
Journal

● of the
iawm
international alliance *for women in music*



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The *IAWM Journal* is published twice a year, in April and October, and is available through membership in the IAWM.

Publication Deadlines: For volume 12, no. 2 (2006) the deadline is June 30, 2006. For volume 13, no. 1 (2007) the deadline is December 30, 2006. Finished materials must be received by the deadline. For detailed information, see Guidelines for Contributors (opposite page one).

Back issues are available: Please contact Membership Director Susan Lackman.

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International Alliance for Women in Music
ISSN 1082-1872

IAWM membership includes a subscription to the *IAWM Journal* and *Women and Music: A Journal of Gender and Culture* (a yearbook), access to the IAWM listserv, and eligibility for participation in IAWM scorecalls and competitions. Membership is paid on an annual basis, January through December.

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The Journal is printed by Oceanna Music Publications - www.oceannamusic.com

IAWM Mission Statement

The International Alliance for Women in Music celebrates and fosters the achievements of women in music.

Women and Music: A Journal of Gender and Culture is published annually in the fall for the IAWM by the University of Nebraska Press. Address correspondence to: Customer Service; University of Nebraska Press; 1111 Lincoln Mall, Lincoln, NE 68588-0630. The Journal is free for IAWM members; \$55 for institutions (add \$6 for foreign postage).

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The International Alliance for Women in Music

expresses its appreciation to the following institutions for their support in the publication of the *IAWM Journal* and the administration of the IAWM:

East Tennessee State University
Florida International University
The George Washington University
Hamline University
Illinois Central College
Rollins College
University of Colorado, Denver
University of Maryland
Baltimore County
University of North Texas

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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.; La Verne, 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 K. 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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Interview

Interview with Katherine Hoover

By Catherine Parsons Smith

Katherine Hoover graciously consented to answer my questions, first online on December 15, 2005 and then in several follow-up email exchanges and a phone conversation. She is very well known as a composer, for her chamber music and orchestral works are widely performed. No fewer than 24 CDs of her music are commercially available. Hoover, who is based in New York, holds degrees from the Eastman School of Music and the Manhattan School; she is a flutist as well as a composer. She is listed in *The New Grove*, and her Web site, PapagenaPress.com, is welcoming and informative. Here is a selection from her answers and comments.

Catherine Parsons Smith: I have been impressed over the years with your command of style and technique. Can you explain how you see this as having developed over a period of time, and where you want it to go in the future?

Katherine Hoover: As you know, I come to composing from a performing and theory background—lots of playing and listening and analyzing. I also spent time learning how people actually perceive sounds, as a teacher of Music Theory and Ear Training at the Manhattan School of Music. (I have pitch recognition, so I had to learn this from my students. This was extremely valuable when I started composing.) Since then I've followed my own sense of what draws me and others to music, and I've investigated several different systems of organizing sounds—the latest being Arabic music, which I studied before writing *El Andalus* for cellist Sharon Robinson. I have no idea where this curiosity about sound will take me next!

CPS: What project(s) are you working on, or planning to work on in the next year or so?

KH: I often have commissions for works for flutes and this year is no exception. Besides that, I am planning to finish the last movement of a work for orchestra—three-fourths of it is done. Having written for cello and viola in the last few years, I'm beginning to think about the violin. There are always other projects over the horizon.

CPS: Although your work-list includes several important orchestral works, for example the Clarinet Concerto (recorded on Summit with Robert Spring as soloist) and *Night Skies* (recorded on Parnassus), I notice that more recently you have concentrated on chamber music, such as a second string quartet (to be premiered by the Colorado Quartet in Spring 2006) and several works involving flutes. (A wonderful sample is the group of works on CD "Flutes and Company," recorded by Wendell Dobbs on Leonarda and reviewed here;

also the Oboe Concerto on Boston Records, recorded by Rebecca Henderson.) Is there a reason for that?

KH: It's increasingly difficult for composers to get new works programmed by orchestras. Fran Richards, director of the Classical Division at ASCAP, pointed this out to me a few years ago. The growing tendency of conductors to have several orchestras means that they increasingly leave programming to their boards and to committees. They don't have time to study new scores or listen to new works (one conductor told me he only listens on airplanes), and the committees don't have the inclination. On the other hand, many chamber

groups are eager to try out new works. So it was a pragmatic, not an artistic decision. However, I'm enjoying working on a piece for orchestra now.



