 award from the Music Teachers National Association.

Elegy (2004) (trumpet, cello, piano)

Dur. 8'. Commissioned in 2004 by The Orenunn Trio. Premiered by them September 2004 in Spearfish, SD.

Deep (2004) (contrabassoon and electronic soundscape on CD)*

Dur. 7'. Commissioned in 2004 by Carolyn Beck. Recorded by Beck in October 2004 for her 2005 CD, "Beck and Call."

Sea Song (2004) (solo B-flat clarinet)

Dur. 2'. Teaching piece, beg. intermediate level. Premiered May 2004 in Santo Domingo, Dominican Republic, by Adam Kubiske.

Plasma (2004) (recorded flutes)*

Congratulations to Kathryn Mishell

"Into the Light," the radio program that Kathryn Mishell produces and hosts, was a winner of The Communicator Awards 2004: Award of Distinction. This is an international award that recognizes outstanding work in radio. For the second year in a row, "Into the Light" has won the award. The one-hour program of women's music throughout the ages celebrated its fifth anniversary in January. It is broadcast weekly throughout central Texas on two stations, and is streamed every Sunday from 2 to 3 pm, central time, at <http://kamu-fm.tamu.edu/live.php>. Many of the works played are by IAWM members.

Dur. 1'. Premiered September 2004 in New York City. Recorded by the Los Angeles Flute Quartet, March 2004.

Current Events (2003) (string quintet)*

Dur. 16'. Three mvts. Commissioned in 2003 by Gerry Aster and by J. Christopher Kennedy for Pacific Serenades. Premiered March 2003 in Los Angeles, CA. Recorded by Miwako Watanabe and Connie Kupka, violins; Victoria Miskolczy and David Walther, violas; and David Speltz, cello, June 2003. To be released on Alex Shapiro's 2005 CD.

At the Abyss (2003) (piano, marimba, vibraphone, metal percussion)*

Dur. 15'. Three mvts. Commissioned in 2003 by Teresa McCollough. Premiered April 2003 in San Francisco, CA. Winner of the 2003 Best Original Composition Award from Mu Phi Epsilon. Recorded by Teresa McCollough, piano; Thomas Burritt, marimba and vibraphone; and Peggy Benkeser, percussion; June 2004 for "Music for Hammers and Sticks," Innova Recordings 630.

Celebrate! (2003) (SSA choir and piano)

Dur. 5'. Commissioned in 2003 by Thea Kano. Text by the composer. Premiered June 2004 in Los Angeles, CA by the San Fernando Valley Youth Choir.

Desert Passage (2002) (violin, tenor saxophone and piano)

Dur. 10'. Commissioned in 2003 by James Umble. Premiered June 2003 at the World Saxophone Congress in Minneapolis, MN by The Cleveland Duo.

Water Crossing (2002) (B-flat clarinet and electronic soundscape on CD)*

Dur. 10'. Commissioned in 2002 by F. Gerard Errante; recorded on his 2005 CD "Delicate Balance."

Celebrate! (2002) (SATB choir and piano)

Dur. 5'. Commissioned in 2002 by the University Campus Choir. Text by the composer. Premiered June 2002 in Los Angeles, CA by the University Campus Choir.

Intermezzo for Violin and Harp (2002)

Dur. 4'. Commissioned in 2002 by Simon James.

Desert Notes (2001) (oboe, bassoon, piano)

Dur. 10'. Commissioned in 2001 by Carolyn Beck.

Desert Passage (2001) (violin, cello, piano)

Dur. 10'.

Desert Waves (2001) (5-string electric violin and electronic soundscape on CD)*

Dur. 10'. Commissioned in 2001 by Sabrina Ann Berger. Premiered April 2004 in New York and recorded by Berger June 2003 for "E-Scapes for E-Violin," on Millennia Arts.

Of Air and Touch (2001) (oboe and piano)

Dur. 10'.

Of Wood and Touch (2001) (cello and piano)

Dur. 10'. Premiered February 2004 in San Francisco, CA by Gianna Abondolo, cello, and Teresa McCollough, piano.

Re:pair (2001) (flute and oboe)

Dur. 7'. Commissioned in 2000 by flutists Tom Moore and Laura Ronai. Premiered June 2002 in Ontario, Canada, by Penelope Clarke, flute, and Colleen Gibson, oboe.

Voila! (2001) (solo viola)

Dur. 2'. Teaching piece, beg. intermediate level. Premiered November 2002 in Hong Kong by Philip Kubiske.

Slip (2001) (violin and harpsichord)*

Dur. 9'. Commissioned in 2000 by Robin Lorentz. Premiered January 2002 in Santa Fe, NM and recorded November 2003 by Lorentz, violin, and Kathleen McIntosh, harpsichord. To be released on Alex Shapiro's 2005 CD.

Re:pair (2001) (flute and bassoon)

Dur. 7'. Commissioned in 2000 by Carolyn Beck. Premiered March 2002 in Los Angeles, CA by Patti Cloud Kaufmann, flute, and Beck, bassoon.

Re:pair (2001) (bassoon duet)

Dur. 7'. Commissioned in 2001 by Carolyn Beck.

Fanfare for Four (2001) (B-flat trumpet, french horn, trombone, tuba)

Dur. 3'.

Of Bow and Touch (2000) (double bass, piano)

Dur. 10'. Premiered October 2001 in Long Beach, CA by Tom Peters, bass, and Mark Uranker, piano. Winner of a 2001 Award from The International Society of Bassists.

Re:pair (2000) (flute duet)

Dur. 7'. Commissioned in 2000 by Tom Moore and Laura Ronai.

Introspect (2000) (string quartet)

Dur. 7'. Premiered December 2000 in Los Angeles, CA by Daphne Chen and Melissa Reiner, violins; Alma Fernandez, viola; Adam Esbensen, cello.

Intermezzo for Clarinet and Harp (2000)

Dur. 4'. Premiered September 1999 in Austin, TX by Martha MacDonald, clarinet, and Delaine Fedson, harp.

Re:pair: for Two Baroque Flutes (2000)

Dur. 7'. Commissioned in 2000 by Tom Moore and Laura Ronai. Premiered January 2001 in Princeton, NJ by Moore and Ronai.

Music for Two Big Instruments (2000) (tuba and piano)*

Dur. 7'. Commissioned in 2000 by Norman Pearson and Cynthia Bauhof-Williams. Premiered February 2001 in Los Angeles, CA and recorded November 2003 by Pearson, tuba, and Bauhof-Williams, piano. To be released on Alex Shapiro's 2005 CD.

Transplant (1999) (solo organ)

Dur. 4'. Commissioned in 1999 and premiered October 2000 in Claremont, CA by Frances Nobert.

Shiny Kiss (1999) (solo flute)*

Dur. 4'. Commissioned in 1999 by Chelsea Czuchra. Premiered October 1999 in Carmel, CA, and recorded November 1999 by Czuchra.

Of Breath and Touch (1999) (bassoon and piano)*

Dur. 10'. Commissioned in 1999 by Carolyn Beck. Premiered March 2000 in Los Angeles, CA and recorded October 2003 for "Beck and Call" by Beck and Delores Stevens.

Journey (1999) (5-string electric violin and electronic soundscape on CD)*

Dur. 7'. Commissioned in 1999 by Mary Lou Newmark. Premiered November 1999 in Los Angeles, CA by Newmark. Recorded by Sabrina Ann Berger May 2000 for "E-Scapes for E-Violin" on Millennia Arts.

Evensong Suite for Flute, Clarinet, Bassoon and Piano (1999)*

Dur. 17'. Six mvts. Commissioned in 1999 by St. Bede's Episcopal Church. Premiered May 1999 in Los Angeles, CA and recorded June 1999 by Brice Martin, flute; Charles Boito, clarinet; Carolyn Beck, bassoon; and Frank Basile, piano.

Piano Trio No. 1: Elegy (1999) (violin, cello, piano)

Dur. 8'. Premiered April 2000 in Bakersfield, CA by Donna Fraser, violin; Norma Sexton, cello; Charles Badami, piano.

Trio for Clarinet, Violin and Piano (1998)*

Dur. 12'. Three mvts. Commissioned by Bronwen Jones. Premiered November 1998 in Claremont, CA by Jones, clarinet; Marcy Vaj, violin; Genevieve Lee, piano. Winner of the 1999 Best Instrumental Composition Award from The Composers Guild. Winner of the 1998 Best Performance Award from The Delius Festival. Recorded by Berkeley Price, clarinet; Nancy Roth, violin; and Deon Nielsen Price, piano, June 1999 for "Clariphonia: Music of the 20th Century on Clarinet," on Cambria Master Recordings 1125.

Intermezzo for Piano (1998)

Dur. 3'.

Intermezzo for Clarinet and Piano (1998)*

Dur. 4'. Premiered April 1999 in Rindge, NH by Jamie Rainville, clarinet, and Rebecca Ahlfors, piano. Recorded by Berkeley Price, clarinet, and Deon Nielsen Price, piano, May 2000.

Sonata for Piano (1997; re-copyrighted 1999)*

Dur. 16'. Three mvts. First version premiered May 1998 in Los Angeles, CA by Barbara Burgan. Revised version premiered April 1999 in Santa Clara, CA by Teresa McCollough. Recorded by McCollough June 2000 for "New American Piano Music" on Innova Recordings 520.

Piano Suite No. 1: The Resonance of Childhood (1996)

(solo piano)*

Dur. 12'. Five mvts. Premiered November 1996 in Los Angeles, CA by Zita Carno, piano. "For My Father" recorded by pianist Susanne Kessel October 2004 for "Das Kalifornische Konzert" on Oehms Classics.

Saxophonist and Band Leader Peggy Gilbert Celebrates 100th Birthday in Hollywood

By Jeannie Pool

On January 17, 2005 Peggy Gilbert celebrated her 100th birthday in Hollywood, California, at a gala event hosted by the Professional Musicians Local 47 in the union's auditorium. More than 100 family members, colleagues and friends, including celebrity guests and many women musicians, attended. Peggy was honored by the California State Legislature and the Los Angeles City Council, among others, with certificates and gifts, including a musicians' union jacket embroidered with the words, "Member since 1929."

Performing on saxophones, clarinet, violin and vibes, plus singing, arranging, and booking and contracting for women

musicians, Peggy Gilbert has been a one-woman support network and staunch advocate for women since the 1920s. She has performed publicly on the tenor saxophone for more than 80 years—until 1996—and has been an inspiration for several generations of musicians.

Born on January 17, 1905 in Sioux City, Iowa, Peggy studied music with her father, John Knechtges, a violinist

and leader of the Hawkeye Symphony Orchestra, which accompanied silent films. Her mother, Edith Gilbert, was a singer, often performing in opera choruses. From the age of nine, Peggy performed publicly with her father's string and wind groups. After graduating high school, she started her first all-girl band to play in dining rooms at local hotels. Often these performances were broadcast over local station KSCJ. After hearing jazz groups on the radio, including the Kansas City Nighthawks, she decided to become a full-time jazz player and took her all-girl band to Omaha, Nebraska, to play for the Eppley Hotels chain.

In 1928, at the age of 23, Peggy moved to Hollywood, and immediately began touring coast-to-coast and in Canada in a sextet of women saxophone players backing up C-melody saxophonist Rudy Weidof in a show called *Saxophobia Idea*. At that time, she adopted her mother's maiden name because people had difficulty pronouncing and spelling Knechtges. In 1933 she played with a ten-member all-women's band, Boots and Her Buddies from Lincoln, Nebraska. In 1934, she founded her own band that played in Honolulu and all the other Hawaiian Islands, including Molakai. As part of a vaudeville show in Hawaii, she was required to climb a ladder with her horn while the band played "Stairway to the Stars."

In the 1930s she led a number of bands: Peggy Gilbert and Her Metro Goldwyn Orchestra, Peggy Gilbert and her Symphonics, Peggy Gilbert and Her Coeds—it seemed every time her band was hired, the job required that the band's name be changed. She organized bands and larger ensembles for motion pictures, where the women musicians were ex-



Peggy Gilbert at her 100th birthday party
(Photo by Elliott Barker)

pected to sing, dance in chorus lines, and act on screen. She was the playing-contractor of women musicians for many major motion pictures. For *The Great Waltz* (MGM, 1938) she contracted for more than 100 women musicians in the famous beer garden scene. Her all-girl band played in prominent landmark ballrooms including the El Mirador Hotel in Palm Springs, the Coconut Grove, the Garden of Allah, the Club New Yorker, and the Zenda Ballroom, where her band performed five nights a week for two years. Unlike many of the glamour girls who only fronted all-girl bands in the 1930s and 40s, Peggy was the actual leader and manager, and always performed with the groups. Not only did she organize her bands, arrange for rehearsals and prepare the musical arrangements, but she also was attentive to the look and sound of the band, and she often designed the costumes for their performances.

In 1937, her all-girl band opened Hollywood's second "Swing Concert" at The Palomar in Los Angeles. It was the only women's band on a program that featured the bands of Benny Goodman, Stuff Smith, Louis Prima, Ben Pollack and Les Hite. Also beginning in 1938, she led the all-girl staff band called The Early Girls on radio station KMPC in Beverly Hills, where they played six days a week from 7 to 8:30 am.

In April 1938 she responded to an article in *Downbeat* entitled "Why Women Musicians are Inferior" with her own article, an articulate reaction to that era's notorious discrimination against women musicians. Much to her chagrin, however, the magazine published her article under the headline, "How Can You Play a Horn with A Brassiere?" Women musicians throughout the country wrote to her with encouraging words.

In the early 1940s, she worked for a year on CBS's *Victory Belles* radio show. Her big band continued to play at famous Los Angeles hotspots, including the Figueroa Ballroom and the Zenda Ballroom. In 1944 she went on tour in Alaska for six months with an all-female USO show which included comedienne Thelma White. This tour was featured on an episode of the television show, *This is Your Life*. Following World War II women musicians were hired less often so the men returning from war would have employment, and Peggy's band had trouble finding work. Thus, in 1949 Peggy went to work at Local 47 of the Musicians Union, where she served as secretary to the Secretary. Later, she became secretary to the Union Board, and then to the Union's Trial Board. Eventually, she became the secretary to the President of Local 47.

While Peggy worked for Local 47, she continued to perform. In the early 1950s she played with Ada Leonard's all-girl band on KTTV television for one year. When the band went on tour, she decided to remain with Local 47. In the 1950s she organized a band called The Jacks and Jills with her brother, Orval Gilbert, who played drums. In 1970 she left

her job at Local 47, at age 65, yet continued to write "Tuning In On Femme Musicians," a column on women in music for the union's newspaper, *The Overture*, which she began in the 1960s. Many of her columns for *The Overture* were reports



Historic 1929 photo of Peggy Gilbert
(Courtesy of the Peggy Gilbert Archive)

of the musical activities of women performers and also obituaries for many women musicians. These columns provide important documentation of the careers of these women.

In 1974, at the age of 69, she started a new all-girl band, The Dixie Belles, to play a benefit concert for a well-known Dixieland player who was ill. The band clicked at the first rehearsal and continued to play until the mid 1990s. All were Life Members of Local 47.

The Dixie Belles appeared on *The Tonight Show Starring Johnny Carson* on September 19, 1981, and were also featured in episodes of *L.A.'s PM Magazine*, *The Ellen Show*, *Madam's Place* and *The Golden Girls*. They appeared at big jazz festivals in San Francisco, Sacramento and Los Angeles, and also performed in parks, theaters, auditoriums, schools and senior citizen centers throughout Southern California. The Dixie Belles were featured in a video program for senior citizens called *Staying Active: Wellness After Sixty*, produced by Spectrum Films, Inc., when Peggy was in her 80s. The Dixie Belles can be heard on a Cambria Master

Recordings compact disc. Originally recorded as an L.P. in 1986, produced by Jeannie Pool, the album was re-released on disc in 2002. The album was recorded in one session in less than two hours at KPFK radio.

In her eighties and early nineties, Peggy appeared in commercials for Coca-Cola, Kentucky Fried Chicken and Honey Baked Hams, among others. Often she would arrive for a casting call only to be told they wanted an elderly woman, and she appeared to be too young.

With Jeannie Pool, Peggy Gilbert organized the "Tribute to the Pioneer Women Musicians of Los Angeles" program that honored 106 women between the ages of 60 and 95 on March 8, 1986 at the Ambassador Hotel. The Dixie Belles performed with Ann Patterson's all-women big band, Maiden Voyage. The event received national coverage on PBS' *McNeil-Lehrer News Hour*.

During her long career, Peggy has received many honors such as the Diamond Circle Award from the Pacific Pioneer Broadcasters in 1982. In 2002 she was honored by the Women's Caucus of the National Association of Jazz Educators at their convention in Long Beach. She has also been honored by the women's music fraternity, Sigma Alpha Iota, as a "Friend of the Arts." Peggy has been honored by many community groups over the years for her community service,

especially for seniors. She has been featured in a number of newspaper and magazine articles, and she has been interviewed by dozens of writers, researchers, screenwriters, playwrights, novelists and others interested in the history of women in jazz. Peggy Gilbert now lives in Studio City with her long-term friend and partner, Kay Boley, a vaudeville contortionist whom she met in 1945.

Serena Kaye Williams, Secretary-Treasurer of the Local 47; jazz woodwind player and band leader Ann Patterson; percussionist and educator Judy Chilnick; and music historian and producer Jeannie Pool were among those on the organizing committee of the 100th birthday celebration. Special guests included actress-comedienne Lily Tomlin, Local 47 President Hal Espinosa, local television personality Ruth Ashton Taylor, and Los Angeles City Council member Wendy Gruel.

Jeannie Pool holds a Ph.D. in musicology from the Claremont Graduate University and currently teaches at Mount Saint Mary's College in Los Angeles and serves as music consultant to Paramount Pictures. She produced Peggy Gilbert's one and only commercially available recording, "Peggy Gilbert and The Dixie Belles: Dixieland Jazz," on the Cambria Master Recordings label. Pool thanks Steven Fry for his assistance on this article. She is hoping to make a documentary about Peggy's career and advocacy for women musicians.

The Voiceless Who Need to Shout: Issues Confronting Women with Children in Academia

By Jean Milew

Readers are invited to comment on the following article. Please send your letters to editor Eve R. Meyer at: evemeyer@spotcat.com; they will appear in the next issue of the IAWM Journal.

A clear picture remains in my memory: sitting down with a calendar on one side and the degree guidelines for a doctorate in music composition on the other. I had passed my comprehensive exams. Looking at the schedule, I saw that I could complete all the course work by the end of the next academic year. My next project could work but would need to fit into a tight two-to-three-month window. It would require all of my attention during that time, and afterwards I calculated I would be able to balance other things and begin working on my dissertation. It was an important project, and there was little room for error: my husband and I had decided it was time to have our first baby.

Fortunately, my plan began as I had envisioned. My first child was due at the beginning of July, right in the middle of the academic summer window. Although the university allowed one quarter for maternity leave, I wanted to have an early summer baby so that I would not have to take any time

off; I wished to have some time to adjust, recover and return as if nothing had happened. Several of my male colleagues had started families, but for them neither the timing nor the actuality of having a baby seemed to matter. Many women, however, who became pregnant either left school or merely faded away into the nebulous group that, while technically still maintaining student status, were never seen on campus. It would be inconsiderate to ask them how long they had been in the program. I felt a strong, if unspoken, pressure to prove that I could start a family and still be a serious student.

During the academic year I was pregnant, I was a course assistant for the first-year music theory sequence. I never told my students. As I grew bigger and rounder, they eventually figured it out, some much later than others. I felt a strange need to hide the pregnancy, being almost ashamed of it. I wanted this baby more than anything, yet I felt as though people viewed me as less of a scholar. As part of the assistantship, my teaching was observed and evaluated by the professor for whom I was working during my first trimester. Unfortunately, the observation occurred on a day when I really should have cancelled the class. At this point, no one outside my family even knew I was pregnant. I regarded it as

a personal achievement that I survived the evaluation hour without leaving the room to be sick. I had no idea that this silent triumph was indicative of how mothers today have allowed themselves to become voiceless.

In the end, my daughter decided not to adhere to the planned delivery date and arrived early on May 31, 2001. Only about a week and a half of the quarter still remained. Because I felt the need to prove myself while pregnant, coupled with the increasing fatigue I felt during the final trimester, I had prepared everything as far ahead as possible. The other assistant for the class was a young man whose wife was due with their first child in the middle of May. As she passed her due date and mine came early, our daughters were born one day apart. While his wife was in labor, I administered his final exam. He was kind enough to return the favor and fill in for me the next day.

Even with this change of dates, my plan remained in place. After an exhausting, exhilarating, life-altering summer, I returned full force at the start of the Autumn quarter, ready to prove that having a child would not affect my work in the least. With some child care in place, everything seemed to be progressing well. I simply gave up all free time and filled my every waking, and half-awake, moment with my two passions: my daughter and my music.

In August 2004, I fulfilled one of my long-term goals—completing my Ph.D. degree—and was ready to set forth on the next challenge of finding a teaching position and establishing a career. I knew that finding an academic position would be difficult, especially because my husband's job limited our mobility. A mix of optimism and worry turned to anxiety when I filled out the required form, the "Survey of Earned Doctorates." I was feeling a bit depressed when I had to check the box about my plans for the next year as unknown but looking for a position, when my eyes scanned over to a section listing articles written using the results of this survey. One in particular sparked my curiosity: "Do Babies Matter?" by Mary Ann Mason and Marc Goulden.¹ They researched the effect of having children on the careers of those in academia, emphasizing the differences between the genders. My heart sank. We were now parents of a three-year old and wanted to expand our family. Before reading the article, I knew that the answer was "yes, babies do matter," at least for women. Reading their findings transformed my little cloud of disappointment into a sense of outrage that spurred my writing here.

My first purpose in writing this article is to address the situation of women with children in the workplace. Following a brief summation of Mason and Goulden's conclusions concerning the academic profession, I will broaden my focus to comment on this as a general societal issue. The fact that we cannot change that which is not freely acknowledged leads to my second purpose; we must open the dialogue and

then move to action. Finally, I will propose some specific avenues that IAWM may be able to explore, bringing this issue to our own microcosm of women in music.

The good news is that there has been a sharp increase in the number of women pursuing and finishing graduate degrees in all fields. According to Mason and Goulden, in some programs, women now comprise a new majority of slightly more than 50 percent of the student population. These numbers, however, do not reflect the inequality within the ranks of tenured or tenure-track faculty. I knew this before entering the field of academia, but naively, I assumed it was simply a matter of time. As the old regime of white male professors retired, I believed a new, more diversified group would appear.

Mason and Goulden's research, unfortunately, shows that since 1975 consistent gender gaps in tenure and salary have not improved. They cite two leading theories that attempt to explain this situation. The first is the familiar metaphor of the "glass ceiling," where discrimination excludes the majority of women from advancing past a certain rank. The second theory, "work versus family," reflects the nature of most of the American workplace, with its inflexible minimum 40-hour, five-day work week that forces women to choose one or the other. While I believe that both theories play a role, this article focuses on the latter.

One of the most revealing points that Mason and Goulden make is that the timing of having children matters significantly. Women who have an "early" baby, defined as up to five years after completing the Ph.D., are far less likely to achieve tenure than their peers. They believe this is probably because these are the years of early career development, complete with both high demands and job insecurity. Men with early babies, however, achieve tenure with a greater percentage. Women who do attain tenure, according to Mason and Goulden, are unlikely to have children and are also more likely to remain single. Women with "late" babies achieve career advancements similar to those with no children, being able to finish school and secure a position while young enough to delay childbearing. Such women are also more likely to have only one child, a clear correlation with age-related fertility factors.

Not surprisingly, women with early babies are more likely to be lecturers, adjuncts or teaching staff, perhaps the fastest growing segment in higher education. Furthermore, regardless of child status, this division of teaching professionals consists of more women than men. While at first glance these part-time positions may seem ideal for women with young children, the only benefits are the limited teaching hours and the lack of further obligations such as committee assignments and student advising. Otherwise, the conditions are appalling. Adjuncts are hired by the course, with no job security and no benefits. The low salaries make this arguably the minimum wage job that requires the most education in this country.

After I finished reading Mason and Goulden's article, I sat back and took stock of my situation. Here I was, a woman in her early 30s, with a child, who had just earned a Ph.D. degree. I had no full-time position—just part-time work, and I wanted to expand my family. Without knowing it, I had already made a potentially life-altering career decision, placing myself in the “very difficult to obtain tenure” category.

I also began thinking of some of my female colleagues struggling in the job market, and wondered how much gender plays a role in the interview process, whether consciously or unconsciously. I remember my father complaining when he would hire a young woman for the optometry group for whom he worked. Because of past experience, all he could see was someone with a high probability of quitting in a couple of years to have children, especially if she were ready married. He did make his hiring decision based on who he felt was best qualified for the job. For him, the nuisance was the risk of having to repeat the interviewing process. In his field, it was easy enough to find a sizable pool of qualified applicants, and a search took a reasonably short amount of time. In academia, however, searches are costly and usually take the better part of an academic year. My colleagues often speak of how ridiculous it would be to appear for an interview while pregnant or to take maternity leave shortly after beginning the position.

Statistics show that this problem affects the business world as well as academia, and speaks to a large-scale social issue: how to deal fairly with the great majority of working women who are also mothers. A recent article in *Time* magazine cited a significant increase in the number of stay-at-home moms who hold graduate or professional degrees. One of every three women with MBA degrees are not working full-time, in comparison to one in 20 of their male counterparts. Twenty-two percent of female MBAs do not work outside the home.²

It is striking that such a large percentage of those women are not working: women who invested the time and money to earn advanced degrees and are arguably the most equipped to advance to high-ranking positions in corporate America. I cannot help but wonder in how many cases this was a free choice or one based upon limited options. Having an “early” baby can create a resumé gap if a woman takes time off to raise her family, thus making it extremely difficult for her to return to the work force at a later date. I often hear my female colleagues expressing fear that their degrees are “getting stale” while they desperately try to find ways to keep their C.V.'s active.

At the opposite end of the time spectrum, “late” babies may at first seem to be the answer. This can be problematic, however, as even the most advanced fertility treatments cannot always turn back the clock. Another article in *Time* cites an epidemic of childlessness among professional and high-

achieving women, citing 42 percent as being childless after age 40, and rising to 49 percent among those earning in the six-figure range.³ Statistics such as these lean toward the conclusion that women who put off the decision to have babies, while trying to attain status and stability in their career, then may discover it is too late, as they travel down the difficult infertility road and still remain childless. In correlation with Mason and Goulden's findings, the second *Time* article stated that, as a general rule, the more successful the woman, the less likely she is to be married or have a child. Once again, for men the reverse is true!

At this point, it may appear that nothing I have said is either surprising or new. Yet my purpose in writing this article is first to raise awareness of these issues. How often are the appalling conditions and lack of flexible opportunities for women with children spoken of openly and freely, with a move towards change? Such a move constitutes my second purpose.