Katherine Hoover

Merkin Hall about a month ago, and what kind of feedback has followed. Are you contemplating changes based on that performance? Will the piece be available soon?

KH: Miriam Conti was wonderful to work with—such a fine pianist and an aware musician. We only met once because she was fighting a cold while preparing in the last couple of weeks. Feedback was fabulous. I'm actually adding back an earlier movement, and doing an otherwise miniscule bit of editing. The piece, now *Seven Preludes*, should be out in January 2006, published by Papagena Press (see Ex. 3).

CPS: Some years ago, I had the privilege of premiering the orchestral version of your *Medieval Suite* with the Reno Philharmonic. That was several years after the flute and piano version had appeared. I remember your commenting in the course of the rehearsals that it would have been easier to write a new piece than to create this new version using the orchestra instead of piano. Would you comment further on that? Have you attempted a similar project since then, i.e. going back to an older work and re-casting it?

KH: I tend to hone in on the actual instruments I'm using; consequently, it feels like I'm stretching things in an uncomfortable way when I change instrumentation. Sometimes it works well, particularly when one is going from a smaller to a larger, richer group of instruments. Still, I prefer to start fresh for each "adventure into sound," as I think of it.

CPS: What would you advise composers starting out about getting their works performed?

KH: It's a matter of finding your own community and building from there. Start from what you know and care about as a performer or listener, and what you want to perform or listen to yourself. If your work succeeds, this will expand naturally as more musicians become aware of your work.

CPS: Do you still perform in public? It seems clear to me, maybe because I first became aware of your work as a composer for the flute, that your understanding of that in-

strument has become a basis for your artistic growth as a composer for other instruments and voices. How do you think of the relationship between your understanding as a performer and your musical speech as a composer?

KH: I perform a bit—not a lot these days. It takes time to stay in shape, and my time is somewhat limited. It is a great advantage to be good at an instrument, to understand in depth what making music on a high level is about. It encourages respect for your performers, and from them as well, and an understanding of their needs. My pieces will always have a sense of breath as a result of my flute playing—and I'm hyper-aware of balance issues!

CPS: Would you like to say something about Papagena Press? I'm assuming it's one of the more successful self-publishing ventures.

KH: Papagena Press has been a truly successful under-

taking for me. It has provided me with enough earnings to carry on with my composing, issuing all of my work. The flute community is quite wonderful to me. They buy and perform my work in sufficient quantity to underwrite larger chamber works and works for groups such as piano trios and string quartets, who generally play great works from the past. Since established publishers have suffered so much from performers' use of copy machines and the decreases in school, church and amateur demands, they are unable to be as helpful to composers as they once were. I would encourage young composers to learn to publish on their own. And bless the Internet!

KOKOPELI

Solo Flute

Accidentals carry through the line, but do not carry over the octave. Metronome indications are approximate.

Katherine Hoover

August 1990

Example 1. *Kokopeli* for flute solo

This is Katherine Hoover's best known work. It has been recorded a number of times and more than 4,000 copies of the music have been sold.

CPS: Do you see a possibility for using music, specifically your music, to make the world a better place? Is there any hope on that front at all?

KH: To make the world a better place? Tall order! Two things come to mind: first, I have certainly written works about peace, tolerance, and so forth. There is *El Andalus*, for

cello and piano written for Sharon Robinson, my *Central American Songs* with poetry by Central American women struggling to bring peace to their countries, some choral pieces, and in particular, my *Da Pacem* piano quintet, one of my major works. My heart and mind and desires for peace and justice are thoroughly engaged in these works. Beyond

The musical score is for a string quartet, consisting of four staves. The time signature is 3/4. The score is divided into measures, with measure numbers 86, 89, 97, 103, and 109 indicated. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'al niente', 'pp', 'mp', 'dim.', 'a Tempo I', and 'becoming pont.'.

Example 2. String Quartet No. 1

that, I know from personal experience, both as performer and composer, that music can move people and foster feelings of community and love. I've seen it happen. I can only hope that my music will do this, somehow.

CPS: Many thanks, Katherine.

Catherine Parsons Smith, a longtime member of IAWM, retired a few years ago as Professor of Music at the University of Nevada Reno and as Principal Flute of the Reno Philharmonic. She is the author of several feminist articles, and of William Grant Still: A Study in Contradictions (2000). She is presently completing Transforming the Popular: Music Making, Concert Life, and Opera in Los Angeles, 1887-1941.

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The musical score for "Singing Beads" is presented in five systems. The first system (measures 24-27) begins with a piano melody in the right hand and a bass line in the left hand. The second system (measures 27-30) continues the melody and bass line, with a tempo change to "a tempo" and a dynamic marking of "f". The third system (measures 30-33) features a tempo change to "rit." and a dynamic marking of "mp". The fourth system (measures 33-36) continues the melody and bass line. The fifth system (measures 36-40) concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

Example 3. "Singing Beads" from *Seven Preludes* for piano

Katherine Hoover: Five Compact Discs

By Christina Gier

Five compact discs released between 1997 and 2004 are reviewed here to complement the interview with Katherine Hoover. Overall, Hoover's style is fluid, flexible and quite responsive to the idea behind each piece, which she often states very clearly. The music depicts, characterizes and captures the sense of "being there"—from the storms of *Night Skies* to the characters of the *Medieval Suite* to the mood of the *Sinfonia* for bassoon quartet. Her sounds are uniquely shaped with means derived from a rich tradition of musical representation.

Night Skies: Orchestral Music of Katherine Hoover Slovak Radio Symphony Orchestra, Joel Eric Stuben, conductor; and the Wisconsin Philomusica, Vartan Manoogian, conductor; with solo violinists David Perry and Suzanne Beia. Parnassus Records PACD 96019 (1997)

In these recordings by two different orchestras, Hoover's orchestral music finds compelling and evocative performances. Beginning with *Two Sketches* (1989), commissioned by the Women's Philharmonic and premiered in 1990, the inventive musicality of this composer becomes immediately apparent. The first sketch, *Winter Sands*, offers a taste of impressionistic writing with trills in the flutes and deep timpani rolls that together capture the fluttering of seabirds against the immensity of the cold winter ocean. Hoover writes in the liner notes that the piece "reflects the spare haziness of a winter's walk by the ocean," evoking not just an image but the sense of actually being there. The work is an exercise in contrasts: a foreboding mood lingers in the low strings, but the flutes seem oblivious. When the piano sharply emits a three-note call, it harkens to human perception of this natural dance, a figure in the midst of natural forces, alone in the vast expanse.

In a distinct shift, the second sketch, *Turnabout*, is in Hoover's words "a musical puzzle," a strict palindrome. Brass crescendo gestures mark the opening in loud and distinct calls that point to their eventual return. The rhythmic pulses move steadily, and new, repeated gestures grow upwards to a climax creating an "agitated whirlwind." This growth appears mechanical at first, until a pause, followed by an amorphous world of strings that mysteriously anticipates change. At a climax in the winds and percussion, "the entire piece proceeds backwards note-for-note." This musical game could slip into the automatic mode of a simple rewinding, but the instrumental diversity succeeds in capturing a discernable organic "turning-inside-out."

Hoover wrote the next piece, *Eleni: A Greek Tragedy* (1987), as "both a lament and a tribute" to Eleni, a Greek woman kidnapped and killed in 1948 during the Greek civil

war. Hoover uses Greek folk music from the areas where Eleni lived, emulating its intonation, rhapsodic style and steady-patterned harmonies. The piece opens with an unmeasured orchestral setting and clarinet solo, adding Greek rhythms and eventually handclapping, both very effective in bringing the Greek sound to life. Strings herald a shift, and a string solo uses turns, intervals and glissandi of Greek flavor. Once the cello melody enters over a bass drone, the lament materializes in a voice that slowly merges into a string world shared with the solo flute. The music now becomes evocative of dramatic changes, like film music, carrying a foreshadowing of Eleni's suffering. The dance tunes in the solo violin now sound distinctly less free than before, submerged under the ongoing orchestral rhythmic figures. A sudden sharp stop and the strings' crescendo make fear palpable; repeated drum beats express the raging political tensions in Greece at the time. Hoover's piece captures the feeling of pain, war and oppression; the suffering of both Eleni and Greece resonates throughout the concert hall.