As women, we need to begin by self-exploration and the appropriate placement of blame. Becoming a mother showed me just how unsupportive women generally are of each other in today's society. Although having a child is arguably the most significant change to occur in a woman's life, there seems to be an unspoken rule that it is only acceptable to speak of the joys of motherhood and not of its many trials and tribulations. One of the most helpful messages I received as a new mother was an e-mail from a friend when my daughter was two months old. She relayed her experience of becoming a mother as one of being completely overwhelmed. She is one of the few women I know who does not feel it necessary to perpetuate the cultural myth that every minute of motherhood is pure bliss. Of course, motherhood involves many more wonderful moments than trying times. My friend's honesty, however, was refreshing.

The lack of support by other women also affects the lifestyle choices women make, or are forced to accept. Generally speaking, stay-at-home moms feel they are doing the right thing by sacrificing their careers to be with their children. Conversely, the full-time working mothers fall mainly into two categories: (1) those who work because of financial reasons, although they would rather be “at-home” moms, and (2) those who choose to have a career for non-financial reasons. Most often, these two groups feel a certain animosity towards one another. As a full-time student working part-time, I did not fit in with either group. I floated in a nebulous in-between land, never finding support from any group of mothers, and because of this lack of support, I was initially apprehensive about joining and becoming involved in a “women's” organization. A part of me once believed that women should force themselves into a “man's” world, proving themselves equal and worthy within the existing structure, but motherhood has taught me that I am a woman. Raising children takes time, and only an acknowledgment of that basic

fact can ultimately allow women to achieve their career goals and more importantly, raise their children better.

The current workplace structure does not accommodate families with both parents working. I want to spend more time with my daughter, and yet I do not want to give up my career. Although the notion of job sharing or slower career tracks for part-time positions are not new ideas, they are seldom the reality. It bears noting that while this is primarily a women's issue, there are men who would also greatly benefit from such options in order to spend more time at home with the children. Flexibility and career-track possibilities are especially necessary for those women whom I truly admire: single mothers; I cannot comprehend how they manage.

I now believe the only way change can possibly occur is through the strength of women bonded together. We should rejoice in our gender differences and not apologize for them, or pretend they do not exist. This brings me to the question: what can an organization such as IAWM do? I believe the answer lies in aggressively pursuing my two purposes in writing this article: dialogue and reform. Let us continue to establish, acknowledge and document the issues surrounding women with children in the musical field by opening a spirited dialogue among people of all ages and lifestyle choices. I hope this will become a topic of conversation in IAWM publications, panels at IAWM congresses, and any other appropriate venue. If we engage in healthy conversation on this subject, I believe we would attract more younger members to IAWM by addressing issues pertinent to them now or in the near future.

With frank dialogue as the necessary first step, the second avenue must involve definite movements for reform. Since IAWM members hold positions at all levels of academia in various types of institutions, we already have a strong base

with which to push and lobby for more flexibility and representation.

Ultimately, then, "babies do matter." As women, we are often the ones who care for and protect the voiceless, the children. Yet we do not do enough to advocate for ourselves, thus we become voiceless as well. I have confidence that I will find a way to fulfill both my passions—my family and my music, but I hope to have the strength of other women around me so that we can truly shout, instead of remaining silent.

NOTES

1. Mary Ann Mason and Marc Goulden, "Do Babies Matter?" *Academe* 88/6 (Nov/Dec 2002): 21-27. Retrieved July 1, 2004, EBSCO host. University of Chicago, Chicago, IL. All subsequent references to their research refer to this article.
2. Claudia Wallis, "The Case for Staying Home: Caught between the pressures of the workplace and the demands of being a mom, more women are sticking with the kids," *Time* (March 22, 2004), subscriber access, www.time.com/time.
3. Nancy Gibbs, "Making Time For A Baby: For years, women have been told they could wait until 40 or later to have babies. But a new book argues that's way too late," *Time* (April 15, 2002), subscriber access, www.time.com/time.

Post Script

On February 10 a report produced by the American Council on Education and the Alfred P. Sloan Foundation, in conjunction with a panel of prominent university presidents and chancellors, stated that higher education's tenure system is not family friendly and harms the careers of women. The report requests that colleges consider a number of policy changes such as better child care, allowing young women with children more time to complete their research before being evaluated for tenure, and greater flexibility.

Artie Mason Carter: Mother of the Hollywood Bowl

By Anne Gray

Born in Salisbury, Missouri, in 1881, petite Artie Mason exhibited her passion for music and promotion when, at age 14, she rented the town theater, performed as piano soloist and convinced a group of musicians to put on a program of classical music. Soon after her college graduation, she married medical student Joseph J. Carter and moved to Vienna, Austria. While Joseph was finishing his studies, Artie took lessons with renowned pianist Theodor Leschetizky (1830-1915), all the while absorbing the centuries-old culture of her surroundings.

When the Carters returned to America, they settled in Hollywood, California, where Carter threw herself into the civic and cultural life of the budding community. By 1919, she was president of the Hollywood Community Sing, and

she organized the very first outdoor Easter Sunrise Service. Its success led Carter and her friend, Aline Barnsdall, to plan a more ambitious event for next year's service. They conceived the idea of holding the service on Barnsdall's estate on a beautiful hill of olive trees—aptly named Olive Hill—now called Barnsdall Park. (Barnsdall was heiress to one of the estates remaining from the original Spanish land grants.) Carter convinced William Henry Rothwell, conductor of the young Los Angeles Philharmonic, to have the orchestra perform along with her chorus. The 1920 Sunrise Service was an even greater success than the previous one.

The following year the event was planned in Daisy Dell in Bolton Canyon with Hugo Kirchhofer conducting the Community Sing. When Kirchhofer saw the site, he commented,

"It looks just like a *bowl*!" The name stuck. In the pre-dawn darkness of March 27, 1921, 2,000 people flocked on foot, bicycle and horse-back to the place, which resembled the Garden of Gethsemane, and spread their blankets on the ground, watching in reverent silence as the pink banners of dawn unfurled in the cool breeze. The softest notes of the Grail Scene from Wagner's *Parsifal* were audible in the natural acoustics of the "bowl."

After this triumph Carter gave birth in 1922 to her next brainchild, "Symphonies Under the Stars." This was an original, far-reaching idea—to keep orchestras working during the summer. The saga that unfolded in the course of raising the money to construct a shell, stage, seats and other necessities even inspired books.* The footlights were donated at the last moment by Hollywood High School, for which they were granted the right to have their graduation exercises in the Bowl forever after. The coarse brush was cleared with picks and shovels and backbreaking human effort. The money dribbled in with donations, fund raising shows, dinners, and ticket-selling contests; tickets were 25¢ each, \$10 for a book of 40. The idea of "Penny-a-Day" banks was conceived by a retired businessman, who made sure that his little yellow boxes were placed in every conceivable spot: stores, markets, banks, newsstands, movie theaters, etc. The collection banks alone raised over \$10,000!

With Artie Carter at the helm, readying the Bowl became a most frenzied activity. Right down to the wire, she and fellow volunteers were planting hundreds of red geraniums to cover dusty, bare patches of terrain. Despite their efforts, the conductors they were counting on made other

summer commitments and left town. But fate smiled in the person of Dr. Alfred Hertz, founder of the San Francisco Symphony, who stepped in and became a popular favorite with all.

The first season—60 concerts over a period of 10 weeks—was a great success. Aline Barnsdall generously helped fund both the 1923 season and the retirement of the debt on the Hollywood Bowl. Carter went onstage and ceremoniously burned the mortgage papers.

Meanwhile, Carter was being edged off the board by the outspoken Florence Irish. The conflict between these two women came to a head in 1926 with the issue over expanding the seating area, which Carter wanted to keep intimate. She walked out, but kept her box at the Bowl until her death, September 15, 1967.

Artie Mason Carter's contribution will never be forgotten, nor will her prophetic words after the successful first season: "[This is] just the beginning...of a permanent [musical] achievement...of national credit to Los Angeles."

Still going strong today, the Bowl has a new shell, replacing the one built in 1929. The architectural style has been preserved, but with vastly improved acoustics, new lighting and theatrical elements, all completed for the Summer 2004 concerts.

*Dr. Anne Gray is the author of The Popular Guide to Classical Music and is in the process of completing The Popular Guide to WOMEN in Classical Music. *In 1996 a new history of the Hollywood Bowl, in the form of a handsomely illustrated coffee table book, was written to commemorate its 75th Anniversary.*

Louise Farrenc: Why Did Her Music Fade into Oblivion?

By Taeko Nishizaka

In the early 1850s, French critic Pierre Scudo wrote, "France is still and will remain for a long time dependent upon the Germans in instrumental music.... It is notable, however, that among the two or three composers of worth who have successfully attempted this genre, we have in France a woman, and a woman of outstanding attainments—Mme. Farrenc...."¹ Louise Farrenc (1804-75), pianist, teacher, and in her later life, editor of a historical anthology of keyboard music, was a composer of whom the French were proud. Nevertheless, she is relatively unknown today, and her name rarely appears in the standard histories of Western music published in the 20th century.

In *La musique française* (1949) by Norbert Dufourcq, for example, Farrenc is not mentioned, although one reference to her husband, publisher Aristide Farrenc, appears.² Her omission seems especially strange considering that the book is structured to emphasize composers. It is also amazing to observe the difference between the entry for Farrenc

in Fétis's monumental *Biographie universelle* (1874),³ and in two encyclopedias published in the late 1950s: Larousse and Fasquelle.⁴ Fétis devotes more than twice as much space to Louise than to Aristide. In the two later sources, however, the article on Louise is not only shorter than that on her husband but also fails to address her accomplishments as a composer, except for a related statement that she was a "pupil of Reicha."

During her lifetime, Farrenc was highly regarded as both a pianist and composer by her contemporaries. In *Les pianistes célèbres* (1878), for instance, pianist Antoine Marmontel admired her achievements as a "brave" musician who dared to compose chamber music for various instrumentations, as well as symphonies, which were equal to those by renowned masters. In his essay, Marmontel discussed how highly motivated Farrenc was as a composer and emphasized her talent and the success she attained.⁵ One should therefore question what happened to her reception over the

decades. Why did her music fade into oblivion? What causes a person so talented and esteemed during her lifetime to be forgotten so quickly?

Gender played an important role in Farrenc's music as well as her life in general, a critical factor in addressing these questions. But I propose an additional factor that may have contributed to her decline: the rise of nationalism and misogyny that began in France after the Franco-Prussian War (1870-71) and continued through the early-20th century. This cultural change affected attitudes toward outstanding women of previous generations such as Louise Farrenc, as well as contemporary women.

First, it would be appropriate to review some relevant aspects of Farrenc's music and life. Her music was largely based on the Viennese Classical/early Romantic style, which was considered conservative for the time. Furthermore, she devoted herself primarily to instrumental music, especially "absolute music," which was quite outside the mainstream in mid-19th-century France, where the preference was for dramatic works. Opera was the national favored type of musical entertainment, for which government subsidies were substantial.

Farrenc's chamber works are considered among her finest compositions, but most composers and especially audiences at that time were not enthusiastic about chamber music. Although her compositions were performed, orchestral programs were dominated by the works of Beethoven and other Austro-German masters. The status of instrumental music was elevated in Austro-Germany, one of the most influential centers of Western art music. Thus began the evolution of German-oriented music history. Even though musicians and critics such as Robert Schumann praised Farrenc's compositions, the German disdain for French music was well known. After the astonishing success of the premiere of her *Nonetto*, which the celebrated Josef Joachim and others performed in Paris in 1850, one critic wrote, "If she had been born in Germany, she would be the object of the most flattering ovations."⁶ It seems that the author could not help referring to Germany out of his eagerness to make the best French music known to audiences there. In 1856, however, Farrenc's husband tried in vain to have her music performed in Frankfurt and Leipzig.⁷

Gender played a significant role in Farrenc's life, as it did with most other women composers. Considering the difficulties women faced at that time, such as fewer opportunities for education, employment and publication as well as prejudice against women's creativity, Farrenc was fortunate in both her cultural upbringing and her marriage to a supportive husband. Still, she was not immune to the disadvantages of her gender: she had to fight against salary discrimination at the Paris Conservatoire, where she had been teaching piano since 1842. She was the first woman to be granted a full professorship, except for a few in the voice department. It was not

until 1850, when Farrenc made her second appeal to the director, Daniel-François-Esprit Auber, for fair treatment in salary that she was granted salary equity with her male colleagues. This happened long after her symphonies had been performed in Paris, Brussels and Geneva, her études had been incorporated into the curriculum of the Conservatoire, and her reputation as a teacher, as well as a composer and pianist, had been secured.

In addition, events in her personal life were not always favorable to her career; for example, her musical activity ceased when her talented daughter, Victorine, became seriously ill with tuberculosis and eventually died at age 32 in 1859. Farrenc did not resume her career for three years,



Louise Farrenc

while Aristide continued his work. The hiatus may have been caused by the psychological stress of her daughter's fatal illness.⁸ Thereafter, Farrenc cooperated with Aristide in editing a historical anthology of 300 years of keyboard music, *Le Trésor des pianistes* (1861-74). After Aristide's death in 1865, she completed the publication

herself and performed many of the works. As one of the few reliable sources in its field, *Le Trésor's* significance is indisputable. Perhaps her concentrated effort on completing the anthology, in addition to her role as a mother, contributed to her decision to abandon composing and promoting her own works in her later years.

As mentioned above, the situation for women in France changed as a result of the French defeat in 1871 in the Franco-Prussian War and the subsequent promotion of nationalism. This movement worked against ambitious women. The loss of power by the French was ascribed, in part, to the assumed results of the emancipation of women: the reduced birthrate and the diminished sense of gender roles. The surge of nationalism lessened somewhat in the 1890s, but rose again at the turn of the century. At about the same time, misogyny became prevalent in Europe, stimulated by both the pseudo-scientific theories that claimed women's recessiveness and the backlash against women who wished to enter male-dominated public activities. Those who denounced the admittance of women to the Prix de Rome competition were part of this trend.⁹ In 1912 a critic referred the advancement of women in musical careers as "pink peril," which meant "a challenge not just to male privilege but to French culture itself."¹⁰ Mas-

culinity was required in art as well as in politics. Thus, “true French art” was a political issue about which both the right and the left argued in favor of masculinity.

One obvious change is that pictures of women, which often appeared in concert programs as symbolic of music, were replaced by male images around the turn of the century in France.¹¹ This may have been yet another attempt to masculinize the musical world.

German-centered symphonic music was welcomed in France, which is quite significant in this context. Vincent d’Indy, one of the most influential composers among the French nationalists, believed that because “France represented one aspect of a universal tradition...the entry of another strain of this great tradition, even from outside France, could have a salutary influence upon French culture.”¹² Thus the German symphonic tradition was appropriated to strengthen and masculinize French culture. Women were not considered the equal of men, who welcomed the perception of a woman as a *femme fragile*, one who was not capable of composing anything other than innocuous salon music.

The attitude toward contemporary women was adopted for women of the past as well; thus the achievements of women tended to be neglected based solely on gender. When misogyny became a strong force (partially coinciding with the women’s movement), women were lumped together as inferior, while masculinity was regularly celebrated. Once misogyny took hold, the individual achievements of women were perceived as exceptions, at best.

In music histories written in the 20th century, very few women were mentioned. The great-composer approach was the norm, and history was determined by innovations of musical styles and remarkable originality that deserved to be handed down to posterity. Originality was considered a masculine quality, while imitation was associated with women, some of whom supposedly tried to act like men. Thus the works of women composers were excluded at various stages in the selection of great works. As a result of the male-centeredness of music history, it is plausible that another reason Farrenc was forgotten was because she had no famous male composers in her family, as did Clara Schumann and Fanny Hensel. Since professional lineage was traced among men, women, except for those who had male counterparts, tended to be ignored.

In French art music of the late 19th century, the works of Farrenc and her contemporaries were set aside, deemed as too cosmopolitan. The *juste milieu*, which critics such as Fétis and Blanchard—both admirers of Farrenc—had promoted in the middle of the century, was now out-of-date.¹³ It seems ironic that Farrenc’s style was perceived as old-fashioned at a time when the music and ideals of composers of the 18th century, such as Rameau, were being revived. The concept behind this revival was the belief in progress, which

was linked to the French tradition. Thus the past was used to reinvigorate the present and direct the future.¹⁴ The outstanding features of Farrenc’s music are consistent with ideals of French tradition: structural balance, moderation and clarity. Nevertheless, her music was not appreciated as such within the nationalistic/misogynist context.

Post-nationalism is now proclaimed as the leading movement in France, yet the era of nationalism has not completely ended, and we should not become overly optimistic that post-nationalism will reject misogyny. The situation, however, is not hopeless. In last decades there have been challenges to both music history as great-male-composer history, and to the obsession with innovation and originality, the predominant values in art long associated with masculinity. The gendered issues embedded within these challenges should not be overlooked.

A revival of the music of Louise Farrenc is now ongoing. Critical editions of selected works appeared at the turn of the 21st century.¹⁵ Interest in her music was stimulated by various celebrations in connection with the 200th anniversary of her birth in 2004. In Japan, for example, an entire concert was devoted to her compositions. An international symposium, “Louise Farrenc and the Reception of Classicism in France,” was held in May 2004 in Bremen, Germany, at the Sophie Drinker Institute. Recordings of her symphonies and many of her other works are available, and Farrenc’s music is now receiving increasing attention in concert programs.

NOTES

1. Quoted in Bea Friedland, *Louise Farrenc, 1804-1875: Composer, Performer, Scholar* (Ann Arbor, 1980), 47. It originally appeared in *La Revue des deux mondes* or *L’Ordre* between 1851 and 1854.
2. Norbert Dufourcq, *La musique française* (Paris, 1949), 252.
3. F.-J. Fétis, *Biographie universelle des musiciens*, 2nd ed., vol. 3 (Paris, 1874. Reprint. Brussels, 1963), 185-88.
4. *Larousse de la musique*, vol. 1 (Paris, 1957), 329. *Encyclopedie de la musique et dictionnaire du Conservatoire*, vol. 2 (Paris: Fasquelle, 1959), 26.
5. Antoine François Marmontel, “Madame Farrenc,” *Les pianistes célèbres: Silhouettes et Médailles* (Paris, 1878), 168-75.
6. Quoted in Friedland, *Louise Farrenc*, 42: unsigned article in *La France Musicale*, May 12, 1850.
7. *Ibid.*, 46. It is unclear, however, if her being French contributed to this failure. For Aristide’s situation in this attempt and the composer’s interest in the performance of her symphonies in Leipzig, see Christin Heitmann, *Die Orchester- und Kammermusik von Louise Farrenc: vor dem Hintergrund der zeitgenössischen Sonatentheorie* (Wilhelmshaven, 2004), 41-44.
8. On Friedland’s statement that Farrenc undertook the responsibility for her daughter’s care, Heitmann comments that there is neither evidence for nor against it, while pointing out that Victorine probably died at a sanatorium. See Friedland, *Louise Farrenc*, 40; Heitmann, *Die Orchester- und Kammermusik*, 269n.

9. Annegret Fauser, "La Guerre en dentelles: Women and the *Prix de Rome* in French Cultural Politics," *Journal of the American Musicological Society* 51/1 (Spring 1998): 83-127.
10. Annegret Fauser, "Gendering the Nations; The Ideologies of French Discourse on Music (1870-1914)," *Musical Constructions of Nationalism* (Cork, 2001): 72-103.
11. Jann Pasler, "Concert Programs and their Narratives as Emblems of Ideology," *International Journal of Musicology* 2 (1993): 249-308.
12. Jane F. Fulcher, *French Cultural Politics & Music: from the Dreyfus Affair to the First World War* (New York, 1999), 32.
13. Katharine Ellis mentions Farranc in the context of the *juste milieu*. See her *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834-1880* (Cambridge, 1995), 161-64.

14. For the concept of "progress as a spiral" that Vincent d'Indy represented, see Jann Pasler, "Paris: Conflicting Notions of Progress," *The late Romantic era from the mid 19th century to World War I*, ed. Jim Samson (London, 1991), 389-416 (p. 402).

15. *Louise Farranc: Kritische Ausgabe der Orchester- und Kammermusik sowie Ausgewählte Klavierwerke*, 14 vols. Edited by Freia Hoffmann, Katharina Herwig and Christin Heitmann (Wilhelmshaven: Noetzel, 1999-2003).

Taeko Nishizaka is a librarian at the Kunitachi College of Music Library and a member of Women and Music Study Forum (Japan). She developed this article from her program notes for a commemorative concert on the 200th anniversary of Farranc's birth that was held by the latter organization in Tokyo on October 30, 2004.

Pianist Delores Stevens Celebrates Her 75th Birthday

By Jeannie Pool

More than 100 friends and colleagues helped pianist Delores Stevens celebrate her 75th birthday at a concert and reception held January 29, 2005 at the Little Theater, Mount Saint Mary's College, Chalon Campus in Los Angeles. Eight of her piano students performed and the Miller-Amster two-piano team regaled her with a Beethoven birthday medley.

The National Association of Composers, USA presented Delores Stevens with a proclamation honoring her "as one of the most important artists helping NACUSA achieve its aims of furthering the cause and influence of contemporary composers." The proclamation was signed by Deon Nielsen Price, President; Marshall Bialosky, President Emeritus; and Jeannie Pool, Secretary. Mu Phi Epsilon, represented by David Champion of California State University, Dominguez Hills, also presented Stevens with a certificate of honor for her service to Mu Phi Epsilon and for advancing the cause of contemporary music.

A pianist whose professional career has shined with many facets, Delores Stevens achieved early success by winning the coveted Coleman Chamber Music Competition in Pasadena California. Later, as a member of the Montagnana Trio, she was to give more than 500 concerts throughout Europe and North America. She has received many accolades for her inspired performances of contemporary music. For example, *Los Angeles Times* music critic Daniel Cariaga described her collaboration with violinist Paul Zukovsky as "...the definitive performance." And *Newsweek's* Alan Rich wrote, "She tamed [this] energetic, unruly, immensely challenging music with splendid technique.... All of her programs demonstrated her special mastery."

At home on the international concert stage, Stevens toured Japan twice in the 1990s, most recently under the

auspices of the U.S. State Department. She has recorded for 16 different record labels in all genres of music from Hindemith to Mozart, and her solo piano CD recording, "Pilgrimage," is available on the Dominguez Digital label.



Delores Stevens
(Photo by Jeannie Pool)

Always a tireless champion of new music, she has commissioned and premiered works by more than three dozen composers. In addition, in 1988 she was awarded a six-year Touring Solo Artist Grant from the California Arts Council.

Co-founder and co-artistic director of the Martha's Vineyard Chamber Music Society, she has also served three terms as governor of the National Association of Recording Arts and Sciences (NARAS) in Los Angeles. Stevens served as director of piano studies at California State University Dominguez Hills and of chamber music at Mount Saint Mary's College. She is Director of the Young Musicians' Foundation Chamber Music program and co-Director of Chamber Music Palisades.

The concert was introduced by Sister Teresita Espinosa, Chair of the Mount Saint Mary's College Music Department, where Stevens has taught since 1960.

IAWM News

Message from the President

By Anna Rubin

This has been a period of exciting recognition, planning and activity. Several of our committees have been active on a number of fronts. Much of this activity may be invisible to the larger membership, so I will take this opportunity to highlight committee work which maintains and builds our organization.

Thanks to the Development Committee, the IAWM again received a grant of \$3,000 from the Aaron Copland Fund. The Advocacy Committee initiated a campaign to promote women's music on radio, both on international and national stations. The Awards Committee—actually a collection of three sub-groups—has collected a number of scores from women who entered the 2005 Search for New Music competitions, and the winning works will be announced later in the Spring. Another sub-group of that committee has refined the guidelines for The Pauline Alderman Award for excellence in writing about women in music, which has just been announced and will now continue to be awarded on a yearly basis. And the third group is setting up our annual June concert, to again occur at the National Museum for Women in the Arts on June 5.

Our Communications Committee continues to develop the IAWM Website. Membership continues to climb. Our Congress Committee is working diligently on the upcoming Congress, to occur in Miami, May 2006. A number of internal matters are handled by the Administrative Committee, and the Nominations/Elections Committee has handled several board votes and the election of new officers. Last but not least, the Finance Committee keeps our books straight, pays our bills, and oversees such matters as liability insurance. Some of these matters are hardly glamorous, but all are necessary to keep the IAWM healthy and vital.

We are always looking for new members for the committees. Any member in good standing may volunteer, and I encourage you to volunteer. Consider this—try volunteering for three to fifteen hours on a project in the next year. You could make a big difference for us in any of the following ways:

- Book a hotel for our annual meeting
- Correspond with women in music organizations internationally
- Research and write a small grant to cover such things as unifying the design of our Website, brochure and journal

- Encourage fellow musicians to join
- Or, of course, join an existing committee and join in.

May this be a fruitful and musical Spring for us all.

IAWM Congress, "Women in Music: Global Perspectives"

By Kristine Burns, coordinator

The proposed IAWM Congress, entitled "Women in Music: Global Perspectives," will be held at Florida International University (FIU) in Miami, Florida, in May 2006. The congress will focus on women's unique musical perspectives from around the world. FIU is a minority-majority institution and has several very strong university centers that can assist with planning and production; these include the Latin American Caribbean Center, the Cuban Research Institute, the Asian Studies Institute, and Women Studies. Although we will certainly not limit participation to a particular region or country, we would especially like to encourage participation from South America and the Caribbean, owing to FIU's important ties to those areas.

FIU is home to one of the most significant collections for the women-and-music community—the Mana-Zucca collection (Gisella Augusta Zuckermann). Housed in the FIU Green Library, the Mana-Zucca collection will be featured in terms of a special call for research papers, panel discussions and performance/lectures on her music. We also plan to offer library tours of this unique collection.

The theme, "Women in Music: Global Perspectives," refers not only to an ethnographic and sociological point of view, but also to an artistic one. The proposed 2006 IAWM Congress will highlight traditional compositional practices as contrasted with technology, multimedia and performance art; the academic with the non-academic; women of the past with women of the present; and so forth.

The congress will include paper sessions and a wide-range of concerts, lectures and panel discussions plus a keynote speaker. Finally, the proposed 2006 IAWM Congress will end with a wonderful sunset banquet on Key Biscayne, overlooking downtown Miami.

IAWM Journal News

This is the first issue of the *IAWM Journal* to be printed and mailed by Oceanna Music Publications. Although Oceanna is located in Canada, journals for IAWM members living in the United States will be mailed from the U.S. We are especially pleased with the new relationship, since the founder and part owner, Stella terHart, is an IAWM member. I asked Stella to provide some background information on Oceanna and on herself. *By Eve R. Meyer, Editor*

Oceanna Music Publications

By Stella Claire terHart

Oceanna Music Publications saw its birth in January of 2003 as a result of winning a juried federal grant through the Canadian Small Business Incentives Program. Oceanna is located in rural Bobcaygeon, Ontario, Canada, near



Stella terHart

Toronto. Assisted by a small but friendly and eager support staff, Oceanna Music publishes only the works of living female composers and has grown by over 850% in the past year! Oceanna boasts a publications library of more than 100 titles, with over 30 new works scheduled for release in 2005. Instrumental, piano, vocal, choral and ensemble works are well represented. It is the only publishing house in Canada devoted exclusively to advancing the works of women composers. Oceanna has found inspiration in similar publishing houses such as Arsis Press and Hildegard Music Publishing in the United States.