The *Double Concerto* for string orchestra from 1989 presents an opportunity for two violins to join creative forces in a concerto. Rather than highlight contrasting soloists, Hoover's double concerto offers the celebration of sonic similarity and the multiplicity of sound possibilities from the violin. It is a fun yet complex and richly interwoven piece. Echoes of Stravinsky's violin writing emerge in the harmonies of repeated, rhythmic, chordal gestures in the violins. The first movement opens with an exchange of weaving scalar motives in the violins in a chromatic modal tonality evocative of Greek folk tonalities. The violins then chase each other through a development of various motives, eventually returning to the opening material. The violins next segue into rhythmic chordal exchanges and more complex figurations.

The second movement opens with ominous orchestral strings pulsing in a low quiet motion. When the violin solos enter, a quietness falls over the orchestra, with pulses only in the form of bass pizzicato. Finally, the scalar motives return signaling the end. The third movement, according to Hoover, is "more virtuosic with a driving, uneven theme in the solo violins propelled forward by the bass." It starts with a sharp ascent, and then moves directly to a jagged violin line at an extremely quick pace. Turns, trills, glissandi and moments of silence effectively create energy, suspense and pure invigoration: one can imagine how enjoyable it must be to perform. Powerful bow strokes and energetic motion emerge in the violin cadenzas, which, while relying on traditional violinistic cadenza tropes such as quick double-stop passages and scales, lead to a superbly satisfying conclusion.

Night Skies, an orchestral tone poem, presents elements reminiscent of descriptive film music, not least a wind machine, which has an operatic legacy as well. Hoover states that inspiration for the sounds emerged from a fascination with paintings of nightscapes and from the challenge of depicting them in sound. Like Bartok's night music, this piece captures an active sense of the night and the stars, but also conveys the foreboding of storm clouds, indexing particular sonic symbols of immensity. In this piece, we hear nature in constant flux, alive with change. The opening melodic line in the lower strings is extremely slow, and brass sounds swell in a sonic "cloud"; then, more percussion and sweeping string lines emerge into the "dramatic stormy sky." In the middle of the piece, string glissandi signal activity, and trumpets drive

the building energy; next, a wind sound literally depicts the lashing force of the air. Eventually, a long, subdued wind-ing-down from the storm leaves us with a shimmering effect and the glistening of starlight after a storm. Finally, an ocarina returns to give the last call, a haunting farewell to the storm.

Flute & Company: Flute Music by Katherine Hoover
Wendell Dobbs, flute; Mary Kathleen Tyler, harp; Leo Welch, guitar; members of the Montclair String Quartet.
Leonarda LE 349 (2001)

Images for Flute and Harp

Katherine Hoover: *Dances and Variations* (1995), Tracks 17-19. Laurel Zucker, flute; Susan Jolles, harp.
Cantilena Records 66016-2 (1999)

In Memoriam: Sylvia Glickman, 1932-2006

It is with great sadness that we note the passing of Sylvia Glickman on January 16, 2006 at the age of 73. As a composer, publisher, pianist and educator, Sylvia was in the forefront in promoting music by women. She founded Hildegard Publishing Co. (now distributed through Theodore Presser), devoted to furthering the music of women composers, and she was founder and director of the Hildegard Chamber Players, which performed repertoire by women. Among her many publications are *From Convent to Concert Hall: A Guide to Women Composers* and the multi-volume *Women Composers: Music Through the Ages* (she completed volume eight just a week before her death from lung cancer). One of her works, *The Walls Are Quiet Now—A Holocaust Remembrance*, was released on CD a few years ago.

Sylvia Glickman was an active member of the IAWM. Former president Deon Price recalls that Sylvia was the first editor of the *IAWM Journal*, beginning with the June 1995 issue. One year later, in the June 1996 issue, Sylvia wrote an inspiring Outgoing Editor's Message in which she admonished all the readers to "make this Journal dance and sing with YOUR contributions." Sylvia was elected Treasurer in June 1996 and served as a scrupulous keeper of the financial records until Fall 1997; she continued serving IAWM in the capacity of an At-large Board member for at least another year. Sylvia Glickman brought to the IAWM a supportive, discerning professionalism. We members have been the beneficiaries of her influence.

In the next issue of the *IAWM Journal*, we are planning a memorial tribute to Sylvia. If you were associated with Sylvia in either a professional or personal capacity and would like to contribute your reminiscences, please contact Eve Meyer at evemeyer@spotcat.com.

A flute player herself, Hoover endows her pieces featuring flute with particular attention to the sound and character of the instrument. Wendell Dobbs provides an exceptional performance in the selection of Hoover's flute music recorded on "Flute & Company," which highlights how well the sounds of flute and various stringed instruments work together. The first piece on this CD is *Dances and Variations* (1995), which also appears on the Laurel Zucker recording listed above. With the piercing first call of the flute and sharp pluck of the harp in the "Entrata," the instruments begin in as similar a timbre as possible, but soon their sounds become distinct. Midway through, pentatonic flute melodies, played evocatively by Dobbs, capture unidentified children's tunes over a bed of harp sounds. The second movement, Adagio, opens tentatively, with hesitant gestures in the flute and slow, deep patterns in the harp, creating the new world of almost sorrowful respite. The segue from the second to the third movement, Variations on "My Days Have Been So Wondrous Free," is smooth, with a searching gestural introduction and a distinctly new upper register in the harp. From this texture, the tune by Francis Hopkinson from 1759 gracefully emerges. It is strikingly beautiful and clear, like a breath of fresh air. Hoover writes that her "variations are rather 'wondrous free' themselves."

Laurel Zucker and Susan Jolles recorded Hoover's *Dances and Variations* on "Images for Flute and Harp," and the recording techniques here allow for a slightly different balance, with the flute in the immediate forefront to provide greater timbral detail. The harp sound is drier when accented chords are struck, lending more diversity to its percussive effect. Lyrical passages swell from the flute, and its gestures are distinctly articulated, while the diversity of the harp texture seems less present.

Returning to the Dobbs CD: Dobbs and the Montclair String Quartet present an effective performance of Hoover's *Divertimento* for flute and string quartet (1975). An earlier piece, it is marked by both a light air of play but also by a more complex dialogue between the instruments. The Allegro giocoso begins with an urgent lower-string pattern and light flute gestures. The violin carries the upward momen-

tum into a transition section, and a cello solo sings in duet with the flute. A return of the rhythmic underpinning transitions the group to a third thematic section. Now, the cello line becomes much more chromatic, and the flute swirls upward and motivates the group to a cadence. Playful exchanges of returning themes progress to a rich homophonic quartal sound. In contrast, Hoover provides character motifs for each instrument in the Adagio-Vivace as “individual steps in an exuberant country dance.” But the opening Adagio is already darker with the flute playing a melody in its middle register, full of minor thirds and semitones against the dissonant open harmonics in strings. And as the instruments enter and exchange various motifs, the music here is filled with enough chaotic flux that thematic clarity is compromised. The plucked and then bowed gestures of the strings lead to a cadential section, functioning as a climax. As though in an afterthought, a sweeping gesture moves up through all the strings to the final note.

On the CD, this brief but substantial *Divertimento* is framed by two beautiful works for solo flute. The first, *Winter Spirits* (1997), begins with a low trill rising out of the depths of the flute and then moving upwards to its heights. Hoover writes that the piece was influenced by Native American flute music, and the repetitive calls and trilled gestures seem to capture the sense of birdsong. The flute skitters across gestures quickly, with a natural sounding energy, while slow, drawn-out phrases, with minor thirds and augmented seconds, return to a place of introspection.

Reflections (1982) for solo flute is a set of free variations on a short sequence from an ancient Norwegian tune. The melody echoes with age and takes us into a simpler frame of mind. Beauty is defined by the richness of the flute tone, accentuated by the pitch placement.