Oceanna primarily publishes what is perhaps falsely labeled "educational music." More importantly, the company's focus is to bring the works of living female composers to students and performers of all ages and abilities. A variety of genres are represented—sacred, secular, modern folk, contemporary, even country gospel. (One of their published composers is the 2002 winner of a Canadian Juno award for best country gospel song!) New submissions from composers across North America and Europe are received regularly. "Many are called but few are chosen" is a good descriptor of the end result of those submissions.

Oceanna Music works diligently at bringing new and unusual resources to music educators. The award winning *Beginning Band* and *Beginning Voice Basics* theory workbooks (by author/composer Stella terHart) are North America's first instrument- and voice-specific theory programs. The soon to be released *Special Melodies—Rainbow Music* books by author/educator Melody McGrath instruct classroom and private teachers how to teach music and notation to children with special needs. This is definitely an exciting and "one of a kind" resource.

At the Oceanna Music Website, visitors can view manuscript samples, hear sound clips, browse past issues of the Association of Canadian Women Composers (ACWC) bulletin, nominate deserving students for scholarships and visit other music education links. As a service to women with CDs of their music, an online CD library is also available, where visitors can see titles, hear select samples and place orders.

In addition to music publication, Oceanna also prints journals and newsletters for other fine arts organizations in Canada and the United States.

We hope you will visit us soon!

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Profile: Stella Claire terHart

Stella Claire terHart was born in Estevan, Saskatchewan, Canada, on January 31, 1960 and is directly descended from the composer/violinist, Tomaso Vitali. At age 17, she was the first winner of the University of Regina Concerto Competition, and she has won numerous awards at local and provincial music festivals in both flute and piano. At present, she is the only individual in Canada to have received all four degrees from the Toronto Conservatory of Music: Teachers, Performers, Composition and Theory. Her teachers include Mary Murakami, Lyell Gustin, Bill Moore, Marilyn Engle and Jane Schudel (flute). Her theory and composition work at the Royal Conservatory of Music was overseen by Dr. Anthony Dawson and John Beckwith.

Since 1982, terHart has taught music in Saskatchewan, Alberta, Ontario and New Brunswick. From 1997 to 2002 she was the Head of Music at Rothesay Netherwood School, where she taught classroom music for grades 6 through 12, directed the Junior and Senior Bands as well as the Senior Jazz Ensemble, Middle School Chorus and Senior Girls

Choir. She has produced and directed three high school musicals. All of these experiences greatly contribute to terHart's work as a composer of music and a provider of resources for young performers.

Her performance career has included being the official accompanist and recitateur for Opera New Brunswick as well as performing in numerous concerts and recitals with various soloists. She has accompanied internationally famous singers, including Measha Brueggergosman, Stuart Howe, Wendy Nielson and Cindy Townsend. She is a much sought after adjudicator.

As a composer, terHart has works published in the United States (Treble Clef Press) and Canada (Frederick Harris Music Publishing Co., Waterloo Music, CFMTA Diamond Jubilee Collection, Pine Grove Music and Oceanna Music Publications) and is commissioned regularly; her works are heard on CBC radio. She is a member of the IAWM, the Association of Canadian Women Composers (ACWC), SOCAN, and the Canadian Music Festivals Adjudicators Association (CMFAA), and she is the editor of the national journal of the ACWC. The mother of three children, all wonderful musicians, terHart presently lives in Ontario, Canada.

Three of her works have been chosen for performance at the upcoming Women in Music Festival at the Otterbein Conservatory, May 1-4, 2005. The works are *as the light shimmers so the shadows dance* for flute and piano and two selections from her song cycle *Songs of Innocence* for soprano, brass ensemble and percussion.

IAWM 15th Annual Chamber Music Concert

The IAWM 15th Annual Chamber Music Concert will take place on Sunday, June 5, 2005 at 3 p.m. at the National Museum for Women in the Arts: 1250 New York Ave., Washington, D. C. This year's concert will feature historical as well as new works submitted by IAWM-member performers in addition to Sue Dellinger's *Sound Bytes* for clarinet, horn, violoncello and piano (winner of the 2004 IAWM Search for New Music: Judith Lang Zaimont Prize).

The ensembles featured include Trio Tulsa (Maureen O'Boyle, violin; Diane Bucchianeri, violoncello; Anna Norberg, piano), Kaplan Duo (pianists Nanette Kaplan Solomon and Iris Kaplan), Kobayashi/Gray Duo (Laura Kobayashi, violin, and Susan Keith Gray, piano), members of the Smith Chamber Ensemble (Karen Smith Emerson, soprano, and Monica Jakuc, piano); Katherine Powers, clarinet, with Nanako Urase, piano; and Stephanie Griffin, viola.

These ensembles will perform works by Fanny Mendelssohn Hensel, Amy Cheney Beach, Josephine Lang, Elisende Fabregas, Caroline Kraehmer and Ann Southam. Tickets may be purchased at the door: \$15 general admission, \$12 seniors/students, \$10 IAWM and NAWA members. A reception will follow the performance. We hope you will be able to attend. *By Lin Foulk, chair*

Radio Requests: Capitalizing on Years of IAWM Research

By Linda Rimel

"Cool beans, advocacy committee!! I await your command!"

That was Elizabeth L. Keathley's response to the announcement on the IAWM's electronic list that the Advocacy Committee would be launching a campaign, beginning November 14, 2004, of asking list participants to request that their local and Internet radio stations play a particular work by a woman composer each week. The Radio Request project hopes to capitalize on research the IAWM's scholars have been compiling for years.

The goal is not simply to get particular works broadcast, but also to steer radio personnel to the IAWM's Web page and its links to composers' Web pages and lists of recordings. The first week, list participants were asked to request that stations play Fanny Mendelssohn Hensel's Piano Trio in D Minor, op. 11—and, if they did not own a recording of it, to consult the IAWM's Web page (www.iawm.org) and substitute the work of another female composer. List participants responded with Elizabeth L. Keathley's enthusiasm, contacting radio stations and ask-

ing their friends, colleagues and other organizations to do the same.

Absent a systematic tracking of play lists, success is hard to quantify, but stations from Manitoba to Arizona and from Baltimore to Seattle—and, presumably, beyond North America, wherever IAWM members live—have received requests, and the Radio Requests are being played on the airways and the Internet. Susan Lackman reports that WMFE in Orlando, Florida, which also broadcasts music by local composer Stella Sung, has played every Radio Request.

Other successes may be indirect. Whether or not a particular station broadcasts each requested work, the station may find it hard to justify a play list of nothing but Bach, Beethoven and Brahms if it receives at least 52 requests for women's music per year. The Advocacy Committee is hoping to affect purchasing decisions and have a snow-ball effect, so that the more often music by women is

IAWM Board of Directors: Newly Elected Members

Nominations and Elections Committee Chair, Maryanne Rumancik, reports that the following have been elected to the IAWM Board of Directors. They begin their three-year term of office in June 2005. Congratulations!

Esther Flückiger
Lin Foulk
Elizabeth Hinkle-Turner
Cecilia Heejeong Kim
Mary Lou Newmark
Shelley Olson
Carol Worthy

requested, the more often it will be performed and broadcast. All living composers could benefit.

The Advocacy Committee is requesting works by a mix of historical and contemporary composers, with some emphasis in 2004-05 on chamber music. Ursula Rempel makes the weekly selections and announces them on the electronic list. Hsiao-Lan Wang, who has put a direct link to Radio Requests on the opening screen of the IAWM Web page, posts the selections to the Advocacy section.

For information about works by living composers, radio personnel are directed to click on *MEMBERSHIP* and then *MEMBER PAGES*. For information about works by women throughout history, they may click on *EDUCATION* and then *RESOURCES*.

Linda Rimel is chair of the Advocacy Committee.

News from Our Affiliates and Exchange Members

By Deborah Hayes

IAWM has 17 *Affiliate* organizations, listed on the last page of the *IAWM Journal*, that help promote IAWM's mission. Below is news from eight of these organizations. News from our affiliates in Canada and the United Kingdom appear in special articles under "reports."

CID-Femmes (Centre d'information et documentation des femmes "Thers Bodé")

The center commissioned the French composer, Pascale Jakubowski, to write a composition for violin and violoncello. Her work, *Look at Mi*, was premiered on January 22, 2005 in Dudelange, Luxembourg, by violinist Vania Lecuit and cellist Judith Lecuit. On January 24 musicologist Danielle Roster interviewed the composer in the library of Cid-femmes in the presence of the two musicians, who then performed *Look at Mi* again. The two programs were part of the interdisciplinary project, "Désirs de cire—morceaux choisis," in which 11 women artists of different disciplines are participating. More information is on the center's homepage: <http://www.cid-femmes.lu>.

Fondazione Adkins Chiti: Donne in Musica

In November and December 2004 the foundation presented a series of nearly 40 concerts; artists came from many parts of Europe, the ex-Soviet block, and the United States. In January 2005 foundation director Patricia Adkins Chiti presented the Italian Parliament with Candida Felice's volume, *Maria Rosa Coccia, Maestra Compositrice Romana*, which the foundation edited and completed. She presented a paper, "Gender Practices in the Music Industry," at the UNESCO conference at MIDEM (the international music and technology fair) in Cannes, France. She is also involved with a new research project of the European Commission, "Women and Media in Europe."

FrauenMusikForum Schweitz / Forum Musique et Femmes Suisse

The FMF's Portrait Concerts in January were devoted to the Belgian composer Jacqueline Fontyn, who celebrates her 75th birthday this year. Concerts were given in Sion, Basel, Zürich, and Bern. The music director and conductor was FMF co-president, Monica Buckland. Issue number 52 of *clingKlong*, FMF's journal, was devoted to Fontyn's life and works. More information may be found at <http://www.portraitkonzerte.ch>. FMF's newsletter also notes performances of two large works by Fanny Hensel this year in commemoration of the 200th anniversary of her birth. *Faust II* for solo voices, women's chorus, and piano, and the *Kantata nach Aufhören der Cholera* for solo voices, choir and orchestra were performed in Lucerne, Basel, Engelberg and Geneva in January and March.

Kapralova Society

The society, in partnership with the Prague publishing house, Amos Editio, is issuing a critical edition of the complete works of Vitezslava Kapralova. The edition makes accessible the composer's 34 art songs, including six song cycles and seven works with opus numbers. More information is available by writing to <society@kapralova.org>. The society's electronic journal, which features original research on Kapralova, can be downloaded in pdf format from www.kapralova.org. Beginning this year, the journal will include research on other women composers as well. Interested contributors may contact the editor, Karla Hartl, at <journal@kapralova.org>.

The Kapralova Society Journal, vol. 3/1 (Spring 2005) is now online: "Love's Labour's Lost: Martinu, Kapralova, and Hitler" by Alan Houtchens; "Where are all the women

composers? Reclaiming a cultural heritage” by Eugene Gates; “Kapralova’s correspondence with Otakar Sourek. Vitezslava Kapralova: A Life Chronology” (Part II) by Karla Hartl. The issue also contains some previously unpublished photographs.

National Association of Composers, USA

An informal meeting and house concert of the National Association of Composers, USA (NACUSA) was held December 5, 2004, in Culver City, California. Short compositions by IAWM members that were performed included *from Street Angel Diaries* for violin, percussion and boombox, performed by the composer, Mary Lou Newmark;



IAWM members L-R: Carol Worthey, Margaret Meier, Deon Price, Jeannie Pool, Beverly Grigsby, and Adrienne Albert at a NACUSA meeting, December 5, 2004

Morning in the Garden for piano solo by Margaret S. Meier, performed by Delores Stevens; the premiere of *Cadence for Olivia* for flute and piano by Carol Worthey, performed by Daniel Kessner and Michael Williams; and three works for clarinet and piano performed by Price Duo (Berkeley and Deon): the premiere of *Rise Up* by Deon Nielsen Price, from the film, “The Light”; “Otono” from *The Four Seasons* by Jeannie G. Pool; and *Windswept* by Adrienne Albert.

Romanian Association of Women in Art / ARFA (Asociatia Romana a Femeilor in Arta)

ARFA co-sponsored the festival “MultiSonicFest” in Bucharest on October 29-31, 2004, which brought together Romanian and foreign musicians. Festival performances included works by ARFA members Mihaela Vosgian (president) and Irinel Anghel. Both composers also performed music for ARFA’s Inter-Art Contemporary Music and Dance Group, which continues to present programs in Romania and elsewhere. Several ARFA members who are composers—Vosgian, Anghel, Doina Rotaru, Carmen Carneci, Dana Probst and Violeta Dinescu (resident in Germany)—participated in the festival and forum “Komponistinnen und ihr Werk” in Kassel, Germany, November 26-28. (See “Reports from Germany” for additional information.) A concert of Romanian music for violin, organized by ARFA, was presented during “Forum Art 2004-2005” in Bucharest on December 7, 2004. (The concert is reviewed in this issue of the *IAWM Journal*.)

Sophie Drinker Institut

Almost three years since its opening in May 2002, the Sophie Drinker Institut continues to build its library and essay collection, which specializes in musicological research in women’s studies and gender. The essay collection, comprising about 4,000 essays thus far, is intended to provide research literature that is usually difficult to obtain. Further information on how to search the library and the essay collection may be found at <http://www.sophie-drinker-institut.de> and click on “Bibliothek.”

The institute is inaugurating a research publication series this year. In the first volume Dorothea Schenck will examine the life and work of the French composer, Mel Bonis. The second volume will be a compilation of lectures presented at the international symposium, “Louise Farrenc and the Reception of Classicism in France,” held in May 2004 in Bremen (see <http://www.sophie-drinker-institut.de/Archive>).

Stichting Vrouw en Muziek (Women and Music Foundation)

In November 2004, director Petra van Langen announced that, sadly, the foundation lost its state funding and would be closing its office in January 2005, the 20th year of its existence. The collection of books, scores and recordings is being moved to the Internationaal Informatiecentrum en Archief van de Vrouwenbeweging (International Information Center and Archives of the Women’s Movement), or IIAV. Information about the collection is expected to be available online at <http://www.iiav.nl>. The foundation staff also found office space at Donemus Music Group, so they can continue to supply information. The volunteer staff continues to persevere.

Deborah Hayes is professor emerita 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.

Jakarta Conservatory of Music

The new music library and information center at the Jakarta Conservatory of Music is open to the public to consult scores and recordings of contemporary music. This center is beneficial to the composers whose music is available because musicians, ensembles and concert organizers ask us for advice and check out the music. If you have any excess scores or CDs, and if you would be kind enough to send them to us, we should be very grateful, as we need to increase our holdings.

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Indonesia

Compact Disc Reviews

Edited by Ellen Grolman

Please send her your CDs, books and scores for review: 236 Braddock St.; Frostburg, MD 21532. For information or if you wish to be included on the list of reviewers: egrolman@frostburg.edu.

Beth Anderson: Swales and Angels

Rubio String Quartet, Andrew Bolotowsky (flutes), David Rozenblatt (percussion), André Tarantiles (harp), Joseph Kubera (piano/celeste), Darren Campell (string bass), Jessica Marsten (soprano), Gary M. Schneider (conductor). New World Records #80610-2, DIDX #090784 (2004)

By Christina Gier

Beth Anderson's music tells us that simplicity is a virtue, but upon listening we quickly appreciate that "simplicity" does not exclude richness. Her works in this album speak to distinct senses of voice and sonic place through various timbral and harmonic means. Five of the seven pieces are "swales" (meadows or marshes where there is nourishment and moisture and therefore, a rich diversity of plant life), which afford her a wealth of musical options with which to paint unique sonic collages of themes and styles that weave effortlessly in and out of each other. The green hollows and copious springs of natural swales offer a compelling metaphor for Anderson's musical style. And although only the song on the album is entitled *The Angel*, Anderson's instrumental lyricism communicates a "miraculous voice" as well, through its gestures and textures. With melodic simplicity that is at times reminiscent of folk music and rhythmic figuration that moves the feet to tap, Anderson's swales skillfully combine nature, body and spirit.

"...unique
sonic
collages..."

The opening string quartet, *March Swale* (2000), draws us into the possibilities of the genre. With sweet, lyrical melodies interspersed, the overall dance-like energy invokes the breezy motility of a March wind. Chromatic descents and brief dissonant interludes move quickly between various

phrases until reaching a reverential minor plagal cadence. Anderson creates an evocative musical work here, insistent on allowing tonal and modal harmonies and straightforward rhythmic gestures to articulate her collage of ideas. As she stated in one interview, "tonal/modal harmony is not passé and...wholeness on every level is what it's about." The Rubio String Quartet conveys this wholeness with insightful interpretation, great skill and vigor.

Another string quartet, *Pennyroyal Swale* (1985), reaches back into a musical past with folk-like drones and recurring figurations. Interjections of open modal harmonies offer moments of introspection, as solo voices emerge from the texture in pensive melodic lines.

While the watery green of marshes and fens come quickly to mind in the first swale, Anderson's *New Mexico Swale* (1995), a quintet for violin, viola, cello, flutes and percussion, evokes another place entirely with its diverse blend of sounds. Distinct timbral qualities emerge in intermittent gestures of flute and percussion that explore a different sense of space, one where the bull roarer, guiro, bowed cymbals and a little drum called a *cuica* help color an extended improvisatory passage. The sound world feels markedly vast and presents a timbral image of the desert's spirit.

The centerpiece of the recording, *The Angel*, a septet for string quartet, celeste, harp and soprano, brings old stories (Hans Christian Anderson) and a contemporary poem (Anthony Calabrese) into a meditation on the death of children. Anderson's aural clarity and astute design cradle the words with sonorous care, while traditional angelic symbols crystallize in the sounds of the celeste and harp. Soprano Jessica Marsten carries the extended melismatic passages particularly well and with great expression, as though the vocables were the angel's emotional response to the dying child's questions. Upon listening, we appreciate how, in Anderson's words, "angels are communication."

"...exquisite
lyrical
writing..."

Anderson's exquisite lyrical writing speaks for itself in this album, and we hear traces of her experimental sound roots in the deeply embodied style that nurtures her "neo-

Congratulations to Beth Anderson

The CD of her chamber music, "Swales and Angels," on New World, was chosen by *Sequenza 21* (The Contemporary Classical Music Weekly) to be one of "the best contemporary classical CDs of 2004" (see <http://www.sequenza21.com/>): "Beth Anderson's unabashedly romantic 'swales' are as pure as a Kentucky mountain spring, frisky as a new-born colt rolling in bluegrass.... They are light, without being lightweight, and conquer the ear by their deceptively easygoing charm." *Fanfare Magazine*, the magazine for serious record collectors, chose "Swales and Angels" as a "Must have CD for 2004" in its November-December 2004 issue.

romantic, avant-garde" sound. The final work, *Piano Concerto* (1997), is capably performed by piano soloist Joseph Kubera with string quintet and percussion, yet it presents such a different stylistic character that the listener is left wondering where the swales and angels have gone. With the textural dominance of the piano, the piece abruptly abandons the previous sound worlds. Nevertheless, its energy and drive bring the whole recording to a triumphant conclusion. As Ander-

son says, "my music...attempts to create a whole from variegated parts. I like layers of meaning." She certainly achieves rich layers of musical meaning here.

Christina Gier (Ph.D., Duke University) is a musicologist who writes on gender and music, with particular attention to modernism and gender discourse. She currently is working on diverse projects ranging from Alban Berg's musical response to the Viennese "Frauenfrage" to gender discourse and song during WWI.

Myriam Marbe: Chamber Works Composed by or in Memory of Myriam Marbe

Includes works by Myriam Marbe, Volker Blumenthaler, Dinu Ghezzo, Thomas Beimel and Violeta Dinescu. A co-production with Bayerischer Rundfunk, Studio Franken and Hochschule für Musik Nürnberg-Augsburg, cmn 003

By Lin Foulk

Romanian composer Myriam Marbe's (1931-97) works explore modern musical language and contemporary techniques while staying connected with traditional Romanian folk music. A member of the "Golden Generation" of Romanian composers, Marbe studied composition with Leon Klepper and Mihail Jora and taught counterpoint and composition at the Bucharest Academy of Music from 1954 to 1988. She was also an active musicologist and author, receiving awards for a co-authored book on George Enescu. Despite problems with the totalitarian government's artistic doctrine, Marbe remained in Bucharest her entire life, suffering the challenges of being part of the avant-garde in such a closed environment.

This two-disc set is an excerpted collection of concerts presented by both professionals and students during a symposium celebrating the composer's work held November 18-21, 2000 at the Nuremberg-Augsburg Academy of Music. Barring occasional intonation issues and insecurity in some extended techniques such as multiphonics in the winds and harmonics in the strings, the live performances presented on these discs are exceptional.

The first disc is devoted to music composed by Marbe. The set opens with *Trommelbass* for string trio and drum, written in 1985 at a time when inhabitants of Bucharest nearly froze to death in their unheated homes. Marked by a steady, throbbing pulse, the trio's music is static. A consistent crescendo in the drum represents an oppressive force attempting to suppress all living beings. *Le jardin enchanté* for solo flute (1994) is a kaleidoscopic garden of flute, piccolo, bass flute and percussion sounds, all played by the flutist. Marbe wrote the 20-minute work in close cooperation with Carin Levine, who gave the impressive performance heard on this disc.

La parabole du grenier (1975/76) is scored for a single performer on piano, harpsichord, celeste, Glockenspiel and chimes. The title translates to *The Attic Parable* and is based on a chapter of the same title in Pierre Schaeffer's *Traité*

d'objets musicaux, in which the author creates a parable of music set theory by imagining the many ways a collection of items in an attic might be organized. The final work on the first disc, *Le temps retrouvé* for mezzo-soprano, recorder, three violas, alto and tenor violas da gamba, and harpsichord (1982), is the selection in which Marbe's link with traditional Romanian music may be most clearly heard. Without strict tempo or metric organization, the piece evolves slowly and peacefully with highly ornamented melodies based on Byzantine chants.

The second disc features more of Marbe's compositions interspersed with those of friends or students. Included are *Tableaux fugitives* for alto and chamber orchestra by Volker Blumenthaler, *Footsteps of Cassandra* for live electronics and two to three players by Dinu Ghezzo, *SAETA* for six women's voices by Thomas Beimel, and *Zeitglocken für Myriam* for two voices and ensemble by Violeta Dinescu. *After Nau* for violoncello and organ and *Song of Ruth* for five violoncellos are both by Myriam Marbe. *After Nau* (1987) is a well-crafted, cohesive work that blends atonal with tonal/modal elements and connects the violoncello and organ through use of imitation and phrases beginning and ending on a unison pitch. *Song of Ruth* was composed in the last year of Marbe's life and resulted from her new interest in early Eastern Jewish songs (her father was Jewish). These Jewish melodies are juxtaposed into a modern European sonic spectrum as Marbe once again makes connections between her present world and one deep in her past.

Lin Foulk is Assistant Professor of Horn at Western Michigan University, where she teaches horn and a women in music course. She is a member of the Western Brass Quintet. She has performed and presented lectures on works by women throughout the United States and was a guest artist at the 2004 International Horn Symposium in Valencia, Spain. Her dissertation research focuses on works for horn and piano by female composers (see www.linfoulk.org). She currently serves on the Board of IAWM.

Ann Ghandar: Piano Music

Ian Munro, piano, and Ann Ghandar, piano. Tall Poppies TP145

By Laura Silverberg

"Ann Ghandar: Piano Music" presents a diverse selection of recently composed works for piano by Australian composer Ann Ghandar, expertly performed by Ian Munro and, in one work, by the composer herself. Born in Adelaide, South Australia, Ghandar currently teaches composition at the University of New England. As a pianist, she has performed 20th-century music, particularly works of Schoenberg, Ives and Messiaen, to great acclaim in her native Australia. In the 1980s, Ghandar began a close study of Arabic music, and the music on this recording demonstrates her deep assimilation of the varied musical vocabularies of traditional Middle Eastern music and works of Western modernists.

*"pleasantly atonal
harmonic
language...transparent
textures..."*

Despite the large number of works on this album—a total of 46 pieces, most grouped into sets—this recording reveals many common features of Ghandar's recent musical style. Ghandar tends to avoid traditional tonal progressions, favoring instead a pleasantly atonal harmonic language that eschews prolonged dissonance in all but the most dramatic moments. By taking advantage of the piano's different registers and timbral variety, she achieves transparent textures even when deploying multiple contrapuntal lines. This music also reveals Ghandar's penchant for varied repetition in both the melodic and rhythmic realms, which often produces a narrative-like trajectory of musical events unencumbered by large-scale musical forms. As a whole, Ghandar's music is understated, introspective and yet highly expressive.

According to Ghandar's notes, she composed the first work, *Garden with Birds* (1998-99), with two particular Australian gardens in mind. This and several other works with titles such as *Early Morning*, *Garden Walk* and *Feeding the Parrots* suggest close ties between Ghandar's music and her experience of nature. Collectively, the pieces in this set explore the coloristic possibilities of the piano, particularly through sharp contrasts between the upper and lower registers in a manner reminiscent of Messiaen. Ghandar's propensity for rhythmic and motivic play is also evident throughout the set. Similar to Stravinsky in his use of ostinatos, Ghandar purposely misaligns repetitive motivic patterns with the established meter and with one another, resulting in a constantly changing interplay of motivic material between contrapuntal lines. This technique is particularly evident in *Garden Walk* and *Mist on the Mountain*.

Ghandar herself gives a spirited performance of *Rainy Day Rag* (1998), which contrasts with the first work through clear references to traditional ragtime rhythms, harmonic progressions and piano figurations. This rag is no slavish imitation of earlier rags; rather, truncated phrases and interruptions of the rhythmic flow produce an ironic, late 20th-century twist on the genre.

Written at the request of a piano teacher in Armidale, *Little Suite* (1996) reflects Ghandar's activities as a music educator. After the extroverted, march-like opening *Allegro*, the following two movements present slow layers of ostinatos and gradually evolving thematic material, similar in style to *Garden with Birds*. The virtuosic *Presto* effectively completes the suite with wild syncopated rhythms and chord clusters. Though students at the intermediate level might find this final movement difficult, the suite as a whole can serve as an accessible introduction to contemporary music for those reluctant to venture beyond common practice repertory.

The four-movement *Toushka* (1998), named for a valley in Upper Egypt, contains many of the hallmarks of Ghandar's style, but presents a mood much weightier than most other works on this recording. All but one of the movements are slow in tempo, and Ghandar places the fastest movement as

Congratulations to Jennifer Higdon

"Higdon: City Scape/Concerto For Orchestra" (Telarc compact disc) received four Grammy nominations for 2004:

1) **Concerto for Orchestra: Best Classical Contemporary Composition** (Composer's Award for a contemporary classical composition composed within the last 25 years, and released for the first time during the Eligibility Year)

2) **Best Classical Album** (Award to the Artist[s] and to the Album Producer[s] if other than the Artist) (Robert Spano, conductor; Elaine Martone, producer; Atlanta Symphony Orchestra)

3) **Best Orchestral Performance** (Award to the Conductor and to the Orchestra)

4) **Best Engineered Album, Classical** (Jack Renner, engineer) Winner of a Grammy*

The compact disc is on the "Best Classical Recordings of 2004" list of the *Boston Globe*, *Chicago Tribune* and *Billboard Magazine*.

the second in the set. She constructs this Allegro almost exclusively from a single motive treated to a number of rhythmic iterations, and even the contrasting middle section contains enough remnants of the opening motive for the listener to perceive the thematic continuity. The meditative Largo at the heart of the suite features ponderous, relentlessly pulsating chord clusters in the left hand, which form the background to a freer right-hand melody evocative of Arabic modes. *Toushka* closes with a lyrical Andante, whose quintuple meter successfully prevents its simple melody from sounding banal.