In the last pairing of flute with stringed instrument, the CD closes with *Canyon Echos* [sic] (1991) for flute and guitar, a piece that takes its inspiration from a tragic Apache love story. The initial movement, called “Dance,” captures the sense of courtship between a boy and a girl by highlighting particular timbral contrasts between the flute and guitar. The flute builds to a powerful flutter tongue, which leads directly into a strong guitar punctuation. The “Serenade” movement invokes the beauty and heartbreak of love in the flute’s initial solo melody, moving from a jagged falling gesture into expressive rising phrases. A later repeat of this melody provides an expressive cadenza with birdlike calls. The love song is interrupted by the boy’s hunting journey, which leaves the girl miserable and dying. In “She Mourns” the flute’s halting introductory gestures impart a tentative, sorrowful voice, and Dobbs compellingly performs the hollow sound of flute “sobs,” which bend pitches, break the breath and articulate sharp gestures as cries. Alongside these emotive tones, the guitar picks quietly. A coherent rhythm eventually emerges, but a sudden

pause reverts to the broken ethos, as though in recollection. When the boy returns, the girl has died of sorrow, and his flute song echoes through the empty canyon. The final movement, “He Mourns,” however, carries more energy than the story’s conclusion may imply, apparently celebrating the memory of the initial movements. The guitar, now highlighted, is active and rhythmic. The flute finally enters with similarly excited gestures and a longer passage that returns to figures from the opening “Dance.” The two instruments are now engaged in a close dialogue that moves apprehensively between introspection and motion. Once the guitar starts a constant figuration, the flute rides evenly over this texture until it flutters in an ascent and, like the lost love, disappears into the canyon air.

The IAWM Congratulates the Following Members

Adrienne Albert is the recipient of a 2006 National Endowment for the Arts grant in conjunction with the American Composers Forum for their Continental Harmony Project in Alaska. She will be composing a three-movement work for choir and orchestra to be premiered in three separate segments in the Kenai Peninsula, Alaska from June 2006 through April 2007.

Mar Gutiérrez Barrenechea’s doctoral dissertation, “La formación de intérpretes profesionales en los conservatorios en el marco de la reforma educativa: Madrid como paradigma” (Professional music training in the conservatories in the context of educational reform: Madrid as paradigm), was the winner of the National Award on Educational Research and Innovation 2005 by the Spanish Ministry of Education. This is the first time in the award’s 20-year history that this distinguished prize has been given to a musician.

Patricia Adkins Chiti was elected to the Executive Council of the International Music Council (IMC) of UNESCO. In electing Mrs. Chiti, the executive board acknowledged the rising importance of women composers and honored her for her years of dedication and leadership on this issue.

Jeannie Pool has recently completed her first documentary feature film, “Peggy Gilbert and Her All-Girl Bands,” narrated by Lily Tomlin. It will be shown at the IAWM Congress in Miami.

Hsiao-Lan Wang’s *Star Gazer* for solo flute and computer was one of the winners of the 2005 Student Score Competition hosted by the College Music Society. The work was performed at the CMS National Conference in Quebec, Canada.

Now and Then: The New York Bassoon Quartet

Katherine Hoover: *Sinfonia*, Tracks 15 and 16, Leonarda LE 348 (2002)

Sinfonia (1977), recorded in 1979 and remastered in 1999, was commissioned by the New York Bassoon Quartet. As Hoover writes, “The idea of writing for a bassoon quartet fascinated me, and the temptation to write for such fine players was irresistible.” Hoover says that the first movement, entitled “Funeral March,” found its inspiration in a scene from an obscure Verdi opera, *Stiffelio*, which deals with revelations of an apparent suicide and murder intrigue. In this dark opening movement, the quartet explores various textures and different bassoon timbres. At a relatively soft *mp* dynamic, the initial swirling scalar motive returns, and leads to an almost percussive motivic gesture that accelerates the piece dramatically. An incessantly repeated bass motif then enters; it remains and builds under a lamenting theme, through which a duet between two bassoons now directs the forward momentum. Urged downwards by the persistent tragic pulses in the accompaniment voice, the group eventually fades.

In sharp contrast to the first movement, the shorter second movement is an active and sprightly fugue. Borrowing elements from experimental jazz in the thematic writing, the musical character of the energetic grace-note gestures now becomes humorous. After a slower, more lyrical mid-section, the skipping motive from the opening returns to press the piece to its conclusion.