Unfortunately, glaring typographical errors in this recording's packaging, including no fewer than three conflicting spellings of Ghandar's name, undercut the presentation of Ghandar's achievements as a professional composer. I also found Ghandar's descriptions of her music,

which focused more on visual imagery and personal biography, of minimal use as a guide while listening to unfamiliar music. One hopes that future recordings of Ghandar's music will provide the attention to detail that the composer deserves.

Despite these technical problems, I highly recommend this recording for its presentation of new music that both professionals and students will find engaging and attractive. In addition, Ian Munro deserves special praise for his masterful interpretation and sensitivity to this music's nuance and introspection. This recording can be purchased from Amazon.com or Tallpoppies.net.

Laura Silverberg is a Ph.D. candidate in musicology at the University of Pennsylvania. Currently, she is writing her dissertation on the relationship between socialist ideology and the composition of modern art music in the former German Democratic Republic.

Elizabeth-Claude Jacquet de la Guerre: Six Sonatas for Solo Violin and Basso Continuo

Robert Samson Bloch (baroque violin), Susan Erickson (harpsichord), Steven Lehning (viola da gamba). Demeter Recordings #1827 (1999)

By Thomas Stauffer

Robert Samson Bloch, Susan Erickson and Steven Lehning have collaborated on an attractive recording of six sonatas for solo violin and basso continuo by Elizabeth-Claude Jacquet de la Guerre. Published in 1707, the *Sonates pour le Violon et pour le Clavecin* are a diverse and arresting set of works that defy easy categorization and are major contributions to the history of the violin sonata. Recorded in 1991 but released in 1999, this CD may be obtained by writing to serickso@dcn.davis.ca.us or calling (530) 758-4878.

Jacquet de la Guerre, child prodigy and favorite of Louis XIV, was a composer and harpsichordist of the first rank. Although she was not a violinist, her writing for the instrument is assured, idiomatic and thoroughly original. Her bass lines are beautifully conceived and her harmonic language is supple, ranging from extreme pathos to light-hearted insouciance (she was the composer of at least one comic scene for the *Théâtre de la Foire*). And while these six sonatas are obviously "violin" works, the role of the sustaining continuo instrument is remarkably varied. Not only is there extensive imitation between treble and bass (the gamba often opens a movement or replies to the first phrase of the violin in addition to participating with the distribution of thematic material throughout a movement), but there are also large stretches of individual movements where the gamba is free of bass-line constraints and serves as soloist, or moves in thirds or sixths in duet texture with the violin.

"a diverse and arresting set of works...that defy easy categorization"

Of the six sonatas, two have four movements, two have five, one six, and one eight. Tempo indications are minimal: Adagio is used for both slow metrical and recitative movements, Presto for lively dance-like movements, and Aria for movements with a vocal character. Two of the movements are in binary dance form: a courante and an allemande. The use of recitative style is one of the most notable features of these sonatas. Jacquet de la Guerre, widely known for her contributions to the French cantata (both sacred and secular), writes recitatives of immense power that serve as introductions or epilogues. The gamba often emerges as a character in its own right in these movements and participates in elaborate duets.

Bloch, Erickson and Lehning play these works with admirable balance and unanimity of approach. Intonation is generally very good and the ensemble is excellent. Bloch's violin playing is assured and deft. His treatment of affect and metrical structure is always convincing, his phrasing and articulations are clear and pleasing, and the ornamentation seems to spring organically from the music. Lehning's gamba playing is laudable. He is an assured bass line exponent with a fine sense of harmonic nuance and rhythmic drive, and his solo and duet passages are thoroughly satisfying. Erickson and Lehning are of one mind on the bass, and their texture and ensemble support is effective. Continuo realization, while always convincing, is relatively conservative and without a great deal of textural or melodic variety. Erickson and Bloch have an enduring scholarly and performance relationship with the works of Jacquet de la Guerre, and their familiarity and passion for her music is evident.

Despite the positive elements of this recording, there are a couple of small production glitches. Although there is probably no particular reason to play the sonatas as a set in the original order (D minor, D Major, F major, G Major, A minor, A major), I did prefer hearing the sonatas in that order, rather than the sequence on this CD of numbers 4-5-3-1-2-6. The transition from “live” air to “dead” air between movements and sonatas can be somewhat disconcerting, and the timing between movements and sonatas seems arbitrary at times.

In summary, this recording of Jacquet de la Guerre’s solo violin sonatas from her *Sonates pour le Violon et pour le Clavecin* is a valuable addition to the collection of anyone interested in the French Baroque violin sonata and in the extraordinary music of this great composer.

Thomas Stauffer, Professor of Music at San Diego State University, is known as a performer of new music and the standard cello repertoire. He is a proponent of the baroque cello for music of the 17th and 18th centuries.

Four Elements: Works for Horn and Piano by Female Composers

Works by Jane Vignery, Carol Barnett, Edna Frida Pietsch, Elsa Barraine, Jeanine Rueff, Odette Gartenlaub, Elizabeth Raum, Ann Callaway, Maria Grenfell. Lin Foulk, horn; Martha Fischer, piano

By Cynthia Carr

Recorded by hornist Lin Foulk and pianist Martha Fischer, this new CD includes nine diverse recital pieces for horn and piano composed between 1936 and 2001 by women from Belgium, Canada, France, New Zealand and the United States. Significantly, this CD is the premiere recording of all but one of the nine pieces presented.

Lin Foulk is an Assistant Professor at Western Michigan University, where she teaches horn and courses on women in music. She holds degrees from the University of Wisconsin-Madison and the University of Missouri-Kansas City. Her horn teachers have included Douglas Hill, Nancy Cochran, Laurence Lowe and Bruce Heim. The production of this CD was one of the capstone projects for her recently-completed DMA at the University of Wisconsin-Madison. Foulk also maintains a website at www.linfoulk.org that catalogues more than 900 solo and chamber music works for horn by female composers.

The CD opens with a fine presentation of *Sonata* by Belgian composer Jane Vignery. Composed in 1942, it is one of the most appealing multi-movement works for horn and piano from the first half of the 20th century. Vignery, who studied with Nadia Boulanger and Paul Dukas, has created a work that beautifully exploits the heroic and lyric qualities of the horn as a solo instrument within an impressionistic harmonic language. Though her life and musical output were unfortunately brief, and she wrote no other chamber works that included horn, Vignery shines in this *Sonata*. The first movement is bold and sweeping, the second movement gorgeously lyrical, and the final movement brief and jovial. There was a brief surge of interest in this piece about 25 years ago when Frøydis Wekre recorded it for Crystal Records, but it fell into obscurity once again. One hopes that Foulk and Fischer’s excellent performance will create renewed interest and increased programming of this outstanding work.

Five of the nine works on this recording were new to me, including the second piece on the CD, *Sonata* (1973) by Carol Barnett. I was very pleased to be introduced to this

piece, not only because it is something I would enjoy performing myself, but also because it seems an excellent choice for college-level horn students. The movements are concise, the melodic writing somewhat angular but very approach-

**“This CD
and...website
make substantial
contributions to
the horn world...”**

able, the piano writing sparse and agile. Barnett’s quartal harmonic language and use of traditional forms remind me of Bernhard Heiden’s *Sonata for Horn and Piano*. Although Heiden’s piece, published in 1955, is much more widely

known, Carol Barnett’s *Sonata* is just as well crafted and engaging. Barnett is a Minnesotan whose works have been performed by the Saint Paul Chamber Orchestra, the Women’s Philharmonic of San Francisco, and the Dale Warland Singers. The *Sonata* was composed for Elaine Phillips.

Tracks 7-11 of the CD feature five brief, one-movement works. The first of these, *Canzonetta* (1971) by Edna Frida Pietsch, was least satisfying to me, even after repeated listenings. The original work was for tenor saxophone and piano, but in this arrangement the tessitura of the horn is consistently low and the piece lacks shape and momentum. Its inclusion on the CD makes sense, since Pietsch has strong Wisconsin ties, as does Dr. Foulk, but it is not a piece I would seek out to perform.

The next three pieces are by women with very similar biographies. All three studied at the Paris Conservatory, received the Prix de Rome, and returned to teach at the Conservatory. Elsa Barraine’s *Crépuscules* (1936) is a miniature evocation of the “twilight” of its title. Barely two minutes long, it was composed for Jean Devémy, former horn professor at the Paris Conservatory, and features highly chromatic tonal language. It is the earliest published horn and piano work by a female composer located to date. Jeanine Rueff’s *Cantilene* (1963) is a lovely, contemplative three-part song. It would be pleasant in a recital setting paired with

other brief horn and piano works by 20th-century French composers such as those by Damase, Françaix and Bozza.

Odette Gartenlaub's *Pour le Cor* (1968) is a more substantial work than *Cantilene* or *Crépuscules*. It is one of 13 instrumental works Gartenlaub composed as jury pieces for the Paris Conservatory. As is typical of these exam pieces, *Pour le Cor* includes everything the newly-minted horn soloist was expected to demonstrate: virtuosic technique, extended range, trills, stopped horn, cadenzas. It is dedicated to Jean Devémy and would be a good alternative in a recital program to the much more well-known *En Fort* by Eugene Bozza or *Villanelle* by Paul Dukas (both of which were also composed as Conservatory exam pieces).

Canadian composer and oboist Elizabeth Raum's *Romance* (2001) is the most recent piece on this recording. Raum has been principal oboist with the Regina Symphony Orchestra since 1975, and has written several works for solo brass instruments. *Romance* was composed for Kurt Kellan of the Calgary Philharmonic. Its lyrical nature belies an underlying unsettled quality, brought about by asymmetrical phrase structure and much use of canonic devices.

Ann Callaway's *Four Elements* is deservedly the namesake piece of the CD. At over 16 minutes in length, this is a significant work in the horn and piano repertoire. It is hard to understand why this work, composed in 1974, remains quite unknown 30 years later. Callaway studied with Alvin Etler at Smith College and earned graduate degrees at the University of Pennsylvania and Columbia University. She has received a Guggenheim Fellowship and commissions from the National Endowment for the Arts. *Four Elements*, in four movements and written in collaboration with hornist Jeffrey Langford, is very atmospheric, invoking the elements of wind, water, earth and fire through extended techniques and imaginative and colorful writing for both instruments. The pianist is required to pluck and strum the strings, the hornist to bend pitches and cover the full range of the instrument with athleticism and control. This piece would be even more striking to hear in a live performance, where the visual element of the rather calisthenic demands on the performers would likely enhance the experience for the audience. Lin Foulk and Martha Fischer give their all to this piece; they are obviously committed to the work and enjoy its inherent challenges. This is a daunting work for both performers, one that most players would think twice about tackling, but the existence of a fine recording will make further performances of the piece more likely.

The third movement of Maria Grenfell's *Foxtrot* (1997) is a charming work that can make audiences chuckle out loud with its jazzy riffs and its unpredictable metrical groupings. At less than three minutes in length, it would make an effective encore piece. It is technically quite demanding for the hornist and requires a great command of stopped horn.

The CD liner notes, written by Foulk herself, provide an appropriate amount and type of biographical information for each composer, as well as brief, clear and helpful descriptions of each piece. She also provides acquisition information for each composition. (The Vignery, Barnett, and three French pieces are published; the Raum and Grenfell are available from the composers' respective national music centers; the Callaway is available directly from the composer; and the Pietsch resides in manuscript version in the Mills Music Library of the University of Wisconsin-Madison.) Martha Fischer, Assistant Professor of Collaborative Piano at the University of Wisconsin-Madison, provides wonderfully energetic support throughout; she is a sensitive accompanist with formidable technique. As a horn player myself, I am always grateful to pianists who choose to collaborate with instrumentalists, and I would like to thank Ms. Fischer on behalf of the horn community for her commitment to this important project involving often difficult and certainly unfamiliar repertoire.

Lin Foulk is clearly a leader in the new generation of horn performers and scholars, those who are at the start of their careers as we enter the 21st century. This CD and the information Foulk has made available on her website make substantial contributions to the horn world. As a player, Foulk confidently projects a heroic style in the Vignery and considerable technical prowess in the Callaway and the Grenfell. Her horn tone is strong, open and even throughout the full range of the instrument; this type of sound lends itself very well to pieces such as the Callaway and the Barnett. Personally, I would have enjoyed more variety in color of the sound in the French repertoire, and the Raum and the Pietsch could benefit from a more overtly romantic style. There are some especially lovely moments in the Vignery, when I sensed Foulk was

Recommended CD: "Composition Féminine"

The newly released CD, "Composition Féminine," features works by women composers for the classical guitar by the very talented German guitarist, Chris Bilobram. She performs the world première of Germaine Tailleferre's *Concerto for Two Guitars and Orchestra* in a performance of which Elvire de Rudder, the Tailleferre heir, stated "I cannot imagine a better recording of this work." Other compositions include Anido: *Preudio pampeano*, *Melodia de Argentina*, *Aire de vidalita*; Giuliani-Guglielmi: *Variazioni su un tema di mercadante*, op. 9; Presti: *Danse Rhythmique*; Elizabeth Austin: *Falkenfantasie für Gitarre und Klavier: Der Falke, Die Federn, Das Fliegen*; de Rossi: a suite for guitar and strings from the oratorio *Il Sacrificio di Abramo*.

The recording is released by the German company, Querstand, and may be previewed/purchased at <http://www.vkjk.de/0422Femi.htm>. Recommended by Paul Wehage

able to bare her soul as a performer and truly let the music soar. In my opinion, this is the most difficult thing—but also the most important thing—a horn player can do. I look forward to hearing much more from Lin Foulk as her career unfolds.

“Four Elements: Works for Horn and Piano by Female Composers” is available directly from Lin Foulk through her website at www.linfoulk.org. Any horn player with an interest in the music of female composers or a curiosity about lesser-known 20th- and 21st-century recital repertoire should own this CD.

Cynthia Carr is Professor of Horn at the University of Delaware, and performs regularly throughout northern Delaware and the Philadelphia area in orchestral and chamber music and solo recital settings. A founding member of Trio Arundel, an oboe, horn and piano trio, she has performed with that ensemble at regional and national conferences and recently published an annotated bibliography of music for this instrumental combination. She is also especially interested in the music of women composers; her CD “Images: Music for Horn and Piano by Women Composers” was reviewed in this journal in 1997.

Elizabeth Austin: Reflected Light

Jerome Kern, piano; Ursula Trede-Boettcher, harpsichord; Marcus Lucke, clarinet; Chamber Choir, Staatliche Hochschule für Musik, Heidelberg-Mannheim; Gerald Kegelmann, conductor. Capstone Records. CPS-8625 (1995)

By Kimberly K. Archer

Elizabeth Austin’s *Reflected Light* is meant for a sophisticated, educated audience. This collection of cerebral, emotionally-restrained music for diverse media features a generally dense, dissonant harmonic language and subtle technical and structural elements, coupled with frequent shifts in mood, style and momentum.

All of the pieces are inspired by or based on an extra-musical association, intended to help usher the listener into the composer’s complex inner world programmatically, if not always musically. Some pieces are based on simple associations, such as *Zodiac Suite* (1980, performed by Jerome Kern, piano). Of particular interest in this suite is “Aquarius,” where, in a break from Austin’s self-described “acerbic harmonies,” genuine and timbrally fascinating communication of the characteristics of this particular sign actually occurs.

The composer writes that some pieces are inspired by quotes from poetry or literature, such as a Virginia Woolf excerpt appended to the title of the second movement of *Lighthouse I* (1989, performed by Ursula Trede-Boettcher, harpsichord): “of cyclamen...wild violets...veils.” While this serves as an intriguing glimpse into the composer’s process, the association between music and words is unclear. Of greater interest in this work is the first movement, where subtle shifts between atonal passages and dissonant tonal passages replace the juxtaposition of the first and second themes in a traditional sonata form. These tonal shifts are not obvious, but the aural challenge is irresistible.

Most often, Austin’s music includes musical quotation. Some of the quotes are outright excerpts, as in *Klavier Double* for piano and tape (1983, Jerome Reed, piano). Entire passages of Schumann’s *Fantasie in C*, op. 17, alternate and eventually combine with sparse, freely-composed passages of electronic music, as if in attempt to graft one era’s sensibility onto another’s. In other cases, such as *Gathering*

Threads (1990, Marcus Lucke, clarinet), the quotation in question is so utterly dismantled and disguised as to be unrecognizable, and thus, nonfunctional as the purported “key” to the work.

Clearly, the human voice interests Austin far more than instrumental or electronic media. Many of her works include wonderful moments of colorful instrumental scoring, as in the “Ballgame” movement of *To Begin* for brass quintet (1990, The Constitution Brass). Indeed, all the works on this recording exhibit the composer’s expert craft, yet none come closer to revealing true passion and humanity than *To Those Born Later* for SATB chorus and piano (1992, Chamber Choir of the Staatliche Hochschule für Musik, Heidelberg-Mannheim; Gerald Kegelmann, conductor; Sibylle Dotzauer, piano; Veronika Winter, Kristen Grunenpult, Alex Bassermann, choral soloists). Based on a poem by Bertolt Brecht, and sung in the original German, the work’s refreshingly successful illustration of the text immerses the listener in Brecht’s bleak world, and ascends along with his hope for the future.

While the extensive, articulate program notes certainly help illuminate the composer’s thought process and influences, it is questionable whether her extra-musical associations and inspirations, as well as her technical and structural intentions, come across clearly in all selections. But Austin’s wonderfully colorful scoring for a wide variety of instruments and voices, as well as her moments of cautiously-revealed lyricism, make this a recording worth sampling.

Kimberly K. Archer is currently serving as Visiting Assistant Professor and Music Theory Coordinator at Western Carolina University in Cullowhee, North Carolina. She holds degrees in music education and composition from Florida State University, Syracuse University and The University of Texas at Austin.

“...meant for a sophisticated, educated audience...”

Anne Boyd: As I Crossed a Bridge of Dreams

Kathy Marsh (soprano), Hartley Newnham (countertenor), Geoffrey Collins (flute), The Tall Poppies Ensemble conducted by David Stanhope, Sydney Chamber Choir conducted by Nicholas Routley. Tall Poppies Records TP 127 (2000)

By Valerie Samson

"As I Crossed a Bridge of Dreams" is a collection of Anne Boyd's chamber music composed between 1975 and 1988. Boyd is an Australian composer whose art seamlessly integrates elements from Korean, Balinese, Japanese and Western cultural traditions. Her works have won highest praise throughout her long career and exhibit a unique approach to hybridization. Boyd strips away and distills diverse musical elements before integrating them into her own musical language for voice and Western instruments.

Anne Boyd (not to be confused with Ann Carr-Boyd) studied at the University of Sydney before completing her Ph.D. in composition at the University of York, England. She taught at the University of Sussex and the University of Hong Kong before returning to teach at the University of Sydney.

Five of the eight pieces on this recording are for flute and piano, reflecting Boyd's interest in the flute. All the flute compositions were written for Geoffrey Collins, who is an ideal interpreter of Boyd's work, thanks to his innate musicality and long working relationship with Boyd.

Three of the eight works are collaborations with the Korean-born writer Don'o Kim. Kim's translation of his poem *A Summer Hue* forms the basis for Boyd's *Goldfish through Summer Rain*. *Goldfish* (1978/79), *Red Sun Chill Wind* (1980) and *Cloudy Mountain* (1981) are based on Japanese modes and evoke the shakuhachi (bamboo flute). Boyd's spiritual connection with the shakuhachi stimulated the hybrid musical language called "Australasian" that she explored in this set. According to the composer, this language is a distillation and fusion of Eastern and Western sensibilities. *Bali Moods I and II* (1987 and 1988) are inspired by gamelan music and use the pelog scale in equal temperament.

Boyd's program notes about her piano piece, *Anklung* (1974), apply to most of her works on this CD: "It would seem that my music is becoming more simple and refined; it is essentially melodic and monodic in character, being influenced by the ecstatic pure melody of the Japanese shakuhachi and the soft and infinitely subtle tones of the ancient gamelan of the Javanese court.... My work for piano...is concerned with the tuning of ourselves with others and the natural world of which we are part."

"... challenges
listeners to
meditate, to
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and to enter
a stripped-down
sonic world."

The title work, *As I Crossed a Bridge of Dreams* (1975), is for a cappella chamber choir. The third in a series of three meditations, *Bridge of Dreams* eludes to Heian Japan (the dynasty flourished from 794 to 1192) in both its title and imitation of the sho, the bamboo mouth organ essential to the gagaku orchestra. The voices very successfully imitate the subtle harmonic shifts of the sho and add tones to create large tonal clusters. Boyd explains in the program notes that she creates these clusters through a technique she calls "polypentachromaticism" in which she layers modes from three different musical traditions.

The remaining two selections, *My Name is Tian* (1979) and *Cycle of Love* (1981), are scored for vocal soloists and instruments and performed by the Tall Poppies Ensemble. *My Name is Tian* (1979) is written for soprano solo and chamber ensemble. Subtitled *An Orphan of Indochina*, the libretto for this piece is based on Don'o Kim's 1968 novel by the same name. In all five sections of this piece, Boyd reworks the Vietnamese melody *Tu Dai Oan* that she serialized in her *String Quartet No. 1*. This unifying melody helps Boyd maintain tight control of her harmonic palette and focus on expressivity within its confines. In some of the faster sections, she makes use of Balinese gamelan melodic and rhythmic patterns. This work possesses an elegance and grace that seem incongruous with Kim's tragic story of violence.

Cycle of Love (1981) is a concise song cycle also written in collaboration with Kim, who translated five ancient Korean poems in the sijo form written by women. Boyd calls for the use of a plectrum on the cello to simulate the sound of a Korean kayagum to excellent effect.

In her music, Boyd successfully handles the problem faced by generations of Australian composers: reconciling the environment with European musical heritage. It is as if the relentless desert has restricted Boyd's musical materials as firmly as it has restricted plant growth and diversification. The resulting music requires listeners to suspend whatever expectations they may have of how the music should develop in pitch, register, harmony, timbre, and form. This music challenges listeners to meditate, to focus on subtleties, and to enter a stripped-down sonic world. The challenge is no less formidable than that of adapting to the Australian outback, where Boyd spent her youth.

The recording quality of this CD is fully professional and the featured soloists are outstanding. The clear, penetrating tone of Kathy Marsh (soprano) in *My Name is Tian* calls

to mind the youthful voices of Benjamin Britten's *Ceremony of Carols*. Hartley Newnham (countertenor) adds an unusual and expressive quality to *Cycle of Love*. The Tall Poppies Ensemble includes Alice Giles (harp), John Harding (viola), Daryl Pratt (percussion), David Pereira (cello), David Miller and Nicholas Routley (piano), with David Stanhope (conductor). All the performers, as well as the Sydney Chamber Choir conducted by Nicholas Routley, have done such an excellent job that listeners may feel inspired to seek out other recordings from Australia.

Most of the scores of these compositions are available either from the publisher or from interlibrary loan in the United States. They are written in a clear, accessible style.

Valerie Samson is an ethnomusicologist and composer in San Francisco, California. She has written about Chinese music in San Francisco and music as protest strategy in Beijing, 1989. Samson plays the zhonghu (two-stringed Chinese violin), and the sheng (bamboo mouth organ), and has also played the Japanese hichiriki (oboe). Last year she participated in the ICTM conference in Fuzhou, China.

Songs by Women

Works by Joyce Hope Suskind, Ruth Schonthal, Elisenda Fábregas and Elizabeth R. Austin. Susan Gonzalez, soprano; Marcia Eckert, piano. Leonarda LE 352 (2002)

By Ursula M. Rempel

The marriage of text to music can be complex—particularly when the text is imbued with multiple, often ambiguous, levels of meaning. What aspects of the text does the composer choose to “set”? Can the multivalence of the poem—as a work of art in its own right—be successfully conveyed? All four composers represented on “Songs by Women” have chosen complex poetry to set, with varying results: Yeats (Suskind); Rilke (Schonthal); Lorca (Fábregas); and e.e.cummings, Christina Rossetti, and Yeats (Austin).

The CD begins with Suskind's lyrical *Six Songs to Poetry of Yeats* (1997). Suskind is fond of vocal glissandi and ambivalent juxtapositions of tonality and atonality. She exploits the voice, allowing the piano a more subservient role in the partnership. While similar melodic motives recur throughout the songs, the overall effect is of a loose organization, which demands considerable listener concentration.

Ruth Schonthal's song cycle, *Frühe Lieder* (Early Songs), written between 1940 and 1944, is a youthful setting of eight poems by Rilke. The music is imbued with late German Romantic characteristics reminiscent of Hugo Wolf. Hoping to study in the U.S. with Hindemith (then at Yale), Schonthal showed him the songs. He told her they were “very beautiful” and then added: “but one does not write like this anymore.” Schonthal received her scholarship to study with Hindemith, but dismissed her songs as a “youthful sin,” letting them languish in a closet for over 40 years. They are finely crafted works and tightly unified structurally. If the complexity and nuances of Rilke's poetry eluded the young Schonthal, she was certainly sympathetic to the emotional and picturesque imagery conveyed in the poems. We should be grateful for the enquiries that led Schonthal to resurrect these songs.

The youngest composer on this CD, Spanish-born Elisenda Fábregas, set her *Five Poems for Soprano and Piano* to the poetry of Federico Garcia Lorca. She recognizes the theme of death so prevalent in Lorca's poetry, and she sets the poems “darkly” and dramatically to convey the menac-

ing imagery of the texts. Some curious text-music questions come to mind: in the first song, *El Silencio*, the second line speaks of a “rolling silence.” The Spanish “ondulado” surely implies “undulating,” not “rolling.” Here, the music “rolls,” but it does not “undulate”; there is a semantic difference. Fábregas helpfully provides brief analytical notes about both Lorca's texts and her own musical settings in the liner notes.

The last group of songs is *A Birthday Bouquet* (1990) by Elizabeth R. Austin. In these four songs with poetry by e.e. cummings, C. Rossetti, and Yeats, Austin—like Suskind—provides a glimpse into the musical language of the earlier 20th century. Her descriptions of the songs are lyrical (“this song is joyful, spontaneous and rapturous”) and some—she says elsewhere—pay homage to earlier composers; allusion is a compositional device she clearly embraces.

Pianist Marcia Eckert brings a clarity and sensitivity to this music; her playing is clean, discreet, and never overpowering. There are moments when one wishes she were more assertive in the interplay with the vocal line, more collaborative and less accompanimental. Susan Gonzalez has a rich and warm mezzo range, which is, alas, not matched in her higher register. Her voice lacks timbral continuity from low to high, and this detracts from the overall vocal quality. The occasional tentative vocal entries should have been addressed with re-takes. Gonzalez is at her best in the more dramatic Schonthal and Fábregas songs.

The liner notes offer generous information about the composers and performers, and provide the texts (plus loose translations) of the songs and the name of their publishers. This CD introduces us to music seldom heard. Leonarda's Marnie Hall is to be commended for her continuing accomplishments in bringing us recordings of music by women.

Ursula M. Rempel is an associate professor at the School of Music, University of Manitoba, where she teaches courses in music history, women in music, and recorder ensemble techniques and repertoire.

Open Space 16

Works by Elaine Barkin, Mara Helmuth, Emma Carlé and Judith Exley. Open Space Publications

By Elizabeth Hinkle-Turner

New from Open Space Publications comes *Open Space 16*, a CD featuring the works of Elaine Barkin, Mara Helmuth, Emma Carlé, and Judith Exley. Open Space (www.the-open-space.org) is described by its founders as a project featuring works in “sounds, words, and other media...consisting of compact discs, printbooks, and video-cassettes.” Works include live instrumental, computer, and tape pieces as well as collaborative sessions and attempts to engage “musical thought, experience, philosophy, and concerns of a political, social, and personal nature.” The primary facilitators of Open Space are Elaine Barkin, Benjamin Boretz, J.K. Randall, and Mary Lee Roberts. The Open Space publications allow for a variety of aesthetic expression that is both thought-provoking and generally outside of the academic mainstream.

Composer Elaine Barkin is professor emerita of music and ethnomusicology at the University of California at Los Angeles (UCLA), where she served on the faculty from 1974 to 1997. In addition to her electroacoustic work, which consists primarily of tape collage compositions, she has written several text “scores” to facilitate interactive music-making. She has also been actively involved in UCLA’s gamelan (Balinese and Javanese). Barkin is the co-editor (with Lydia Hamessley) of the book *Audible Traces: gender, identity, and music*, a collection of essays, articles, and observations by multimedia artists, musicologists, theorists, and composers.

“...provides an intriguing commentary on ‘what fits together’ in the composition of music...”

Open Space 16 features only instrumental works by Barkin, which were of particular interest to me, since I am acquainted mainly with her electroacoustic music. The opening work of the CD is her 1999 work *Poem* for wind ensemble. The piece is colorful and exciting and also shows traces of Barkin’s strong interest in gamelan with snippets of Balinese and Javanese-inspired rhythms and melodies occasionally making an appearance through the traditional wind ensemble textures.

Somewhat less successful is the composer’s 1977 work *EbbTide*, though the more I listened to the piece, the more I came to understand it. Scored for two vibraphones the work suffers here primarily due to its quiet intimacy: this is a piece to be heard in a small recital hall where one can concentrate on the performance as well as the sounds. Also, noisy page

turns are clearly audible throughout. On the positive, however, *EbbTide* allows for thoughtful listening and provides a good contrast to the more expository nature of the wind ensemble work, thus the listener is treated to both sides of Barkin’s compositional personality.

Barkin’s *Four Songs* (1995) sets texts by Sue DeVale (a north Indian Santal girl), Sappho, and Emily Dickinson in a work the composer explains is a means of “finding a way to get into a poet’s head until her words morph into my words.” Beautifully sung by soprano Maurita Phillips Thornburgh, with elegant harp performed by Susan Allen, these works offer the same intimacy and food for reflection as *EbbTide*, but are much better recorded and more suited to CD listening. Other works by the composer are the 1990 *Legong Dreams* (solo oboe), which owes much of its aesthetic to Balinese melodies and rhythms, and *Three Rhapsodies* (1986) for flute/piccolo, alto flute and clarinet, composed after Barkin’s first visit to Australia. She attempted to evoke “anomalous, incongruous, and fantastic scapes” in these short works, which fully explore the artistic range of the instruments and offer some lovely and interesting moments.

Open Space 16 introduced me to two New Zealand composers with whom I was unfamiliar, Emma Carlé and Judith Exley. Exley (b. 1939) has lived all her life in New Zealand and has four children and three grandchildren. She studied ethnomusicology and composition at Victoria University of Wellington. Carlé (b. 1978) studied both composition and criminology(!) at Victoria University and has degrees in both subjects.

Carlé is an avid gamelan performer and is interested in New Zealand music of all genres with a special interest in the music and musicians of the silent film era. Carlé’s *Go Go Gadget Arms* (1999) is set for three violins and bonang barung (a set of small horizontally-racked gongs, laid out in two rows—a picture is available at <http://www.geidai.ac.jp/~odaka/gcat/english/html-text/084.html>). Inspired by the children’s series, *Inspector Gadget*, the composer shares that the most difficult creative task was to successfully mix the different scales and tunings of the western and gamelan instruments. She makes it work in the piece, with the two perspectives “playing off” one another, complimenting the different rhythmic and timbral gestures.

Judith Exley’s *The Cave of Tidal Sound* (1993) for tape uses sonic materials recorded at Makara Beach in New Zealand. An intriguing mix of both “natural” (drop-

ping pebbles) and highly-processed sounds the work keeps the listener's interest by the constantly unfolding new development of textures and timbres. The impetus of the piece is also created by the continual adding of layers of complexity.

Concluding the recording is Mara Helmuth's 1992 computer-music work, *Meeting the Free Dreamer*. Helmuth, an associate professor and director of the computer music studios at the University of Cincinnati College-Conservatory of Music, has done extensive composition and research primarily expanding upon Paul Lansky's Cmix computer music language, the real-time additions to Cmix by Brad Garton and David Topper, Iannis Xenakis' stochastic theories, and work in granular synthesis by Curtis Roads and Barry Truax. Helmuth is a strong believer in collaboration, and her musical and technical projects have often been done in close partnership with other computer music developers as well as performers and multimedia artists. She views her work with machines as a collaboration, also. For *Meeting the Free Dreamer* the composer shares that she programmed algorithms in C to create sequences of piano sounds. She further processed these sounds with Cmix and then put the piece together intuitively.

In the opening short movement of *Meeting the Free Dreamer* one hears all of the piano sequences at once with no breaks between material. Then, in movement two, the composer's intuitive juxtapositions start to unfold in unexpected fits and starts. Helmuth emphasizes this aspect of the work in her program note: "The computer music

composer is continually faced with the unexpected: for example, the room simulation on piano sounds at the end of this piece reminds me of a far off merry-go-round, and C algorithms for pitches and rhythms occasionally write a surprisingly pretty melody." Processing of the sound files is not overt; one is continuously treated to traditional textures, which are then either abruptly and profoundly transformed by reverberation or filtering or merely "teased or tweaked" a bit. The result is a work that keeps the listener intrigued and anxious to hear the next twist or turn.

Indeed, the "theme," which seems to bind all of the disparate works on the *Open Space 16* recording, is the unexpected ways in which each of the composers allows seemingly unrelated elements to inject themselves into a straightforward texture. From the faint echoes of gamelan rhythms heard in *Poem*, to the "dueling tunings" of *Go Go Gadget Arms* and the tweaked piano riffs of *Meeting the Free Dreamer*, this recording offers insight not only into the works of some composers with whom listeners may be unfamiliar but also provides an intriguing commentary on "what fits together" in the composition of music.

The Open Space CD series can be purchased on website <http://www.the-open-space.org> or the recording catalog of the Electronic Music Foundation at <http://www.cdemusic.org>.

Composer and multimedia artist Elizabeth Hinkle-Turner is the digital communications coordinator for the IAWM. Her book, *Crossing the Line: Women Composers and Music Technology in the United States* is forthcoming from Ashgate Publishing in 2005.

Book Reviews

Women and Music in America Since 1900: An Encyclopedia, Kristine H. Burns, editor

Two volumes, Westport, CT: Greenwood Press, 2002. ISBN: 1-57356-308-0 (v. 1); 1-57356-309-9 (v. 2) (\$150)

By Laura Kafka

Women and Music in America Since 1900: An Encyclopedia should be included in the reference collection of every music library. Apart from its scholarly contribution, the spirit of cooperation among the individuals involved in finishing a project of this scope is itself a praiseworthy achievement.

This is the first reference to describe the role of women in all aspects of music in the 20th century in the United States. The project's result is a sleek, two-volume encyclopedia with 808 pages and more than 400 entries (volume 1, A-K, and volume 2, L-Z). The preface offers a historical overview, a chronology, and a guide to related topics;

suggested readings follow each of the entries and photos accompany nearly 100 entries. An index, a list of contributors, and a bibliography are also included.

The volumes' distinguished Advisory Board consists of Harriet Inez Hair, internationally-known music educator; Pauline Oliveros, one of the most accomplished and well-respected composers; and Judith Tick, a renowned musicologist. In addition to Editor-in-Chief Kristine Burns, eight associate editors and 186 contributing authors played a role in filling a void that has existed for years; I cannot overemphasize the need for such a publication.

The Advisory Board determined that the term “American” applies to someone who meets three criteria: First, the person must have been born in, resided in, or made most of her contributions in the United States; second, “the individual must have been born in or lived primarily during the twentieth century”; and third, the individual must have “made major contributions as a musician, composer, scholar, activist, or the like that have advanced the role of women in music.” The volumes also include patrons of music and educators as well as performing groups such as Anonymous 4 and the Supremes.

The encyclopedia is a comprehensive and well-considered work of exceptional scholarship, and this is especially true of the foundation entries prepared by associate editors Judith A. Coe, Stephen M. Fry, Suzanne L. Gertig, Deborah Hayes, Cristina Magaldi, Patricia O’Toole and Sally Reid. These entries, which present a broad historical overview of areas such as gender issues, women in music technology, and women in rock and popular music, should be mandatory reading for any undergraduate women-in-music class.

For all its scholarly importance, I find the absence of classical musical artists in the “Grammy Award” article a significant oversight. I would prefer to see a complete list of the classical artists appearing alongside the pop artists.

Recommended Book

Women’s Voices across Musical Worlds,
ed. by Jane A. Bernstein

Northeastern University, 2003. ISBN
1555535895; ISBN 1555535887 (paperback)

The book, edited by Jane A. Bernstein (Austin Fletcher Professor of Music at Tufts University and winner of the American Musicological Society’s prestigious Otto Kinkeldey Award for distinguished musicological work), provides a selection of cross-cultural and cross-historical essays on the roles women have played in classical, popular and world music from the 12th to the 20th century. The essays, written by specialists in each field, are grouped into five sections: (1) Public Voices, Private Voices; (2) Cloistered Voices; (3) Empowered Voices; (4) Lamenting Voices; and (5) Gendered Voices and Performance. Each section is prefaced with an insightful essay by Bernstein. The subject matter is varied ranging from music by Hildegard and Fanny Hensel to that of Arab singer Umm Kulthum and lamenting Black women. The book is highly recommended for both professionals and the general reader.

A cursory web search indicates that opera singers Leontyne Price, Marilyn Horne, Jessye Norman and Beverly Sills have a total of 29 Grammy awards among them. It must have been a difficult task to weigh an individual’s achievements for inclusion in this encyclopedia, and how this was determined is not made clear. The preface states that the “significance of an individual’s contribution,” rather than her popularity, determined who would be selected. I was surprised, for example, that neither choral conductor Eva Jessye nor opera singers Dorothy Maynor and Martina Arroyo were mentioned.

“... a magnificent publication that should be widely used in all areas of music education....”

The volumes have occasional inconsistencies with the bibliography and the short suggested reading citations following each entry. It seems that these short suggested reading citations are not intended to be duplicated in the bibliography, yet in a few instances duplication does exist. More than likely this is an editing oversight. I would suggest that the entry (or entries) be listed next to each contributor’s name in the “About the Contributors” section. This would enable the reader to easily match an author’s name with his/her article(s).

In summary, *Women and Music in America Since 1900: An Encyclopedia* is a magnificent publication that should be widely used in all areas of music education. This is a great cornerstone publication that should inspire additional contributions covering the history of women in music. Brava to Kristine H. Burns and all of her colleagues associated with this project.

Laura Grazyna Kafka (Ph.D., University of Maryland at College Park, 1995) is one of the leading authorities on the life and music of Polish composer Karol Szymanowski (1882-1937), and she specializes in singing Polish art and folk songs. An educator, musicologist, and classical singer, she teaches general and vocal music at L’École d’Immersion Française à Robert Goddard in Seabrook, Maryland, where she is Music Department Chair. Dr. Kafka also teaches voice at Georgetown University and maintains an active singing career.

Post Script:

The *Encyclopedia* was cited as the “best reference source” for 2002 by the *Library Journal*, and the author of the book review, Bonnie Jo Dopp, enthusiastically recommended the volumes for large public and music libraries.

The Cambridge Companion to Conducting, edited by José Antonio Bowen

Cambridge: Cambridge University Press, 2003, ISBN 0521 82108 8; ISBN 0521 52791 0 (paperback)

By Paula Zerkle

The Cambridge Companion to Conducting, edited by José Antonio Bowen, offers tangible observations on the real world of conducting. This is a welcome addition to the current choice of conducting texts, which consist mainly of extensive description and illustrations of conducting technique, numerous conducting exercises, and advice on score study and rehearsal preparation. This compilation of essays by a variety of currently well-known professionals in the music field (conductors, instrumentalists, managers, producers, historians, composers, writers, critics and teachers) shares a collected history of conducting and a hands-on view of its practical applications from personal experience. Some of the more notable contributors include Charles Barber, Martyn Brabbins, Harold Farberman, Vance George, Sir Charles Mackerras and Joseph Silverstein.

"We are grateful for the chapter on 'Women on the podium'..."

The collection is divided into three parts: (I) Practice, (II) History and (III) Issues. The first section includes brief discussions on conducting technique, rehearsal preparation and working with soloists, and provides glimpses into a variety of conducting situations, from orchestral and choral ensembles to opera and studio recording. The second section presents an overview of the history of conducting from the perspective of several European countries and the United States, while the third section, "Issues," is a catch-all label for the remaining chapters, which cover a variety of topics. This section includes, for example, Bernard D. Sherman's helpful "Conducting early music," an often controversial topic, and Leon Botstein's discussion of the changing role of the conductor and the need for re-engaging classical audiences. The *Companion* also offers an extensive bibliography.

The huge range of personalities, writing styles, and experiences create a multi-voiced collage of the world of conducting. This is both good and bad. One can certainly benefit from the knowledge of many veteran musicians, but this diversity can be distracting and weakens the sense of coherency in the book. At times it is unclear who the intended audience is. A musician might find some parts helpful or fascinating, and yet other parts might seem elementary. Readers will have to pick and choose what applies to them.

One voice is severely lacking: the voice of women. Conducting has historically been the domain of men. Since the beginning of the 19th century women have made huge strides

in careers in music and are today seen regularly in roles as performers, composers, teachers, patrons and administrators. Conducting, particularly of orchestras, seems to be still the one exception. The shortage of women's views and stories in this compendium demonstrates how few women are involved in the world of conducting.

We are grateful for the chapter on "Women on the podium" by J. Michele Edwards (the only female author in the book). She tells of the few exceptional women who led ensembles in the past centuries, of the brave women who ventured into the realm of conducting in the early 20th century, and of the continuing struggle to gain access to prominent conducting positions. Even today, despite the best efforts of JoAnn Falletta, Marin Alsop, Catherine Comet and others, a woman has yet to be appointed the director of a major orchestra.

The obstacles Edwards cites give us little hope for the near future: "Orchestra boards...often question a woman's ability to maintain discipline.... By 2001 the three largest agencies in North America represented seventy-seven conductors, but still only four women. The reason given, that it is hard to market women conductors, is another self-perpetuating myth."

Women conductors today have few or no role models as they continue to be kept from teaching positions in the top conducting programs in the country. And it's a vicious cycle. As Edwards states, "As long as orchestras and management remain dominated by men, cultural conditioning about leadership will pose liabilities for women on the podium."

Women have been able to enter more readily into the field of choral conducting, and, to a lesser extent, opera conducting. We hope that at some point orchestral conducting, too, will embrace the wisdom and talent of women. "To move toward that day more quickly," Edwards states, "we need to increase public awareness of women conductors, and promote broad social and cultural changes to help dismantle the bogus rationalizations for not hiring women conductors." She adds, "Women also need to support other women." That, as we know, is what it's all about.

Paula Zerkle is Director of Choral Music and Chair of the Music Department at Moravian College in Bethlehem, Pennsylvania, where she conducts the Moravian Choir and Vocalis, a small a cappella vocal ensemble. She has music degrees from Indiana University, SUNY Stony Brook, and U. C. Berkeley and has been a member of IAWM since 1995. She is currently working on an edition of Amy Beach's Mass in E-flat Major.

Concert Reviews

Coming Home: Elizabeth Austin Returns

By Vivian Adelberg Rudow

A 1960 graduate of Goucher College in Baltimore, Maryland, distinguished composer Elizabeth R. Austin returned to her alma mater to hear an all-Austin program produced by Kendall Kennison on November 8, 2004. The *Ars Viva Concert*, held in the warm, intimate setting of Merrick Hall, attracted an almost full house. Speaking aural program notes before each piece was played, Austin shared information about her compositions, many of which were inspired by life experiences, nature, religion, poetry or music from the past.

The Lyric Brass Quintet, one of the Baltimore area's finest brass ensembles, opened the concert strongly with *To Begin*, the first movement of which was a fanfare: "...the leaping greenly spirits of trees...." In the second movement, "Ball Game," we could almost hear the "ball" being passed from one instrument to the other, as in a soccer game. "Laendler," the country dance closing movement, integrated a musical quote from Beethoven, translated as "greetings."

Pianist Jerome Reed followed with an energetic performance of *Puzzle Preludes*, a set of five puzzles, each different in style, weaving a "fabric of music quotes from famous musicians." Tonal fragments from the Brahms A-flat Waltz mingled with soft, jazz-like chords, staccato and chromatic chords, arpeggios, octave runs and whole-tone patterns. The music, though technically challenging, easily fit the performer's hands.

My favorite selection, *A Child's Garden of Music* for piano, was a set of 11 delightful miniature sound-portraits inspired by Austin's grandchildren and students. The composer included an unexpected musical surprise in most of the portraits. Reed performed the movements convincingly and expressively.

An American Triptych for piano concluded the first half of the concert. As a memorial to the victims of the 9/11 terrorist attack, Austin composed this patriotic set based on American musical themes: "Rag-Quodlibet," "Bellagio Blues" and "Hoe-down." She also incorporated fragments from *The Entertainer*, a Scott Joplin rag. The lively "free-for-all" closing movement contained snippets of American folk tunes: *Turkey in the Straw* and *Skip To My Lou*, plus a hunting horn motive that had appeared earlier and a quote from Prokofiev's Piano Sonata no. 7. The quodlibet movement was composed in honor of Leipzig pianist Ulrich Urban.

The second half of the concert opened with *Sonata for Flute* in three movements, the first of which, "Caged Bird," was composed during the Gulf War and featured wide, angular intervals. The second movement, based on a Gregorian

chant, was lyrical and included flutter tongue pitches, repetitive notes and arpeggiated runs. The third movement was inspired by a Chinese proverb about the hopeful song of a bird. The work displayed micro-tonal glissandos, trills and rapid bird-like flourishes. As in the previous works, the composer gave special attention to the concluding bars as the flautist chanted a "hum" along with the last flute tone. The sonata was played admirably by David LaVorgna.

In the final work, *The Rose Sonata* for piano, Austin explored using "geometric forms found in the natural world as basis for the overall musical form." The sonata included



Elizabeth Austin

spoken recitations of poems by Ingeborg Bachman, Rainer Maria Rilke, William Carlos Williams and Johann Wolfgang von Goethe either when the music ceased or simultaneously with long sustained pedal tones. The musical source was Brahms's *Intermezzo*, op. 118, no. 3, fragments of which were incorporated into the central section. The music offered a gentle unfolding of the Brahms

theme, similar to the unfolding of a rose. Pianist Jerome Reed and narrator Michael Curry performed while slides of beautiful roses served as the visual enhancement.

Austin described her intriguing approach to composition as "pantonality, using freely shifting tonal centers, the triadic gestures of 18th-century harmonic usage, minus its function. The densities and balance between thematic passages and bridges produce contrasting harmonic idioms like clusters (tonal erasers) as opposed to nonfunctional triadic figures."

Welcome home Elizabeth Rhudy Austin. We are proud of you!

Vivian Adelberg Rudow, graduate of Peabody Conservatory of Music of Johns Hopkins University, has enjoyed world-wide performances of her music. ASCAP award winner each year since 1987, she won First Prize, program division, in the 14th Bourges France music competition. She wrote an article for Women and Music in America Since 1900: An Encyclopedia and has been a juror in the Jeu de temps Times Play YSEA, Canada, SANS UK and NAACP ACTSO music competitions.

Concert of Romanian Music for Violin

Works by Mihaela Vosganian, Carmen Petra-Basacopol, Wilhelm Berger; Bucharest, Romania, December 7, 2004

By Paula Boire

A "Concert of Romanian Music for Violin," organized by the Romanian Association of Women in Art, was presented during the Fourth Edition of the FORUM-ART Series. The event took place in the Alfred Alessandrescu Concert Studio at the Romanian Radio Society in Bucharest on December 7, 2004. The soloists were Cornelia Bronzetti, a critically acclaimed international violinist, partnered by pianist Raluca-Cimpoi-Iordache, and the promising young violinist, Anca Vasile. Other performers included organist Dolores Chelariu and an accomplished young violist, Andreea Sitaru, a graduate of Professor Bronzetti's studio.



Mihaela Vosganian

The exceptionally well-played program, effectively varied in mood, harmonic language and sentiment, included works by two of Romania's most respected and well-known composers, Wilhelm Berger and Carmen Petra-Basacopol, plus a riveting work by the remarkably talented young composer, Mihaela Vosganian, who is also the founder and artistic director of FORUM-ART.

All of the artists played with passion, subtle nuances and tonal color. They left no interpretive stone unturned in the execution of a phrase. The audience was treated to performances of virtuosic artistry and emotional depth.

Bronzetti began with the Sonata for violin and piano by Wilhelm Berger. In the first movement of the neo-Romantic, three-movement work, fragmentary motives in the piano contrasted with the melodies in the violin. Berger's use of triadic sonorities, albeit in a bitonal relationship with the violin, created a translucent palette of color. A seasoned artist, Bronzetti played with a sweetness of tone, great nuance, exquisite phrasing and technical mastery.

Mihaela Vosganian's *Un'altra ciaccona* for solo violin was performed by Anca Vasile. This emotionally and, at

times, rhythmically intense composition explored every possible color of the violin, giving it an eerily human cry in certain passages. Not a work for the emotionally inhibited performer, this riveting composition demands that the performer bare his soul, to say nothing of the work's considerable technical demands. Vasile gave a searing performance of this exciting, visceral work. Beautifully constructed and brimming with musical ideas, ranging from its Italian origins to its wonderfully rich and complex Romanian folk music heritage, it was in essence a dramatic *scena* for the violin, as powerfully expressive as any symphonic or operatic work.

The well-programmed concert began with the longest and most aurally demanding work, followed by the most emotionally intense piece, and ended with a group of pieces by Carmen Petra-Basacopol, which offered a multi-faceted glimpse of Petra-Basacopol's compositions for violin. Petra-Basacopol, who has created works in every genre, is especially recognized internationally for her harp compositions and art songs.

Petra-Basacopol's *Elegie*, op. 35 (1972), combined subtle dissonance with melodies and rhythms inspired by Romanian folk music, which gave the piece an unexpected character that differed from the typical elegy. Petra-Basacopol dedicated the final three pieces to Cornelia Bronzetti, who had commissioned *Legenda* (The Legend), op. 97 (2003), for violin and organ because there is little literature for this combination. The work has enjoyed great success throughout Europe. Although a clavinova had to be substituted for the organ, the sonorities provided a reasonable facsimile of the organ color.

Duo, a charming tonal work of interweaving contrapuntal lines that formed a dialogue which ended in agreement with delicate pizzicati, highlighted the timbral differences of the violin and viola.

The concert concluded with *Viziuni dansante* (Dancing Visions), op. 86 (2001), an engaging work also subtly inspired by Romanian folk music. It was beautifully performed by Bronzetti, Raluca Cimpoi-Iordache, Dolores Chelariu and Andreea Sitaru. The recital offered an exciting performance of exceptionally fine artistry and superb repertoire; both the pieces and the artists merit international performances.

Dr. Paula Boire is Professor of Music at Fort Hays State University in Hays, Kansas.

Chinese Women Composers' Concert: A Historic Event

China National Library Concert Hall, Beijing, September 17, 2004

By Li Yiding and Xie Mei (translated by Zhang Ning)

The Chinese Women Composers' Association (CWCA) came into being in 2002 and now includes more than 40 members from Beijing, Shanghai, Guangzhou, Wuhan, Hong Kong, Taipei, United States, Canada, France, Belgium and elsewhere. On September 17, 2004 at the China National Library Concert Hall, CWCA sponsored a chamber music concert of 14 works by Chinese women. This was a momentous occasion: the first time such a concert was ever performed not only in Beijing but in all of mainland China.

CWCA President Wang Qiang's (Hong Kong) *Duet* for cello and contrabass, though relatively brief (only eight minutes), was imaginative in both instrumentation and originality of design. In general, when selecting instruments for a chamber work, the composer must consider the ranges of the different parts as well as the individuality of instruments and their compatibilities. In choosing to combine cello and contrabass, two instruments similar in both range and timbre, Wang Qiang accepted the challenge and produced a work that is adventurous, unusual and fascinating.

Marta Ptaszynska's *Pianophonia*

Marta Ptaszynska's new work, *Pianophonia*, commissioned by the Chicago Symphony Orchestra, was premiered by pianist Amy Dissanayake on February 16, 2005 at the first concert of CSO MUSICNOW (a series of contemporary chamber music sponsored by the Chicago Symphony). *Chicago Tribune* music critic John von Rhein wrote that "listeners young, old and in-between [were] absorbed in sounds wondrous and new, not as passive audience members but as active participants. It was a heartening sensation." Each of the three sections of *Pianophonia* was inspired by a 20th-century painting, and each painting was projected on a screen as Dissanayake played that section. Von Rhein commented that "one did not need to view the paintings to appreciate how beautifully Ptaszynska has translated visual images into arresting sounds." He explained that "the bold colors and fluid shapes of Wassily Kandinsky's *Improvisation with Blue* became soft lyrical fragments and sonorous chords. Yves Tanguy's *The Steps of Silence* inspired a parallel surreal universe of dark ostinatos silenced by sharp outbursts. The tiny iridescent daubs of color that make up Paul Klee's *Ad Parnassum* became a brilliant study in furiously repeated notes. *Pianophonia* sounded like an instant classic."