John Corigliano: Pied Piper Fantasy

Katherine Hoover: *Medieval Suite* (1983), Tracks. 1-5; Alexa Still, flute; New Zealand Symphony, James Sedares, conductor. Koch International 3-7566-2 (2004)

As Hoover explains, the suite was inspired by the “characters and events” in Barbara Tuchmann’s famous history of 14th-century France, *A Distant Mirror*. In the opening movement, “Virelai,” Hoover adopts the form and character of the most boisterous of the three *formes fixes*. The virelai song form from the 14th century is known for its complex metrical patterns and ABBA form. Without text, Hoover follows this design with changes in theme, orchestral texture, voicing and gesture, and thus she successfully narrates a journey to the lost era. Chimes and a hazy string tremolo open a curtain on the past, and a low bass drone supports the solo flute, featured here as the main musical subject. Fragments build a melodic line characteristic of 14th-century intervallic style, and turns and ornaments in the violins and other wind instruments convey a distinctly archaic sound. The B section is distinguished by new playful gestures and a quicker pace of flute and oboe interchanges. As this active duet continues, the strings enter with a slow theme that echoes a tune by Guillaume Machaut. The movement offers a satisfying modernization of an old form.

In the second movement, entitled “Black Knight,” Hoover composed around the idea of the Black Knight of

Britain, a notoriously violent prince who fought until stricken by a wasting disease. This movement captures the imagined energy of the fight, complete with triumphant sounds of battle and conquest and the inevitability of the knight’s disease. Again, the flute solo embodies the subjectivity of the piece, offering a descending motive that pulses as the orchestra descends in pitch. With the flute in low range, string trills indicate trouble and add suspense. Descents now fall with a bouncing pulse, as though urgent to move, but unable to do so. A massive orchestral climax grows from pulses in the horns, but like the Black Knight, the flutes fall back and the low bass signals his ultimate demise.

Hoover tells us that the short movement entitled “The Drunken Friar” was inspired by a common figure during this age of Papal rivalry and loose church morals. Again at the center, the flute now carries a tragic/comedic line, with slips of glissandi falling through the delivery of the melody. A woodblock and a high violin accentuate the joke, as do the winds’ new motives, while the brasses echo the flute’s drunkenness. Hoover freely adapts both a Gregorian chant and the famous medieval tune, “Sumer is icumen in,” blending the sounds of pleasure and holiness. The instruments’ melodic figures enter somewhat out of phase with each other, and there is no darkness about this Friar’s humorous drunken walk until the last deep chord, when the tragedy of this scene is confronted.

In the movement entitled “On the Betrothal of Princess Isabella of France, Aged Six Years,” Hoover’s music captures another type of tragedy in medieval life. The flute introduces the story with a soft, minor-key melody that starts in the middle register, but at times gives high youthful flourishes of the girl’s fleeting childhood. A solo violin picks up the flute line until the orchestra enters with a larger palette, and the violins explore the tragic nature of the young girl’s life. A flute solo eventually drives the orchestra into a large cathartic climax. After this, the flute’s turns and gestures seem more plaintive yet more mature in character; it has lost its childlike sound. In keeping with the earlier era, the final cadence accentuates the open fifth.

“Demon’s Dance” offers a grand finale for this assortment of medieval moments. The low brass and winds carry a demonic, rumbling rhythm to depict this desperate dance done by some who hoped to avoid the Black Plague. When the rhythm stops, a flute-driven theme spirals around without direction in a mad frenzy, and a climax leads to a surprising high note in a flute cadenza. Strings and low pizzicato enter to frame the flute’s return to the driving initial rhythm, as crazed, massive string flurries enhance the madness all the way to the piece’s conclusion.

Christina Gier researches the relationship between musical style, meaning and gender ideology in modernist and early 20th-century popular music. She is currently an Assistant Professor of Musicology at the University of Alberta in Canada.