CWCA Vice President Su Fanling (Taipei) composed her trio, *A Wild Swallow Descending on the Sand*, for violin, cello and piano. The work was inspired by the first sentence of the poem "Su Wu Man" by Tsai Sen, a famous poet from the Sung Dynasty (960-1279). Contrast is a key element of the trio. The opening section created a sense of antiquity through the use of simple and persistent repetition to depict a clear, quiet atmosphere. This lethargic mood contrasted in instrumentation, emotion and style with the music of the second half, which was ebullient and brilliant. The magnificent final climax conveyed a majesty and passion capable of uplifting the spirits of an audience.

CWCA Vice President Li Yiding's (Beijing) *Burned Eden* for soprano, clarinet, cello and piano was selected as second place winner of the Miriam Gideon Prize in the IAWM Search for New Music in 2004. The work is based on four themes or structures: the contour of Tibetan opera, a fragment of a Tibetan folk song and elements of Pakistani popular music and the Han nationality's pentatonic tonality. Li Yiding used many techniques to quickly transform the initial *lento* theme—imitation, inversion, splitting the theme into segments, stacking chords and tonalities—so that the theme evolved into a boiling combat, gradually becoming a wild, powerful stream of music. Other themes that varied in style, nationality and tonality developed different personalities resulting in a novel and powerful work.

Joyce Wai-chung (Hong Kong) composed *Stretch* for cello and zheng. (The zheng is an ancient Chinese instrument, a zither with a movable bridge with a playing range of three to four octaves.) Using a deep melody line, featuring the long breath of the cello and the powerful harmonies and abundant overtones of the zheng, the composer contrasted the different timbres, rhythms, performance methods and expressive forces of the two kinds of string instruments.

Tao Yu (Switzerland/Beijing) composed *Hua Da* for flute and drum. The work was inspired by the traditional drum technique of Chinese Shanxi Jin Opera and incorporated eleven different beating methods on one drum. The long and short spit tones of the flute were echoed by the various drum voices, and they formed an obvious contrast in timbre, dynamics and musical effect.

Li Hongying's (United States) *A Song for My Heart* for violin and piano was intended to honor and express respect for handicapped persons.

Tian Leilei's (France) *Moult* for flute and cello and Liu Qing's (Beijing) *Cocoon* for cello and piano aimed to express the materialization and sublimation of life by

palingenesis (emergence during embryonic development of various characters or structures that appeared during the evolutionary history of the strain or species). The two young composers both faced the past and looked to life in the future in these sober and profound works.

Zhang Ning's (Beijing) *Interpreting for Seven Tone Scale* for solo konghou sought to remind the Chinese people of their traditional music and scales and especially the ancient musical instrument, the konghou (a harp). This piece is based entirely on various Chinese traditional scales, and the composer hopes others will be inspired to perform and write for the konghou.

Alice PingYee Ho's (Canada) trio, *Chain of Being*, for violin, cello and piano, represents three separate aspects of existence: humanity, nature and the mysterious force that governs the universe.

Lam Bun-ching (American) in *Another Spring* and Xie Wenhui (Beijing) in *bourgeoning* both expressed enthusi-

asm for life in these impassioned works. While composing *Les Cliches de Guilin* for violin, cello and piano, Weily LUC (Belgium) was inspired by the tour of the city of Guilin that she and her family enjoyed.

The next CWCA Concert will be performed in Beijing in 2005.

Li Yiding earned a bachelor of arts degree from Shenyang Conservatory of Music. Since then she has worked as a first class composer (the equivalent of a full professor) in China Central Television (CCTV) and China Teleplay Production Center (CPTC) in Beijing. She is a member of the Chinese Musicians' Association, a Board Member of the IAWM and Vice President of CWCA.

Xie Mei is a reporter who was invited to the concert. Zhang Ning, an IAWM and CWCA member, studied composition at the Wu Han Conservatory of Music and is currently a graduate student in composition at the Central Conservatory of Music.

A Festival of Women Composers

Brandeis University, Waltham, Massachusetts, October 2, 2004

By Liane Curtis

"A Festival of Women Composers," featuring works by eight composers spanning the late 19th century to the present day, was held at Brandeis University on October 2, 2004. Presented by the Women's Studies Research Center and the Department of Music, the two concerts of the Festival generated considerable excitement and attention. An afternoon concert by Brandeis graduate students in composition included works by Yoko Nakatani (who coordinated this concert), Hillary Zipper, Grace Choi and Seung-Ah Oh. Choi's *Oscillation* for two cellos features a finely crafted and introspective interplay between the musicians. Pianist Shizuyo Takeda was an outstanding performer in three works, including *Saibara* (for solo piano) by Nakatani, which was sensual in its cascading and undulating gestures. Takeda joined soprano Jennifer Ashe in Nakatani's *Ancient Voices from Manyô*, a setting of two Japanese poems from the seventh century. The work employs a moving melodic sweep in the first song, and a shimmering, climactic swirl in the second. Nakatani is a composer of warmth and redolence. Seung-Ah Oh's *Conversion* for percussion (Tim Feeney) and piano (Takeda), a work of brilliance, received a virtuosic performance. Feeney excelled on panoply of percussion instruments, including an inspired cadenza on marimba.

The gala evening concert featured the première of the two award-winning works of The Rebecca Clarke New Music Competition as well as pieces by Amy Beach, Lili Boulanger, Janika Vandervelde, Pauline Oliveros and Ruth Lomon.

The Rebecca Clarke New Music Competition was organized in the Spring of 2003 with the goal of encouraging

women composers. The competition received 160 entries from women in 15 countries, including Canada, Greece, Taiwan, Israel and Great Britain as well as from 26 states in the United States. The judges for the competition were Ruth Lomon (composer and Resident Scholar at the Women's Studies Research Center), Martin Boykan (composer and



L to R: Ellen Harrison, Ana Davis, Martha C. Horst
(photo by Emily Corbatò)

professor, Brandeis), and Marjorie Merryman (composer and chair of the music department, Macalester College, MN; and a Brandeis alumna). They were so impressed by the high quality of the large pool of applicants that, rather than just give one prize, they decided to name two winners, Ellen Harrison and Martha Callison Horst.

The judges and festival organizers also awarded two “Honorable Mentions” and \$100 prizes to Patricia Morehead for *Triptych* for soprano and string quartet and Bonnie Miksch for *Man Dreaming Butterfly Dreaming Man* for violin and piano.

In his review of the Festival in the Boston *Globe*, Richard Dyer wrote:

The two winners of a competition named in honor of composer Rebecca Clarke were present to hear the premieres of their works. The Lydian String Quartet made an eloquent case for “Shifting Landscapes” by Ellen Harrison, music of mingled grief, remembrance, and celebration. Martha Callison Horst’s “Cloister Songs” are based on 18th-century texts from a religious community in rural Pennsylvania. The music speaks for those who are rooted in a time and place but yearn for the infinite and otherworldly. The stylistic idiom suggests the Vienna of a century ago, and there is a rapturous quality in the music that was matched in the steady, radiant singing of soprano Nancy Armstrong.

Both winners believe that the competition has had a positive impact on their work as composers. Ellen Harrison wrote:

I benefited greatly from the warm response to my work.... In any artistic endeavor it helps to feel the appreciation of others. It gives one the strength to continue the hard work. Finally, the performance was so wonderful that I feel inspired every time I think back on it.

Harrison, a native of Illinois, earned a doctorate in composition from the University of California, Berkeley, and now teaches at the University of Cincinnati, College Conservatory of Music Preparatory Department. Her String Quartet will receive another performance at the University of California, Davis.

Martha Callison Horst had these thoughts about the hearing the première of her *Cloister Songs*:

When writing a piece for voice, you always have some sort of “ideal” voice in mind. As I set the original hymn texts of the cloisters, I imagined the ethereal, dreamy, pure voice like the voices Reverend Douche might have heard [in the cloister in 1771]. Soprano Nancy Armstrong’s was exactly that. Both she and Vytas Baksys gave me an excellent, thoughtful and energetic performance of my songs—it was exactly as I had imagined.

Horst studied composition at Stanford University and is a faculty member at the School of Music of East Carolina University.

Another première on the evening concert was Ruth Lomon’s *Lokomotywa*, a movement from her oratorio, *Testimony of Witnesses*, a choral setting of a well-known Polish Holocaust children’s poem about a train journey. It was given an impressive performance by The Boston Secession (a Vocal Arts Ensemble directed by Jane Ring Frank). According to the *Globe* reviewer, “It was easy to delight in the composer’s imaginative reproduction of the sounds of a steam engine and to be disquieted by the subtext of the musical journey to an unknown destination.” And about another movement of the oratorio, a setting of the Hebrew prayer “Bore Ad Ana,” the reviewer observed: “This music, too, bears musical witness in a way that is strong, personal, and dramatic.” (The entire Boston *Globe* review may be found on the Boston Secession website, <http://www.bostonsecession.org/>.)

The festival sponsors (Brandeis’s Women’s Studies Research Center and Department of Music) and organizers (Lomon, Ring Frank, pianist Emily Corbatò, musicologist Liane Curtis, WSRC Director Shulamit Reinharz, and Assistant Arts Director Ana Davis) are to be thanked for their dedication to this project—Davis and Reinharz were wonderful in never losing their optimism and commitment to an event that was originally planned for ten months earlier, but had been delayed due to a blizzard. Implementing and encouraging changes to women’s status always takes tenacity, extraordinarily so in this case. In bringing the music to a sold-out audience the festival generated enthusiasm in music by women composers as well as awareness that such advocacy is still of vital importance.

August Read Thomas: *Gathering Paradise*

August Read Thomas’ *Gathering Paradise*, a setting of poems by Emily Dickinson scored for soprano and orchestra, was commissioned and premiered by the New York Philharmonic on September 29, 2004 at Avery Fisher Hall. In his review in the *New York Times* (October 1, 2004), Anthony Tommasini stated that the musical language was “unabashedly atonal, though lulling diatonic elements leaven the astringent harmonies.” He praised the work’s “alluring colors, striking orchestral effects and organic energy,” and described the “mostly arching and lyrical” vocal lines as being filled “with leaps and skittish volleys.” His main criticism concerned the setting of the words. By “boldly repeating Dickinson’s phrases,” Thomas “intentionally distorts the verbal rhythms” so that a short poem becomes a long one. Conductor Lorin Maazel and the Philharmonic gave a “confidently executed” and “imaginative” performance.

Reports

Report from the United Kingdom: Working in Partnership

By Margaret Lucy Wilkins

Amongst the various national women in music organizations, Women in Music (WiM) United Kingdom has been fortunate in obtaining funding for administrative support. Sound Sense, a development organization for Music in the Community in the UK, was contracted to undertake the administration of WiM. (The contract expired in November 2004.) Funding for the contract was obtained via the "Creative Renewal Development Partnership," which supports organizations in the UK that seek to make the arts and entertainment sectors more representative of society as a whole. Louise Fiddaman was appointed administrator for WiM and Clare Adams was appointed Projects Officer. Their expertise, knowledge and advice have been an invaluable asset to WiM. By working in partnership with a number of other organizations that are committed to realizing equality of opportunity, WiM UK has been successful in obtaining funding for a variety of projects.

The Commissioning Fund (with a value of £33,000) was one of the projects that WiM UK initiated in the year 2000. It was launched as a millennium year project to raise the profile of women's music. A second "round" of commissions was launched in 2002, funded by the PRS (Performing Right Society) Foundation and the Esmée Fairbairn Foundation, and totalling £22,000. In this latest round, commissions were awarded to Cheng Yu, Corrina Hewat and Karine Polwart, Anne Hilde Neset and Lina D. Russell, Netsayi Chigwendere, and Clare Connors. They were selected by a panel of specialist advisors: Angela Willes (Chair of WiM), Debbie Golt (Former chair of WiM), Helen Chadwick (composer/performer), Clare Hirst (composer/performer), Kathryn Deane (Director of Sound Sense) and Kentake Chinyelu (Head of Diversity, Sound Sense). The selection panel read all 70 proposals and listened to many hours of submitted CDs and demonstration tapes. They selected seven projects and interviewed the candidates, from whom they awarded the five commissions.

Cheng Yu is an internationally renowned player of the Chinese pipa and currently lives in London. She plays the modern four-string pipa (Chinese lute) as well as the guqin (a seven-string zither). Cheng Yu is also interested in researching ancient Chinese instruments, including the traditional five-string pipa. She is using her award to commission new works for this instrument from composers Gillian Carcas from England, Xu Yi from France and Gyewon Byeon from South Korea. The new works will be performed in London in 2005.

Corrina Hewat and Karine Polwart are traditional Scottish musicians. Their commission award is to be used to enable them to collect and disseminate traditional Scottish lullabies, under the title of *MotherSong*. Travelling to various parts of Scotland, including The Borders, Edinburgh,

Glasgow, Inverness, Mull and Skye, they plan to set up workshops in the regions in order to exchange lullabies between mothers and toddlers groups. Corrina and Karine have also consulted with historian Margaret Bennett of the Scottish School of Studies and East Coast singer Sheila Stewart.

Writers and curators Anne Hilde Neset and Lina D. Russell founded *Her Noise* in 2001 in order to promote women's contribution to the field of sound art. Their project is to commission a work from sound artist Kaffe Matthews. Matthews is a former violinist who recently has turned her attention to making a series of interactive musical furniture. The commission will enable her to create *Sonic Bed*, which she is developing with the aid of the biophysics department of Great Ormond Street Hospital for Children, London. It will be unveiled at FACT in Liverpool, UK.

Musician Netsayi Chigwendere plans to use her commission to make use of Zimbabwean mbira (thumb piano) music in works for jazz orchestra. Though born in England to exiled Rhodesian parents, Netsayi was brought up in Zimbabwe. She has returned to England, where she works as a professional composer/musician with a variety of jazz groups. With her direct knowledge of Zimbabwean music, she intends to transpose the traditional mbira melodies for the grand piano, working with jazz pianist Zoe Rahman. Netsayi relishes the chance to develop her own sound world using her knowledge of Zimbabwean music.

For eight years, Clare Connors was violinist with the internationally famous Balanescu String Quartet. She has used her award to arrange some of Carla Bley's big band music for string quartet. The works were premièred by Connors' own new string quartet, Red Angel, at the London Jazz Festival in November 2003.

The five commissions demonstrate an unusual and imaginative selection of projects. Many are "nested" within other groups or organizations. None is a direct commission to a composer but each has a public and practical outcome. The emphasis in this commissioning round has been on "diversity," world music and jazz-oriented new works. This probably reflects the preferences of the selection panel as well as their obligation to fulfill the terms of the funding bodies. Indigenous composers of "original" contemporary music will be forgiven for feeling excluded from a rare opportunity to create a new commissioned work. Women composers of contemporary/classical music are as under represented in this field as in any other.

Suzanne Chawner, journalist and editor, undertook the publicity in connection with the commissions. A press re-

lease was given to 500 contacts provided by the Glass Ceiling public relations company. The *MotherSong* project was discussed on the BBC Radio 4 *Hometruths* program. BBC Radio 4 *Woman's Hour* featured Cheng Yu, and the BBC World Service featured both Netsayi Chigwendere and Cheng Yu on *The Ticket* program.

Another project initiated by WiM UK is the Professional Development Scheme, funded by the European Social Fund via the EQUAL program. This represents another example of "nested" organizations being successful in attracting funding for particular types of projects. A complex and time-consuming administrative effort was involved in drawing up the application, so the team is to be congratulated on its success. These programs are bid for in a highly competitive market for arts and social funding, and it is to the credit of all involved in the application process that they were successful.

The WiM UK Professional Development Scheme provides for mentoring by an experienced woman musician to a less experienced one. One-to-one support is given over a period of time in order to encourage the further development of the mentee. The funding is used to pay the mentors and to offer them induction training, which includes goal setting, communication skills and best practice in mentoring relationships. To date, 21 women musicians have been selected as mentees. They work with the mentor of their choice.

The mentorship scheme has grown out of the groundbreaking "Hotbed" Symposium organized by the Chard Foundation for Women in Music (UK), established by Angela Willes during the 1990s. The Chard Foundation has success-

fully organized a series of annual festivals and symposia in Chard, a small, picturesque town in Somerset. During the "Hotbed" Symposia of 2001 and 2002, several women musicians concluded that they would benefit from a mentoring scheme. Thus WiM UK and the Chard Foundation worked in partnership to apply for funding. In fact, the WiM Professional Development Scheme is a pilot project of the European Social Fund, and the evaluation of the Scheme will be disseminated to inform the design of similar future schemes.

Another important feature of WiM UK is its Web site: www.womeninmusic.org.uk edited by Suzanne Chawner. Invaluable pages include: What's On, where events featuring women musicians can be added; Research featuring data collected by Jennifer Fowler on the number of works by women composers performed by major British orchestras and at music festivals; composers' Competitions and Opportunities (best accessed via the Site Map), regularly updated by Jennifer Fowler; Current Projects; Links to numerous music organizations; and Forum in which topics can be discussed. The site is well worth a visit. The BBC programs mentioned above provided links from the BBC Web site to the WiM Web site.

Another partnership body is the Women's National Commission, established to represent the views of women to the government. As a practical measure, the Women's National Commission provides a room at its headquarters in London in which the WiM Management Committee can hold its regular meetings.

Membership of WiM UK currently numbers 140, disappointingly lower than the 291 registered in 2003. Of these, 128 members live in England (50 in the London area), 5 in Wales, 4 in Scotland, 2 in Northern Ireland and 1 in Jersey. A questionnaire was circulated to the membership in September 2003, which elicited the following aspirational statements:

WiM should seek to identify and build a suitable financial base for the organization.

WiM should utilize its Web site as its main promotional tool.

WiM should seek to ensure that rightful recognition is given to women's contribution to music.

WiM should celebrate and publicize the achievements of women musicians.

Clearly, these national aspirations chime with those of women in music organizations wherever they exist.

Margaret Lucy Wilkins' musical career embraces composing, lecturing and performing. She has conducted 20th-century music and has received many commissions as well as broadcasts of her compositions. Between 1976 and 2003, she was Principal Lecturer in Music at the University of Huddersfield, UK, where she was Head of Composition. Recent performances of her music have been given in Slovenia (ISCM World Music Days), Korea, China, Switzerland, Brazil, Russia, Ukraine and Britain.

British Academy of Composers and Songwriters Awards

There is good news from the British Composer Awards, which were presented December 17, 2004. The awards, initiated in 2003 by mover and shaker Sarah Rodgers, were given by the British Academy of Composers and Songwriters, supported by Radio 3 and PRS, for the best compositions in classical music during the year. Of the eleven categories, three were won by women composers. Two of the awards were for the same composer, Judith Bingham, who won in the "Choral" and "Liturgical Music" categories. Judith Weir received the award in the "Vocal" category.

Judith Bingham also won the prestigious 2004 Barlow Prize given in the USA. This is an \$11,000 commission for a new a cappella choir piece to be performed by a consortium of choirs including the BBC Singers, VocalEssence and the University of Utah Singers. Bingham expressed surprise at winning three major awards, since she had never won anything previously! *By Jennifer Fowler*

Reports from Canada

Part I: News of Canadian Women

By Ursula Rempel

Melinda Boyd has accepted a position as visiting assistant professor at the University of Cincinnati for the academic year 2004-05. Melinda has been writing "Reports from Canada" for the Journal for the last few years, but her present location makes reporting rather difficult. I have agreed to report Canadian news once again.

Kristina Guiguet has recently published *The Ideal World of Mrs. Widder's Soirée Musicale: Social Identity and Musical Life in Nineteenth-Century Ontario*. The book offers a study of a concert program performed by both amateur and professional musicians in a private home in 1844. It has chapters on programming theory and Victorian gender ideology as well as other topics plus a short biography of an amateur woman musician. A CD is planned.

Last May **Elaine Keillor** was awarded the 2004 Helmut Kallmann Award for distinguished service to librarians and archives in Canadian music research and performance. She was also the music consultant and the piano/organ performer for a 14-program television series on the first 14 Prime Ministers of Canada, produced by Holly Doan of CPAC. The series is now running Sunday evenings at 9 p.m.

"Heritage," Canada's Canadian Culture Online Program (CCOP) Partnerships Fund awarded the "Native Drums" team headed by Keillor \$320,499 of a half-million dollar project to create a Web site on Aboriginal Music in Canada. This Web site will be completed by April 2005 and will include essays on various aspects of Aboriginal music, traditional and contemporary, with many digitized images, short video and audio clips. One section will be on the Ojibwe concert composer, Barbara Croall, and another will feature Buffy Ste. Marie.

Winnipeg's **Diana McIntosh** had several premieres in the last few months, including her latest work for piano, *From a Dark Journey*, which was featured at a Groundswell concert in October 2004. She also had a work performed at the New Music Festival in Winnipeg.

Elma Miller is the new president/chair of the ACWC (Association of Canadian Women Composers), an affiliate organization of the IAWM. The ACWC is celebrating its 25th anniversary in 2005 and plans to launch a new Website in the near future. Miller is preparing an article on the ACWC that will appear in a future issue of the *IAWM Journal*.

In November, Calgary's **Kelly Marie Murphy** received the Distinguished Alumni Award from the University of Calgary.

Elizabeth Raum, of Regina, Saskatchewan, is noted for her works for brass, and the last few months have seen numerous performances of her works at home and abroad.

Maryanne Rumancik of Lorette, Manitoba, wears many hats. She is chair of the IAWM's Nominations/Elections Committee and is the new editor of *Take Note*, the Manitoba Registered Music Teachers' Association Journal. The Fall 2004 issue featured an article by **Ursula M. Rempel** called "Women in Music: Past and Present Contributions." The purpose of the article was to encourage awareness of the IAWM and its resources. The article is scheduled to be reprinted in *The Canadian Music Teacher*, the national journal of the Canadian Registered Music Teachers' Association, which has a circulation of 3,400. Rumancik is also writing a chamber work for mezzo-soprano, flute, violin, piano with extended techniques, and percussion. The project is partially funded by the Manitoba Arts Council.

Kathleen Shimeta has recently released a CD on the Albany Records label, "Ah! Love, I shall find Thee: Songs of Gena Branscombe." Branscombe was born in Ontario and despite her move to the United States at the age of 16, she has retained strong ties with Canada. The CD is available at <http://www.kathleenshimeta.com>.

ReSound!, an Ecumenical Chamber Choir in Winnipeg, Manitoba, directed by **Julian Vanderput**, recently performed a concert called "Women of Sacred Song." The program featured spiritual music by female composers through the ages and included the Canadian premiere of *Missa Seraphica* by Vittoria Raphaela Aleotti.

In Memoriam: Phyllis Mailing. The distinguished Canadian mezzo-soprano, teacher and adjudicator, Phyllis Mailing, died peacefully at her home in November 2004 after a long and valiant struggle with cancer. She was 75. She was particularly noted for her performances of Canadian contemporary music, and she gave many Canadian and world premieres of works by Jean Coulthard, Barbara Pentland, Harry Somers, Istvan Anhalt, and others. She was a co-founder of the Vancouver New Music Society and was honored by the Canada Council for her service to Canadian music.

Ursula M. Rempel is an associate professor at the School of Music, University of Manitoba, where she teaches courses in music history, women in music, and recorder ensemble techniques and repertoire. She is a former member of the IAWM Board of Directors and currently serves on three of its committees. She encourages all Canadian IAWM members to send her news of their activities for the next issue of the Journal. And she especially welcomes news from the West Coast—sadly lacking in this report! She can be reached at <urempel@cc.umanitoba.ca>.

Additional News

By Stella terHart

Joanna Estelle's choral composition *Canada Forever Free* was premiered at the National Arts Centre by the UNISONG 2004 Massed Choir as part of the Canada Day festivities in the National Capital Region. This work will be published by Oceanna Music Publications in 2005.

Helen Greenberg has recently released a CD of 21 of her Yiddish, English and Hebrew songs for solo voice and piano, entitled "Magic Breath." It features Minneapolis soprano Margaret Burton and Toronto pianist Elizabeth Acker, both of them consummate artists. The liturgical songs are set to Hebrew Psalms and prayers, while the English and Yiddish works utilize poetry of Dorothy Livesay, Kenneth Patchen, W. B. Yeats, Carole Leckner, Ida Maze, and Avrom Reisen, among others. The CD is available at musarch@pathcom.com as well as through the Canadian Music Centre and the Oceanna Music Publications CD library.

Hope Lee's *Days Beyond* for piano and alto saxophone was premiered by Jeremy Brown and Jamie Syer on January 28, 2004 at the University of Calgary New Music Festival. *Tangram* for bass clarinet, harpsichord and tape was performed by Dutch musicians in February at concerts in Amsterdam, Venlo and Rotterdam. Her work *flashing into the dark* for bass clarinet, which was presented at the music festival SPAZIOMUSICA in Cagliari, Italy, in November 2003, is on the newly-released recording "Namaste Suite" by clarinetist Guido Arbonelli. Lee's string orchestra piece *Chan Chan* was performed in Shanghai and Sou-Chou, China, in August 2004 by the Junge Kammer-Orchester Konstanz from Germany.

Presently, Hope Lee is working on a newly-commissioned work for guzheng, er hui and marimba by Orchid Ensemble in Vancouver.

Diana McIntosh's entertaining and provocative one-woman piece, *McIntosh the Stein Way*, is a highly original theatrical creation written and performed by her, using texts exclusively from Gertrude Stein's writings. McIntosh adopts Stein's use of repeated words and phrasing, letting her music reflect the rhythms, contours, and inflections of Stein's texts. *McIntosh the Stein Way* combines the individualities of McIntosh, a Steinway piano and Gertrude Stein, and is a glimpse into the profound and playful mind and writings of Stein as seen, felt and enjoyed by Diana McIntosh. The work was presented on February 3, 2005, in Winnipeg, Manitoba, Canada. On November 1, 2004, McIntosh performed it at the University of Texas, in Austin.

McIntosh presented a concert of music for percussion (Beverley Johnston), piano (Diana McIntosh), tape, digital delay, spoken text, and movement, titled "Cloud Walking—

Getting High with Diana McIntosh," at The Music Gallery, Toronto, on April 29, 2004. The program included some of McIntosh's recent works inspired by high places: mountains and a hot air balloon. Most of the works had a theatrical element, particularly *That Damned Illusive Muse of Mine*, which was inspired by the witty prose of Diane Ackerman.

McIntosh's *Psalm 46* for four-part choir and organ, commissioned by The Royal Canadian College of Organists, was premiered during their National Convention in Winnipeg, on July 19, 2004.

Evelyn Stroobach's orchestral work entitled *Aurora Borealis* was performed and recorded by the Ottawa Symphony Orchestra in January 2005. *Aurora Borealis* has also been broadcast across Canada on the Canadian Broadcasting Corporation and has been used as the score for the art film *Illusion*. Stroobach is producing a CD that will contain several of her compositions; the project was awarded partial funding through the Foundation to Assist Canadian Talent on Records.

Stella terHart's a cappella SATB work *Confession and Exaltation* was performed in Winnipeg on November 29, 2004. Three of her works have been chosen for performance at the Women in Music Festival at the Otterbein Conservatory, May 1-4, 2005. The works are *as the light flickers so the shadows dance* for flute and piano and two of the songs from her song cycle, *Songs of Innocence*, for soprano, brass ensemble and percussion. *Maid on the Shore* for SSAA a cappella and percussion will be performed by the Dulcisono Singers, Thunder Bay, Ontario on May 14, 2005.

Part II: Concert Review

By Mary Gardner

The newly formed Kirby Quartet takes its name from the legendary comic book creator, Jack Kirby. Its members—violinists Aislinn Nosky and Julia Wedman, violist Max Mandel and cellist Carina Reeves—have performed with other ensembles and have collaborated with renowned performers all the while establishing their own individuality. Realizing they shared a common aesthetic in music, they came together to bring the excitement and wide-eyed wonder of the comic book universe to the concert hall.

Their eclectic program on October 17, 2004 in Toronto's Heliconian Hall was the first in this season's series of Les Amis concerts. Les Amis concerts and Michael Pepa, its Founding Artistic Director, have been presenting outstanding young talent over the past 22 years in programs that feature both traditional and contemporary music. The Kirby Quartet proved their concept is well on the way to realization. The highlight of the evening was the world premiere of **Jeannie Pool's** *Character Matters*, a four-move-

ment work that “contemplates issues of character and the double entendre of the cliché, ‘character matters,’” Dr. Pool writes that she composed the piece last summer while participating in a Gregorian chant workshop with the monks of the Abbey des Solesmes in France. As with some of her

other chamber works, it incorporates riffs from popular music including ragtime, jazz, Cajun and late-19th century Victorian parlor traditions. The work is unabashedly sentimental and expresses a yearning for a simpler, more innocent time.

Reports from Latin America

Image of the Cuban Woman in Contemporary Music

By Magaly Ruiz and Martha Castellón

In the rich panorama of contemporary Cuban music, women play an important role, as explained in this overview.

Popular Music

Currently, Cuban music enjoys great popularity at the international level, and the contribution of women musicians has been significant. In the past two decades, salsa groups comprised of only women, such as the Anacaona Orchestra and Las Canela Group, have proliferated. All-women bands specializing in popular music started forming around the middle of the 20th century. Earlier dance bands, such as Van Van and Adalberto Álvarez y su Son, consisted mostly of men, although women singers and instrumentalists were occasionally hired. This practice, however, did not become common until the time of the celebrated salsa star, Celia Cruz (1924-2003), who, despite the prejudice against female singers, was hired in 1950 as lead vocalist, by the big band, La Sonora Matancera.

Salsa now has a strong feminine presence, but it is not the only genre: women have also entered the fields of jazz, rock, canción cubana (Cuban song) and trova (La Trova Cubana), a genre in which singers (trovadores) play the guitar while they sing of love and their country.

Some of the outstanding women trova performers are Marta Valdés, Sara González, Jeidi Gualada and Marta Campos. In Cuban canción, Rosa Fornés, Esther Borja and María de los Angeles Santana, among others, have helped to define the landmarks of this musical genre. In country music, Celina González is most prominent. Three Cuban women currently living outside our borders, but who are strong representatives of our musical styles, are Olga Guillot, Gloria Estefan and Lucrecia.

Education

Cuban music at the present time owes its high quality to the strength of its music education programs. In the many music schools throughout the country, the teaching staff at all levels includes women. Furthermore, a great number of young women are now studying instruments, particularly percussion and brasses, that previously had been exclusively for men. When young women graduate, they often form small ensembles and bands. They also teach and perform not only

in Cuba but also abroad. Proof of the quality of Cuban musical education is demonstrated by the success of so many Cuban women musicians working in foreign countries.

Research

With the founding of the Instituto Superior de Arte (Superior Institute of Art), the study of musicology has added a new career possibility for women. In the many centers for research created throughout the country, women are pursuing this relatively new (to Cuba) musical career. Their research is being printed in various national and international publications. At the present time, Cuban women musicologists are working in Spanish, Mexican, Chilean and Brazilian universities. One of our most prominent scholars, Mirian Escudero, has published the complete works of Esteban Salas (Cuban composer of the 18th century). The *Diccionario Iberoamericano de la Música* (Latin American Dictionary of Music) is a project of the Cuban musicologist Victoria Elí with the Sociedad General de Autores de España (General Society of Spanish Authors).

In the Music Research Center, some of the recognized scholars are Ana Casanova, Alicia Valdés and Grisel Hernández, among others, while in the music division of Casa de las Américas, María Elena Mendiola and Laida Ferrando are doing impressive work on the music of Central and South America. Also, Lydia San Andrés has done extensive musicological research on the works of the great Cuban composer, Ernesto Lecuona.

Performance

Despite the fact that the strongest aspect of Cuban music is popular music, many women classical singers, instrumentalists and ensembles have successful careers here and abroad. Among those who live abroad are Zenaidita Romeu, María Elena Mendiola, Elena Herrera, Eunice Lluís and Martha Marchena. Some of the well-known classical singers are Lucy Provedo, Bárbara Llanez, Raquel Hernández and María Eugenia Barrios. Among the talented pianists are Teresa Junco, Nancy Casanova, Rosario Franco, Luisa Quesada, Pura Ortiz and Mercedes Estévez. Flautist Niurka González won first prize at the Paris Conservatory, and violinist Gladys Nydia Silot has attained prominence. Ensembles such as Ars Longa and Camerata Romeu have also had success. Some of

the leading women singer-composers of popular music are Marta Valdéz, Sarah Gonzalez, Clara Nicola and Marta Campos, who also plays the guitar, Cuba's national instrument.

Cuba has excellent choirs, some of which are conducted by women. The Coro Nacional de Cuba (National Choir of Cuba), the Coro de la Universidad de la Habana (The University of Havana Choir), and the award-winning Exaudi Choir are among the best known choral groups. Digna Guerra, Carmen Collado, María Felicia Pérez and Alina Urraca are among the more prominent women conductors.

Composition

The Cuban woman is well represented in the field of composition, both classical and popular. The first graduating class of composers from the Instituto Superior de Arte includes Magaly Ruiz, co-author of this article, María Álvarez del Río and Anunciata Calcavecchia. Magaly Ruiz has composed piano solos, duets for piano and other instruments, works for wind and choral groups, symphonic compositions, and pedagogical music. María Álvarez del Río stands out in the field of children's music, and María Matilde Alea specializes in pedagogical music as well as compositions for voice and piano.

Recent generations of Cuba's women composers have leaned towards the creation of electroacoustic music, having studied in the Electroacoustic Music Laboratory of Carlos Fariñas. Among them are Mónica O'Reilly, Teresa Nuñez and Keyla Orozco. Several brilliant composers of classical music such as Tania León, Ileana Pérez and Mónica Santos live abroad.

Women's Musical Organizations

At present, the situation is favorable in Cuba for women in all fields of music. The organization La Bella Cubana was formed to recognize and promote the achievements of out-

standing Cuban women composers, performers, conductors and scholars. (The organization's name, "The Beautiful Cuban," was taken from the title of a work by the 19th-century Cuban composer, José White.) This organization, directed by musicologist Alicia Valdés, is supported by the Unión Nacional de Escritores y Artistas de Cuba (Union of Writers and Artists of Cuba) and meets monthly to organize concerts and discussions on different aspects of national and international music. It is closely linked to *Donne in Musica*, directed by Patricia Adkins Chitti, in Fiuggi, Italy.

Until a few years ago, pianist Alicia Perea directed the Instituto Cubano de la Música (Cuban Music Institute). The celebration of the Mexican international event, "Mujeres en el Arte" (Women in Art), directed by Mercedes Estévez in Cuba in March 2004 illustrates the attainments reached by women musicians at the present time.

Every year in October, Cuba celebrates the Festival de Música Contemporánea de la Habana (Havana's Festival of Contemporary Music), and at that time many of our women musicians have the opportunity to demonstrate their talent in contemporary music.

Doris Magaly Ruiz Lastres graduated with a degree in composition from the Instituto Superior de Arte de La Habana in 1981. Her compositions have been performed in numerous national and international festivals, and some of her works are included as part of the curriculum of the leading music education institutions in Cuba. Her distinctions include several medals and honors, among them the Premio Anual de Composición given by the Unión Nacional de Escritores y Artistas de Cuba.

Marta Castellón graduated with a degree in musicology. She is one of the most outstanding Cuban teachers of music history. Her work has been used in many music institutions in Cuba with great success.

Classical Music in Mendoza, Argentina

By Adriana I. Figueroa

Mendoza is located in the mid-western region of Argentina, about 1100 km. from Buenos Aires, the cosmopolitan center of the country. The situation for composers of classical music in Mendoza is not encouraging: just a few of us dedicate ourselves to this genre. Of the organizations that perform the classical repertoire, such as the two symphony orchestras or the small number of chamber groups, none are interested in playing music by local composers, although they may offer an occasional reading session. The music directors program primarily the standard European repertoire, with some attention to the best known works from Latin America and the United States. None would risk scheduling a local work, thus Mendocine composers rarely have an opportunity to hear their music. My situation is perhaps unique because I compose on commission for musicians outside of Argentina, primarily in the United States, Italy, Brazil, France and the Czech Republic.

One of the major events in Mendoza takes place after the grape harvest. Mendoza exports fine wines, on a world-class level, and every year a *vendimia* (vintage) festival is held. This festival has strong, traditional roots, and musically, folk music tends to be in the forefront. The organizers seem not to realize that the musical spectrum of Mendoza is much broader and richer today; even classical composers who incorporate folk elements into their works find that their music is generally ignored.

The local government does not fund any activities that would encourage classical composition, such as competitions or grants for orchestras that program works by composers from Mendoza. Cultural funding is mainly for popular music, which attracts a large number of composers. On the national level, the government's cultural budget sup-

ports activities in Buenos Aires, and very little funding is provided for the interior of the country.

Our local university, which offers degrees in music, has produced some outstanding performers. The degree in composition, which was initiated slightly more than three years ago, in my opinion, is badly organized, and many students have left to study elsewhere. One of the main problems concerns the large faculty turnover. The students have already had three different composition and orchestration teachers, but Mendocine instructors are not considered for appointment.

The attitude of these institutions is closed, as is that of the performing groups. Furthermore, being a woman is twice as difficult in this region as being a man; in any kind of work, the man always has more opportunities and is given primary consideration regardless of ability.

I am trying in some small way to change the attitude towards contemporary classical music so that people will begin to know that “other” music—music that is neither popular nor European-oriented—exists in Latin America. Latin American countriss, and particularly Argentina, must strengthen their cultural identities and acknowledge the work of local composers so that they need not emigrate to achieve recognition.

Reports from Germany

Romanian Music Festival

Kassel, Germany, November 26-28, 2004

By Nicoleta Marin

An unusual event was held in Kassel, Germany, November 26-28, 2004: a festival entitled *Blickpunkt Rumänien* (Romanian Point of View) devoted to the works of Romanian women composers. The festival was presented as part of the *Komponistinnen und ihr Werk* (Women Composers and their Work) program and included three concerts, conferences, discussion groups and an art movie.

The first session opened with speeches by Christel Nies, director of the festival; Adriana Popescu, director of the Romanian Culture Centre in Berlin; and Jutta von Both, deputy mayor of Kassel.

The concert that followed, entitled “Romanian Kaleidoscope I,” offered 14 works that demonstrated the diversity of styles and creative talent of the Romanian women. Violeta Dinescu, Livia Teodorescu-Ciocanea and Mihaela Vosganian were students of the late Romanian composer, Myriam Marbe, and although their works showed a certain similarity in approach, they were greatly varied in style, ranging from the meditative to the dramatic to the adventurous in exploring the expressive and technical possibilities of the instruments. Among the works performed were *Variationen for a Flutist*

In conclusion, I would like to comment briefly on the celebrated Argentine composer, Astor Piazzolla (1921-92), who came to discover that his greatest musical inspiration was rooted in the music of his native country. When Piazzolla was young, he played the bandoneon with tango orchestras and learned to love this type of music. Much later, he studied composition for six years with Alberto Ginastera, and everything he wrote was in the European style. But it was in Europe, after winning a scholarship to study with Nadia Boulanger, that he defined his compositional method. He was a good student, but Boulanger realized that he was not composing with sincerity.

One day she asked him to play one of his tangos on the piano, and Piazzolla played *Triumphal*. Boulanger encouraged him to continue on this path, saying, “Your tango is new music, and above all, sincere. Your *Triumphal* is nothing less than authentic This is the Piazzolla that interests me.”

This was the most significant moment in Piazzolla’s life because it is the key to everything he did later, when he returned to his tango roots. Nadia Boulanger helped him to recognize that music must come from the heart, and so Piazzolla opened the tango to numerous possibilities and brought the genre international renown.

played by Ionut Bogdan Stefanescu and *Romanian Folklore* performed by the Contraste Ensemble. Dora Cojocaru’s *Refrâne* for clarinet was influenced by Romanian folklore, and Dana Probst’s *Zicala Dobei* for flute, percussion and piano was premiered.

“Romanian Kaleidoscope II” offered additional works by Romanian women, such as Livia Teodorescu-Ciocanea’s *Tentazione*, an exploration of the intervallic system; Irina Odagescu-Tutuianu’s *Melos*, which contrasts lyric and dramatic styles; and Carmen Maria Carneci’s *Traum-Lieder*, a description of the feminine sensibility.

The second day of the Kassel Festival opened with a discussion between the Romanian women composers and the German performers on the following topics: Romanian folklore, pre-Christian rituals and Byzantine music, all regarded from a contemporary music perspective.

The session continued with papers by Violeta Dinescu on “Romanian Music and Its Sources: Traditional Music, Byzantine Music and George Enescu”; Maria Carneci on “New Music in Romania”; and Mihaela Vosganian on “Women Composers in Romania: The Society of Romanian

Women in Arts (ARFA).” The papers emphasized and elucidated the primary aims of the festival.

The afternoon concert was devoted to the music of the younger generation. Pianist Rucsandra Popescu performed her *Sonata*, and also works by her colleagues: *Passacaglia* by Diana Simon, *Sonata* by Ana-Iulia Giurgiu, and *Scherzo-sonata* by Sabina Adam. The Contraste Ensemble played *Simplegade Trio* by Diana Rotaru and a portrait of Doina Rotaru (Diana’s mother) in *Crystals, Clocks and Troite* for flute, percussion and piano; *Dragon Fly* for piccolo flute; and *Dor* for alto flute. The latter showed the influence of Romanian folklore and *Troite* was inspired by Byzantine music. Also featured was the premiere of *De clocher a clocher*, dedicated to and performed by soprano Christel Nies. The contrapuntal work exploited extended vocal techniques and percussive effects on the piano.

The following concert, which was devoted to postmodern Romanian music, concluded with an effective performance of *Improvisating Crossover*, played by the members of the Contraste and ProContemporania ensembles.

The third day of the festival was dedicated to the art-movie, *Tabu*, the last silent movie directed by Friedrich Wilhelm Murnau (1929-31). The film takes place on a South Seas island and is a powerful story of young lovers doomed by a tribal edict. The beautiful film, which was awarded an Oscar for Best Cinematography, was filmed in Tahiti with a native cast. Music for a revival of the film was written by Violeta Dinescu in 1988. She initially scored it for 17 instruments, but it was performed at the Kassel Festival by the Contraste Ensemble in a version for four players, arranged by Sorin Petrescu and authorized by the composer. The film and its music offered a dramatic and expressive conclusion to the festival.

Nicoleta Marin, from Slatina, Romania, studied piano at the George Enescu Lyceum in Bucharest and is currently enrolled in the graduate musicology program at the National University of Music in Bucharest. For the 2004-05 academic year, she is a student at the Carl von Ossietzky Universität in Oldenburg, Germany. Her publications include articles in Actualitatea muzicala. She was awarded two prizes in musicology and participated in symposia in Iasi and Cluj, Romania.

A New Book about Violeta Dinescu’s Music

Violeta Dinescu, edited by Eva-Maria Houben, was published in 2004 by Pfau Verlag, Saarbrücken, Germany. The 170-page book, written in German, contains 14 articles plus a worklist and discography, and it opens with an interview with Dinescu by Eva-Maria Houben. This is followed by articles on selected Dinescu works and their stylistic characteristics.

Josef Häusler: *Laudatio*

Detlef Gojowy: The non-typical way of singing

Gabot Halasz: The magic of numbers and sound—the musical language of Violeta Dinescu and her opera *Hunger and Thirst*

Bärbel Siefert: Violeta Dinescu listens to poetry, tells music

Dierk Hoffmann: The unusual world premiere of *Kythera*

Wolfgang Rüdiger: Dinescu’s *Satya II* for solo bassoon: analysis and interpretation

Irmgard Brockmann: The piano piece *Torre di Si*

Nina Goslar: *Tabu*

Wolfgang Martin Stroh: *Luftschiffe* for flute, electric guitar, percussion, piano and tape

Markus Kosuch: *Der 35. Mai or Konrad...a children’s opera*

Kadja Gränke: About the opera *Erendira*

Eva-Maria Houben: About the opera *Schachnovelle* after Stefan Zweig

Violeta Dinescu: Remarks about compositional techniques and mathematics

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Violeta Dinescu was also honored with the performance of an all-Dinescu concert on January 14, 2005 at the Frauenmuseum in Bonn, Germany. Contralto Christina Ascher and cellist Christoph von Erffa performed *Dona Nobis Pacem*, *Quatrain* (solo voice), *Intarsien* (solo cello) and the premiere of *Aus deinem Herzen kannst du die Liebe nicht ausreißen*.

Composers’ Colloquium: Musik unserer Zeit 2004-05

Carl von Ossietzky University of Oldenburg, Germany, October 2004 to January 2005

Violeta Dinescu, the noted composer and IAWM board member, established a colloquium devoted to contemporary composers that has been held yearly since 1996 at the Carl von Ossietzky University in Oldenburg, Germany, where she is professor of composition. The colloquium sessions, which are similar to those held in major German cities such as Berlin or Munich, have been an outstanding success.

The invited composers (numbering more than 100 since 1996) come from Germany and other European countries as well as from Asia and the United States. Eastern European countries such as Romania, Ukraine, Russia and Poland are always well represented. The colloquium accompanies, in a way, the Archive of Music from Eastern Europe, which was founded in 2000 at the University of Oldenburg.

The colloquium is a lecture and music series that features works written by the invited composers. It also offers opportunities for a dialogue with members of the audience who can ask questions, comment and criticize. Over the eight-year period of the colloquium's existence, almost half of the invited guests have been women composers, musicologists and performers.

The 2004-05 series opened on October 22, 2004 with a lecture by Stefan Heucke on his book, *Musik als Autobiographie*. Musical illustrations were performed by the violinist Ulla Levens and composer and pianist Bei Peng. On October 29, musicologist and performer Gertrud Meyer-Denkman discussed the problems and difficulties encountered in contemporary music in her lecture, "Über Schwierigkeiten mit der Neuen Musik."

The colloquium continued in November with three sessions. On November fourth musicologist Rydiger Ritter, in his pa-

per called "Moniuszko und die polnische Nationalmusik," spoke about the works of Stanislaw Moniuszko (1819-72), a Polish composer whose music reflects nationalistic themes and traditions. The colloquium on the fifth was a celebration of the distinguished German composer Siegrid Ernst's 75th birthday. The event began with a lecture/demonstration by Stefanie Golisch and was followed by a concert of Ernst's music presented in cooperation with the Sophie Drinker Institute of Bremen. On the 19th, Eva-Maria Houben (composer and musicologist) discussed her analysis of a new way of listening to the music of Berlioz in "Hector Berlioz neu horen."

The colloquium concluded with two sessions in January 2005. On the 14th, Korean woman composer Unsu Kang presented some of her own works, both live and on tape, in "Wie weit konnte Komposition alltägliches Leben representieren?" The series concluded on the 28th with students from Oldenburg and from Cluj and Bucharest, Romania, demonstrating their compositions.

Report from Japan

By Taeko Nishizaka

October 2004 was a significant month for women composers in Tokyo. Two well-attended concerts that featured the music of Amy Beach and Louise Farrenc were given.

The Japanese premiere of Amy Beach's "Gaelic" Symphony was presented by the Geidai Philharmonia, conducted by Kotaro Sato, at Tokyo Geijutsu Daigaku Sogakudo Hall on October 23. The other work on the program was Dvorák's "New World" Symphony, commemorating the 100th anniversary of his death. This is an attractive combination because Beach was influenced by Dvorák's controversial recommendation for the creation of an American national music and by the "New World" Symphony itself. Interestingly, Beach's comments on the Czech master's work are cited in the program notes: after making some positive comments, Beach concludes, "It seems to me light in calibre, however, and to represent only the peaceful, sunny side of the negro character and life. Not for a moment does it suggest their suffering, heartbreaks, slavery."*

Being on the same program with the acknowledged masterwork presented some difficulties for Beach's symphony. The orchestra played Dvorák's popular symphony much more easily than Beach's, no doubt because they had performed it many times prior to this concert; nevertheless, the performance of the "Gaelic" Symphony was impressive enough to make the audience remember her name as an important composer. I had mixed feelings about a gentleman sitting next to me whispering that the work was powerful for "one by a woman." Beach's large works have rarely been played in Japan, and one hopes this concert will stimulate more performances in the future.

Women and Music Study Forum (Japan) presented a concert entitled "Louise Farrenc—commemorative concert on the 200th anniversary of her birth" at Tokyo Bunka Kaikan on October 30, 2004. The audience numbered about 360, which is rather large considering that Farrenc is hardly known here. The program—Flute Trio, op. 45; Piano Quintet, op. 30, no. 1; Sextet for winds and piano, op. 40; and Nonet for winds and strings, op. 38—was played by outstanding performers including flutist Yumiko Sakuma, who had played the Japanese premiere of the composer's Trio, op. 45, in 1997. The audience was enthusiastic, especially about the Nonet, which was so rich that it sounded orchestral. Since a first-rate performance is crucial for the proper recognition of unknown composers, the concert presented a very good beginning for Farrenc's reception in Tokyo.

During the intermission of the concert on October 23, we felt an earthquake, which proved to have a magnitude greater than six. It occurred in the Niigata prefecture, on the West Coast of Japan, and did extensive damage. The Farrenc concert was held just a week later. We (Women and Music Study Forum) felt that the least we could do for the victims was to make a small donation. As a financially weak organization without regular sponsors, we had never before made this kind of donation, but we believed it to be important that we contribute to society through our women-in-music movement.

*Quoted in Adrienne Fried Block, *Amy Beach, Passionate Victorian*, Oxford University Press, 1998.

Taeko Nishizaka is a librarian at the Kunitachi College of Music Library and a member of Women and Music Study Forum (Japan). She is the IAWM International Liaison from Japan.

Members' News news of individual members' activities

Compiled by Anita Hanawalt

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

Please send your news items to members' news editor, Anita Hanawalt: ahanawalt@earthlink.net or 2451 Third St.; LaVerne, CA 91750. The deadline for submitting material for the next issue is June 30, 2005.

Finding Claire, a play written by Kim Merrill and directed by Susan Einhorn, with original music by **Adrienne Albert**, opened in New York City on February 3, 2005, at the Theater for The New City.

An all-**Beth Anderson** CD entitled "Quilt Music" (Albany CDs) was released on December 1, 2004; it includes *Quilt Music*, *Cat Songs*, *Dreaming Fields*, *Harlem Songs*, *Belgian Tango*, *Dr. Blood's Mermaid Lullaby*, *Tale #1 & Tale #2*, and *Cleveland Swale*. Anderson's chamber music CD "Swales & Angels" (New World) was chosen by *Sequenza 21* (The Contemporary Classical Music Weekly) to be one of the best contemporary classical CDs of 2004. (The CD is reviewed in this issue of the Journal.)

On October 22, 2004, the Positive Music Group produced a peace concert at the United Nations in New York City that included Anderson's *Belgian Tango* and *Tales #1-2*. On December 1, 2004, Françoise Vanhecke performed *Kilkenny Cats*, *The Tyger*, and *She Sights A Bird* from the cycle *Cat Songs* at the Festival van Vlaanderen in Belgium. She also performed *Cat Songs* at the Städtische Galerie Villa Zanders in Germany on January 28, 2005; the concert included

music by **Elizabeth Austin**. On December 24, 2004, the Unitarian Church of Montclair's choir performed the premiere of *Who Is This Jesus*. Anderson received a commission from two German singers, Marcellina and Gesine van der Grinten, to set two poems by Dana Gioia and one poem by David Mason for mezzo, contralto and piano. *Dark Songs* was premiered in March of 2005.

Elizabeth Austin's *A Falcon Fantasy* (guitar and piano) was premiered on September 25, 2004 in Weimar, Germany. "An Evening of Austin Piano Music" was performed by Jerome Reed on November 4, 2004, at Lipscomb University in Nashville, Tennessee. "An Evening of Austin Chamber Music" was presented on November 8, 2004 at Goucher College in Towson, Maryland, including the premiere of the flute version of *Sonata For Flute* (or recorder). (A review of the concert is in this issue.)

Carol Barnett has received two commissions: an overture to celebrate the 100th anniversary of the Minnesota State Capitol Building, premiered on January 2, 2005, by the Saint Paul Chamber Orchestra; and a work for women's chorus, oboe, harp and percussion, premiered on February 13, 2005, during the Nobel Peace Prize Forum at Augsburg College in Minneapolis, Minnesota.

Danielle Bass has organized a concert series, "Concert en présence des Compositeurs Belgium." The January 7, 2005 program included the Bass setting of **Linda Rimel's** poem, "This January Morning." Bass also organized a series of 12 concerts to commemorate Belgium's 175th anniversary year, 2005. Works by Bass were included on the February 12, 2005 concert. Bass performed on several concerts as a member of Ensemble Uyttenhove.

Andrea Clearfield's *Into The Falcon's Eye* (2 horns and piano), commissioned by Froydis Ree Wekre, was performed by Clearfield, Wekre and

Lisa Ford in Oslo, Norway, during May of 2004. The CD of the work was released by the 2L label in early 2005. Clearfield, Wekre and Ford were invited to perform the trio at the International Horn Symposium in Alabama in June 2005. Clearfield's hour-long cantata on breast cancer, *The Long Bright*, was premiered at the Kimmel Center in Philadelphia in the Spring of 2004 with Hila Plittman, soprano, the Temple University Music Prep Children's Choir, and Orchestra. *Concertino for Marimba and String Orchestra* was premiered with Philadelphia Orchestra marimbist Angela Zator-Nelson and the Philadelphia Classical Symphony on April 3, 2005 at St. Luke's Church, Philadelphia. Current commissions include a piece for viola and piano for Barbara Westphal; a piece for Marshall Taylor (soprano, saxophone, narrator and piano) on a Holocaust theme; a piece for The Mendelssohn Club, with Chamber Orchestra of Philadelphia, on the theme of the Golem legend; and a work for soprano Karen Slack and orchestra commissioned by Astral Artistic Services. As the keyboard player in the Relache Ensemble for Contemporary Music, Clearfield performed at Symphony Space in New York City on March 11, 2005, in addition to the season schedule in Philadelphia.

Suzanne Cusick, editor of the IAWM-sponsored journal *Women and Music*, served on the panel of the Committee on the Status of Women at the national meeting of the American Musicological Society on November 11, 2004. The panel discussion theme was "Getting Published," with particular focus on issues for female authors, aspiring authors and feminist/queer scholars.

KDFC, the main classical radio station in San Francisco, California, has selected **Nancy Bloomer Deussen's** CD, "Masterworks of the New Era" vol. 2, as one of the station's favorite CDs

for 2004. During 2004 the following works received their world premieres: March 13, *Rhapsody for Two Pianos* at a NACUSA concert in Palo Alto, CA (the composer performed on one piano and Nurit Barlev on the other); October 9, *The Message* for SATB and Instrumental Ensemble for The Foundation for Universal Sacred Music in New York City; February 14, *Tico* by The Mission Chamber Orchestra conducted by Emily Ray at Le Petite Trianon-San Jose, CA; June 12, *Two Songs of Love and Sorrow*

for soprano and instrumental quartet at a NACUSA concert in Palo Alto, CA.

The following works by Bloomer Deussen were performed in 2004: June 13, *Tribute to the Ancients* (brass quintet) and June 25, *Ascent to Victory* (orchestra) at the Music in the Mountains Summer Festival in Grass Valley, CA; September 25, *Celebration Octet* by The San Francisco Composer's Chamber Orchestra, Palo Alto, CA; November 23 *Peninsula Suite* by The Nicolette Chamber Orchestra, Glendale, WI; May 14,

The Encounter (flute and guitar) at Cumberland County College, Vineland, NJ; February 28, *Two Pieces for Violin and Piano* at Monterey County Composer's Concert, Salinas, CA; October 22, *Two Pieces for Violin and Piano* at The United Nations Positive Music Concert, New York City; November 1, 5, 8, 10, *Reflections on the Hudson* by the Hewlett Packard Symphony at Palo Alto and Cupertino campuses.

Her music was aired on the following radio stations: WNYC-New York, *San Andreas Suite*; WCYN-Syracuse, New York, *Piano Prelude* and *Cascades*; WOMR-Provincetown, MA, *Reflections on the Hudson*, *Concerto for Clarinet and Small Orchestra*, *Ascent to Victory* and *Carmel by-the-Sea*; KDFC-San Francisco, *Peninsula Suite*; WPRB-Princeton, NJ, and other stations in the U.S. and Europe: various works.

Reena Esmail's piano composition *Il Giucco del "Giucco delle coppie"* was performed on November 1, 2004 on the first set of "Twin Concerts" of student composers from both the Juilliard School in New York City and the Liszt Academy in Budapest, Hungary. The same concert was performed in Budapest a week earlier as part of a week-long series of cultural events. Nine pieces from the two groups of students were performed at the concert, and a panel discussion on international collaboration followed, involving both the Budapest composers and the New York composers.

Margaret Fairlie-Kennedy's *Undertow* was performed by violinist Ana Milosavljevic in Carnegie Hall's Weill Recital Hall in New York City on January 30, 2005 in a concert featuring contemporary music for violin and piano. Works by **Beth Anderson** and **Chen Yi** were also performed.

During a residency at Tufts University, **Melissa Grey's** quartet *Hour To Hour* (text by Alexander Pope) was premiered on May 27, 2004. Grey's electronic piece, *Nest*, was broadcast June 3, 2004 on the streets of Lunel, France, at an event sponsored by the Decadanse en-

Call for Works for the 60x60 Project

Vox Novus is inviting composers to submit works 60 seconds or less in length to be included in its third annual 60x60 project. Sixty compositions will be selected to be performed continuously in a one-hour concert, in conjunction with multimedia elements and an analog clock marking the passage of time. During the concert, each of the 60 pieces selected will start precisely at the beginning of the minute; this will mark the end of one piece and the beginning of another. There will be no pause between the pieces. Works may be less than 60 seconds in length, but may not exceed 60 seconds.

The 60x60 project's definition of a record work is as follows: any work created as a musical composition which is captured on recorded media, and which does not require live performers for its production. Do not submit scores of works or excerpts of larger works. This is a project of signature works and short works created specifically for the 60x60 project. Works generated from procedures (i.e. mathematical matrices, organizational systems, or computer programs), remixed works, or themes and motives recomposed from other of the composer's own work are acceptable.

Works submitted must not have been previously performed or broadcast. Compact discs that include the audio submission must be labeled with the composer's name and the title of the work. The submission form must be sent at the same time with the submitted work and must contain the composer's name, address, email, phone number, composition title, composition length, and track position on the compact disc. Biographies and program notes may be included on a separate sheet, but must be typed and each may be no longer than 100 words in length.

Multiple works may be submitted. Each work must be noted on the submission form(s) and clearly indicated on the CD. Do Not send originals! No works will be returned, and may be performed in subsequent performances after the debut concert. All submissions must be postmarked by **May 16, 2005**. Selected works will be announced on September 15, 2005. Submission of the work(s) on compact disc must be accompanied by the submission form and sent to:

60x60
c/o Robert Voisey
Radio City Station P.O. Box 1607
New York, NY 10101 USA

Submissions must include: Submission Form (including bio and program notes) and a labeled CD containing the submission in audio format. Submission forms can be downloaded at <http://www.VoxNovus.com/60x60.htm> or by written request to Vox Novus. Any questions regarding the call for works can be addressed to Support@VoxNovus.com or to Robert Voisey's address above.

semble. Grey's piano trio *Fear No Fear* received its New York City premiere by Nexus Arts on June 18, 2004.

Lynn Gumert was commissioned by the Gettysburg College Theatre Arts department to compose incidental music for an April 2005 production of Cicely Hamilton's *Diana of Dobsons*. The Central Pennsylvania Womyn's Chorus will perform *Stepping Westward* (SSA, piano) during April and May. Zorzal Early Music Ensemble received a Pennsylvania Partners in the Arts grant to support its 2004-2005 concert season. *Shout for Joy* (SATB, children's choir, handbells, organ) was performed at Holy Trinity Lutheran Church in York Springs, PA.

Deborah Hayes presented a paper on "Nadia Boulanger's Influence on Peggy Glanville-Hicks (1912-1990)" in October of 2004 at the international symposium, "Nadia Boulanger and American Music," sponsored by the American Music Research Center and the College of Music of the University of Colorado at Boulder.

Jennifer Higdon's *Autumn Music* was heard on "Composers' Datebook" on September 22, 2004. Higdon received multiple Grammy nominations for her "City Scape; Concerto For Orchestra" recording.

Dorothy Hindman's *drowningX-numbers* for cello and electronic playback was performed by Craig Hultgren on a "Composer's Voice Concert" on October 23, 2004, in Valley Falls, New York. **Mary Jane Leach's** *Note Passing Note*, for soprano and electronic playback, was performed on the same program.

Katherine Hoover's *Three Sketches* (piccolo and piano) was premiered at the National Flute Convention on August 16, 2004 in Nashville, Tennessee. Other 2004 performances include: August 17, *Winter Spirits* (flute) was performed by Rebekah Bruce, and *Three for Eight* was performed by the Brigham Young Flute Choir. *Dances & Variations* (flute and harp) was performed in Princeton, New Jersey on September 29, including choreographed dancers. *Eleni: A Greek*

Tragedy (orchestra) was presented by the Plymouth (Michigan) Symphony on October 9. On November 14, *Central American Songs* (mezzo, flute, percussion, piano) was presented by Downtown Music Productions in New York City. On December 3, *Peace is Not the Absence of War* (SATB) was premiered by the Davidson Singers in New York City. On December 14 and 16, *Three Carols* (SSA and flute) was performed by the New Amsterdam Singers in New York City. On March 5, 2005, *Kokopeli* was performed on a Rhinebeck (New York) Chamber Music Society recital. *El Andalus* (cello and piano) was performed at the 92nd Street YMCA in New York City on April 19 and 20, and on May 7, 2005, a concert featuring several of Hoover's works was presented in New Jersey.

During the Spring of 2004, **Elizabeth Keathley** received a Franklin Research Grant from the American Philosophical Society to support research leading to a book on the roles of women in musical modernism. In the Fall of 2004, Keathley and Constance McKoy presented a panel entitled "'What is a Composer?': Women Teachers and Historians as Musical Creators," at the "Women and Creativity 2004: Examining the Past/Composing the Future" conference held at West Virginia University College of Creative Arts.

Keathley presented the following papers: "Modernity and Mexican National Identity in the Music of Juan Gabriel and Alejandro Fernández" at The College Music Society 47th Annual Meeting in San Francisco, California, November 3-7, 2004; "'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; and "Teaching Writing in the Music History Classroom: Two Projects for History Sequence Courses," at The College Music Society Mid-Atlantic Chapter Meeting, March 19-20 at Meredith College in Raleigh, North Carolina. Keathley was reappointed as Assistant Professor of Historical Musi-

cology at the School of Music, University of North Carolina, Greensboro.

Susan Cohn Lackman was recently published in a women's anthology entitled *If Women Ruled the World*, a collection of essays, poems and writings by a wide range of women. The book is now on sale in stores and on line. Lackman's biography has been selected for *Who's Who of American Women*, 2004-05 edition. She is currently working on a sound design for Theater Unbound, a Minneapolis based women's theater company that brings women's issues into the community through drama and comedy.

The Department of Music at Murray State University hosted the fourth biennial "ATHENA Festival" from March 1-5, 2005. Featured composers included **Lori Laitman**, who gave a master class, **Deborah Kavasch**, winner of the Chamber Music Composition Competition, and **Dorothy Hindman**, winner of the Almquist Choral Composition Award.

Mary Jane Leach's *Gulf War Syndrone* was performed at the "Sounds Like Now" four-day festival of new music in New York City on October 17, 2004, with the DownTown Ensemble. *Gulf War Syndrone* uses material from a field recording of an anti-war demonstration Leach made in January 1991 in Cologne. **Pauline Oliveros** and the Deep Listening Band were also featured on the October 17 program.

The premiere of **Pamela Marshall's** *Traditional Christmas* was scheduled for performance last year, but the worst snowstorm of the season canceled that concert. This year, area children's choirs performed the premiere, written especially for the Concord (Massachusetts) Orchestra, on December 5, 2004.

Congratulations Kristin Nordeval

Kristin Nordeval recently performed before King Harald V and Queen Sonja of Norway. She sang *Variations on a Theme: New York Celebrates Norway's Centennial* along with saxophonist Ole Mathiesen and dancer Martin Løfsnes.

Chris Matteson was elected International Artist of the Year by the International Biographical Center in Cambridge, England. This is the third year that Matteson has received an award from ASCAP. This year's award is for her popular music originals. Matteson was interviewed by the city of St. Paul, Minnesota, for a television program shown nationally and internationally beginning in September 2004.

"Into The Light," the radio program hosted and produced by **Kathryn Mishell**, featuring music of women composers, is now being streamed on the internet every Sunday afternoon from 2 to 3 pm Central Time. "Into The Light" won The Communicator Awards 2004 Award of Distinction, an international award recognizing outstanding work in radio, for the second year in a row. Many of the works played on the program were composed by IAWM members.

Janice Misurell-Mitchell spent three weeks in China in June of 2004. She presented a talk on "Women and Western Music" and a short performance of her work, *Are You Ready?* at a symposium on criticism and culture sponsored by Tsinghua University. She also attended a performance of contemporary music for folk harp by **Li Yiding**. In July of 2004, she went to London for a 70th birthday concert celebration for composer Anthony Gilbert, where she heard the premiere of her work for solo soprano, *Omaggio a(n) Tony*. In September of 2004, Misurell-Mitchell's anti-war piece, *After the History*, was shown in a class at the Uni-

versity of Lugano, Switzerland. In November of 2004, she presented a lecture/discussion on her new video, "Sermon of the Spider," for the Art and Politics Group at the Wissenschaftskolleg in Berlin, Germany. "Sermon of the Spider," for tenor, chamber ensemble and Gospel choir, was created with videographer Jim Kropp from a CUBE Contemporary Chamber Ensemble performance in 2003. In December of 2004, she gave a lecture/recital on several of her pieces for flute, flute/voice and voice at the Wissenschaftskolleg.

Beata Moon released a new CD of chamber works, "Earthshine," on her own label, Bibimbop Records. See <http://www.cdbaby.com/beatamoon> for audio clips and ordering information. Moon performed piano works, old and new, from around the world with a twist (performance first, program notes after) in a "Whodunnit?!" recital at the Kennedy Center's Millennium Stage on January 29, 2005. The performance may be viewed in the archived section of the Kennedy Center's website: <http://www.kennedy-center.org/programs/millennium/>.

Frances Nobert presented "Music, She Wrote: Organ Compositions By Women" on August 22, 2004 at St. Mary's Cathedral of the Assumption in San Francisco, California. The program included works by **Emma Lou Diemer**, **Margaret Meier** and **Jeanne Shaffer**.

Pauline Oliveros created *Ringling for Healing: For All Victims of Violence All Over the World* for an event held on August 28, 2004 at the site of what was

the World Trade Center in New York City. Participants formed a ring around the site to ring at least 2,749 bells for those who died on September 11, 2001. Oliveros was appointed a Master Artist-in-Residence at the Atlantic Center for the Arts from June 27 to July 17, 2005.

The first choreographed performances of **Shelley Olson's** *A Chanukah Cantata* and *A Hallel for Our Times* took place at Kennedy Center, Washington, D.C., on December 13, 2004. The cantata was also broadcast on radio from Canada on December 9. Also on December 9, an interview with Olson was included in *Washington Jewish Week*. A recent interview on ABC Radio National: Australia, included musical interludes from Olson's recent CD, "A Hallel for Our Times." On December 12, the United States Army Ground Forces Band Holiday Concert in Atlanta, Georgia, opened with Olson's *Peace to the World*.

Persis Anne Parshall-Vehar recently renewed her contract until 2007 as the Canisius College Composer-in-Residence. In the late spring of 2004, Northfield Press published *Storm Warning* for Elementary String Orchestra. The May performance of *Light/Lux/Svietlo* by the Buffalo Philharmonic Orchestra, conducted by JoAnn Falletta, was recorded for release to National Public Radio stations nationwide and internationally. Trumpeters David and Daniel Kuehn with organist Ken Mervine recorded *From The Mountain-Top* for an upcoming CD. The Corona Guitar Quartet premiered *Watercolors-Blues & Raucous Reds* in Copenhagen, Denmark, on September 25, 2004, also performing it on their United States 2004 Tour. On October 20, the *Frank Lloyd Wright Suite* was premiered by the Buffalo (New York) Philharmonic Orchestra. In conjunction with the premiere, Parshall-Vehar presented a lecture, "Composer as Architect," at Canisius College. The Vento Chiaro Woodwind Quintet performed *Sea Pieces* in Buffalo on September 25, and in Canada on September 27. Buffalo Philharmonic Principal Clarinetist John

Report by Pauline Oliveros

This month Joan Tower and I were guests at the Merging Voices festival at California State University at Fullerton organized by Pamela Madsen. I heard with great pleasure Joan's *Fanfare for the Uncommon Women* for orchestra. I sat enthralled for five hours in "The Listening Room"—an installation of women's electro-acoustic music collected by Pamela Madsen. There were numerous new voices in this collection, and I am happy to say that it was a remarkable experience to hear so many creative pieces by women. I highly recommend "The Listening Room." It would be wonderful as a touring show. All that is needed is a concert hall with an excellent sound system, where people can listen together, and an operator for the CD player. This is a great opportunity for the dissemination of women's music, and it shows a great wealth of talent.

Fullam and Parshall-Vehar presented *Three Pieces (clarinet and piano)* and *Buffalo Beguine* on October 17, for Buffalo's "Music in the Air" series.

Hasu Patel performed music of India on sitar on October 6, 2004 at the "Transcendence '04 Festival" held at Pennsylvania State University, plus a solo concert and workshops on October 6 and 7. She also presented a workshop and solo concert on October 19 at Defiance College in Defiance, Ohio, as a part of the Schaumberg series. On October 23, Patel performed for the Mansfield Arts Council in Mansfield, Ohio. She was in residence at the Sivananda Ashram Yoga Retreat in Paradise Island, Bahamas, from December 22, 2004 through January 4, 2005, giving three solo sitar concerts and daily sitar, tabla and vocal workshops.

Jeannie Pool's *Cinematic Suite 1* (2004) for string orchestra was premiered January 23, 2005 by the Toronto Sinfonietta, conducted by Ronald Royer, at the Royal Ontario Museum in Toronto. This 17-minute work, composed at the request of the orchestra, expresses concern for the difficulties faced by military families during war time and is intended for a yet-to-be produced anti-war film. Her four-movement string quartet, *Character Matters* (2004), was composed for The Kirby Quartet and premiered on October 17 on the Les Amis Concert Series at Heliconian Hall in Toronto. While in Toronto, Dr. Pool attended a gathering of a dozen members of the Canadian Association of Women Composers in the home of composer Mary Gardner. Also in October she gave a presentation for the Southern California Chapter of the Music Library Association at their fall conference in San Diego, entitled "The Creative Process and Collaboration in a Hollywood Studio Music Department: Analysis of the Early Sound Film Score for Paramount Pictures' 'This is the Night' (1932)." In the summer of 2004, Dr. Pool studied Gregorian chant with the monks of Solesmes in France on a post-doctoral fellowship.

Two cues by **Deon Nielsen Price** for a movie not yet in production were featured on a concert of movie music on October 24, 2004, as a part of the "In Praise of Music" series at the Church of the Lighted Window in La Cañada, California.

Anna Rubin's *Ixox* was premiered on November 14 and 17, 2004 in Berlin by Wiebke Hoogklimmer, contralto, and the Musagetes Quintet, at "Der Krieg ist gestorben" (The War has Died), a concert of four world premières for wind quintet and contralto, reflecting the dream of peace in the imagination of composers from Argentina, Mexico, Columbia and the United States. *Ixox* is based on poetry by Zoe Anglesey and Giacondo Belli, translated by Elinor Randall. The passionate texts evoke the indigenous peoples of Central America and their contemporary struggles.

During 2004, **Vivian Adelberg Rudow's** music was heard in 43 radio performances in Australia, Austria, Canada, Chile, Great Britain, Macedonia, Russia, Spain, The Netherlands, and the United States. Recent performances include *Kaddish* (solo bassoon) in memory of Isaac Hollins in Frankfurt, Germany, on October 7, 2004; *Rebecca's Rainbow Racing Among the Stars* (piano) in Beijing, China; *Rebecca's Song* (piano) at Towson University, on December 11, and *The Majesty of It All*, in memory of Dawn Culbertson, in Baltimore, Mary-

land, on February 12, 2005. Rudow was guest lecturer at a Goucher College Dance Department seminar, "Crossing Boundaries" in Towson, Maryland, on November 16, 2004.

Alex Shapiro's *Re:pair* for flute and bassoon and *Evensong Suite* for flute, clarinet, bassoon and piano, were commissioned by and performed at St. Bede's Episcopal Church, Los Angeles, California, on October 24, 2004. On October 31, in South Pasadena, The Los Angeles Flute Quartet performed Shapiro's *Bioplasm*, commissioned by the California Association of Professional Music Teachers and written especially for the quartet, who will feature the piece on their upcoming CD. Shapiro created the one minute piece, *Plasma*, from the Los Angeles Flute Quartet's recording of *Bioplasm* for the "60x60 Project," a concert created from 60 works by 60 composers, 60 seconds or less in length, combining to make a continuous one-hour program. The "60x60 Project" was held on November 20, 2004, in Wilmington, California. To hear excerpts of Shapiro's music, visit <http://www.alexshapiro.org>.

Matthew Burtner performed **Judith Shatin's** *Grito del Corazón* in a version for video, tenor sax and electronic playback on October 1, 2004, at the University of Richmond Third Practice Festival. On October 2, the Chameleon Arts Ensemble performed *Secret*

A Symphony Concele by CWCA

A Symphony Concert by the Chinese Women Composers' Association (CWCA) was presented on March 12, 2005 in Beijing Concert Hall. The six works on the program, performed by the China National Symphony Orchestra under the direction of Zhang Yi, were as follows:

Su Fan Ling (Taipei): *Drama Showing in the Theatre* Li

Yiding (Beijing): Symphonic Poem *Angels in Kekexili*

Lam Shun (Hong Kong): *SayTanKarSi*

Zhang Lida (Beijing): Violin Concerto No. 1 *MangXie*

Ho Ping Yee (Canada): *Seraphim*

Wang Qiang (Hong Kong): Violin Concerto No. 0 (Dedicated to the People of Hong Kong)

The audience numbered more than 1,000 and included many well known composers from Beijing. *Reported by Li Yiding.*

Ground for flute, clarinet, violin and cello in Boston. On October 26, The Election Singers premiered *Opinion is Power*, a setting of a phrase by Thomas Jefferson, as part of a cycle of musical settings of short phrases by a number of presidents, at the Library of Congress in Washington, D.C. Clarinetist F. Gerard Errante premiered *Cherry Blossom* and *a Wrapped Thing* (after Hokusai) for amplified clarinet and multichannel audio on TechnoSonics V, at the Virginia Center for Computer Music on October 27 at the University of Virginia.

On November 18, 2004, Shatin's *Penelope's Loom* for electronic playback was presented on the "Pacific Electric" concert at the San Jose (California) State University Concert Hall. On November 19, *Hosech al P'ney HaTehom* (Darkness Upon the Face of the Deep) for electronic playback, *Penelope's Song* and *Grito del Corazón* for video, electronic playback and, in this version, soprano, tenor and baritone saxophones, were presented at the University of Minnesota. From November 17 to 19, Shatin was in residence at the University of Minnesota School of Music, where she gave a master class and colloquium and coached performances of her music. On December 3, the University Singers of the University of Virginia performed *Adonai Ro'i*, a Hebrew setting of Psalm 23, composed during the week after the assassination of Itzhak Rabin.

Clare Shore recently completed a work commissioned by the Florida State Music Teachers' Association and Music Teachers' National Association, *Petite Messe*, for SATB chorus and small orchestra (woodwind quintet plus small string ensemble).

Halide K. Smith's composition *Inspiration* (clarinet and bassoon) was performed on May 2, 2004 at Haile Middle School by Mort Meldel, clarinet, and Judith Teeuwen, bassoon. Smith visited Bilenk University in Ankara, Turkey, where she met with renowned concert pianist and faculty instructor

Hande Dalkilic. In February, seven of Smith's compositions were performed in Sarasota, Florida, at the Mildred Sainer Music and Arts Pavilion at New College.

Suzanne Summerville's new CD, "Auf der Wanderschaft" (ArtsVenture, 2004), featuring Summerville singing songs set to the poetry of Adelbert von Chamisso, was presented as part of an exhibit entitled "Mit den Augen des Fremden" that opened in Berlin's Kreuzberg Museum in August, 2004. Settings of Chamisso's poetry by **Elizabeth R. Austin**, "Ich kann nicht's fassen," **Emma Lou Diemer**, "Frisch Gesungen," and many other women composers are included. The CD has been featured on the RBB "Radio in Berlin-Brandenburg" and "Great Songs" on Hawaii Public Radio.

Hilary Tann's *From the Feather to the Mountain* was premiered on March 20, 2005 in Troy Music Hall, New York, by the Empire State Youth Orchestra, conducted by Helen Cha-Pyo. The Meininger Trio recorded four of Tann's chamber works for release in Spring 2005 on Gunter Hanssler's PROFIL Edition: *Windhover* (flute), *The Cresset Stone* (cello), *Llef* (flute, cello), and *The Gardens of Anna Maria Luisa de Medici* (flute, cello, piano).

Lesia Telnyuk and her sister, Halyna Telnyuk, of Kyiv, Ukraine, presented a program of alternative Ukrainian music on December 8, 2004 at the Nuyorican Poets Café in New York City. Lesia (bandura, keyboards, voice) composes the duo's songs, and poet and lead singer Halyna provides many of the lyrics for the Telnyuk Duo.

Seattle Pro Musica, led by **Karen P. Thomas**, Artistic Director and Conductor, presented "Northern Lights," a concert of music from the Baltic and Nordic countries, evoking the northern lights of the winter season, on December 5 and December 11, 2004 in the Seattle, Washington, area. Composers included Einojuhani Rautavaara, Veljo Tormis, Vaclovas Augustinas, Cyrillus

Kreek, Edvard Grieg, Knut Nystedt, Trond Kverno, Neils Gade and Jaakko Mantjarvi (who attended one of the performances).

Zoe Vandermeer performed vocal/keyboard selections from her opera-musical *Zoe's Musical Fairy Tale, Upon A Time* and her developing solo album "Portraits" on December 8, 2004 at the Where Eagles Dare Theatre in New York City.

"Ex Vivo," **Meri von KleinSmid's** new CD, released in December of 2004, marks a strong departure from her 2001 CD "CHI-TAPE," a collage-work based on snippets from the airwaves of Chicagoland. By contrast, "Ex Vivo" consists of computer-based and manipulated compositions with moods that vary from whimsical to grim, and a variety of textures, sound sources and techniques. Please see <http://www.mimeograph.net/> for more information.

An-Ming Wang's *Kapalua* for flute and piano was performed in Spring of 2004 at a program sponsored by the Capital Composers Alliance at the Catholic University in Washington, D.C. Three of Wang's songs, *Alli San*, *The Nightingale* and *Spring*, were performed by Mira Yang, soprano; Young-ping Chen, dizi; and Bing Xia, zeng; at the Kennedy Center in Washington, D.C. Her *Concerto for Piano and Orchestra* was broadcast this past summer over 61 national public broadcasting stations in 20 states, with Mary Kathryn Traver at the piano and Sylvia Alimena conducting the Friday Morning Music Club Orchestra. Wang received a commission from Tim Friedlander to compose a piece for flute and piano to be premiered in the Summer of 2005.

Hsiao-Lin Wang's *Rugged Edges* for string orchestra was a finalist in the Competition for Composers hosted by the Chamber Orchestra of Denton. *Etude for orchestra* won the IAWM Libby Larsen Prize, and was a finalist in the Craig and Janet Swan Composer Prize competition for orchestral works. Wang's major performance locations for

2004 included SEAMUS, Gamma UT Conference, SCI Region IV Conference, Electronic Music Midwest, Foldover Radio broadcast, and San Jose State University.

Meira Warshauer's *Yishakeyni* (Sweeter than Wine), a setting of the first four verses of "Song of Songs" for soprano, flute and piano, was performed across the United States by the Jerusalem Lyric Trio during November of 2004.

"Merging Voices: Fourth Annual Women in New Music Festival" was held March 11-13, 2005 at California State University, Fullerton. **Pauline Oliveros** and Joan Tower were the Guest Composers in Residence. Works by **Chen Yi** and **Jennifer Higdon** were performed by the University Symphony Orchestra and University Singers.

The world premiere of **Judith Lang Zaimont's** *Stillness Poem for Orchestra* was presented by the Rockford Symphony Orchestra, on January

22, 2005 in Rockford, Illinois. Jointly commissioned by the Rockford Symphony Orchestra, the Mississippi Symphony Orchestra and the University of Wyoming Symphony Orchestra, *Stillness* was conceived and completed in sketch-score during Zaimont's Spring 2004 residency at Copland House. Her *Growler* for wind orchestra was performed by the Florida State University Symphonic Band on February 4 as part of the FSU Festival of New Music.

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