Articles

From Bach to Vivace Press: The Metamorphosis of Barbara Harbach

By Cynthia Green Libby

*A woman's voice and the right to create—and the right to be considered seriously as a creator—is a fundamental right. It is certainly a fundamental American right....I believe it is also a fundamental human right which returns us to the political nature of women's creativity and...the economic, cultural and religious oppression and suppression of women all over the world.*¹ Barbara Harbach (2003)

I have known Barbara Harbach since 1989, when I first approached her to collaborate on a creative project. Her reputation at that time was already impressive: a nationally-known keyboard recording artist and one of the few interpreters of music by women composers. Her dedication and adventuresome spirit soon became evident to me, as she agreed—without ever having met face to face—to premiere my commission of a Libby Larsen work for oboe and harpsichord.² In 1992, *Keyboard Magazine* voted Harbach second only to Keith Jarrett as “Top Keyboard Artist” in the classical division. Today she is recognized as a fine composer in her own right, has launched one of the nation’s foremost publishing houses of music by underrepresented composers, and continues to amass an outstanding body of work, including organizing national symposia, all to support the larger cause of women’s creativity.

How did a young girl whose first performances were on a pump organ in the Appalachian hills of Pennsylvania become this outspoken advocate of a woman’s right to create? Why did she change her focus from the heady international acclaim of keyboard performance to the quiet organization of some of the first women-in-music symposia in the United States? Finally, what motivated her to venture into the precarious world of music publishing?

The Beginning of Advocacy: A Thoughtless Remark

In the early 1980s Harbach recorded her first solo keyboard album, *Harbach Plays Bach* (Gasparo GS-237) on the Schlicker tracker organ at First Lutheran Church in Lyons, New York. While on tour during this period, she had a conversation with a well-known musicologist following one of her frequent performances. She told him about her growing interest in works by women keyboard composers. He looked at her over his glasses and said, “I don’t know any women composers, and if there *are* any, they wouldn’t be any good.”³ That remark only intensified Harbach’s desire to continue her research.

Frankfurt and Herr Walcha

Following her undergraduate work at Yale, Harbach sought to study organ on scholarship with the well-known Helmut Walcha at the Frankfurt Musikhochschule. Only after her arrival did she learn that he “did not believe women belonged on the organ bench,” and he refused to teach her. Forced by the administration to do so, he “always started my lessons off by counting to ten in English, and then laughing uproariously.”⁴ She prepared to take the exam for the *Koncertdiplom*, which is equivalent to a master’s degree in performance in the United States. Walcha told her, inaccurately,



Barbara Harbach, Ellis Recital Hall, Missouri State University, September 12, 2005
(photo by Pearl Yeadon)

that as an American, she did not qualify for the degree. He continued to throw up absurd road blocks. “I had to have two full-length recitals memorized six weeks before the recital date, and one hour before the recital a committee would choose the selections I was to perform.” A day before the recital Walcha told her there would be extra judges, twelve instead of three. She decided to have a tape recording of her audition made—which had never been done before—in case there was ever a question about her performing ability. Harbach did receive the *Koncertdiplom*, but when Walcha died, she was the only American student who was not asked to write a tribute to him.

Leap of Faith: Composition

When asked how she began composing, Harbach told a harrowing tale. “When I was in high school, my organ teacher asked me to improvise a piece for my next lesson. I lavished

my time and attention on the project.” At the next lesson, she played her creation for him, and cautiously waited for his response. “After I finished, there was silence, and then he began to laugh, and laugh, and laugh until the tears ran down his face....It was twelve years before I wrote music again.”⁵ Certainly anyone, particularly any teacher, would find his response not only cruel, but pedagogically indefensible, especially aimed at such a young person.

As Sir Walter Scott once wrote, “All those who have turned out worth anything have had the chief hand in their own education.” Indeed, Harbach, the composer, emerged in spite of that experience in 1977 when her first piece, *Praise Him with the Trumpet* (SATB/org.), was published by Agape Press. Although she studied composition formally while earning her doctorate at the Eastman School of Music, she



Barbara Harbach (left) with Cynthia Green Libby following their premiere of Harbach's *A Morning Trumpet* for oboe and organ at Missouri State University, September 12, 2005
(photo by Pearl Yeadon)

complained, “no matter what I wrote, it was always altered to sound like the music of the composition teacher.”⁶ Thus she chose instead to trust the composers of the past and present whose works inspired her. These included the North German school of Baroque composers, with J.S. Bach's music as the pinnacle.

Indeed, her music features this complexity, with multiple voices and an emphasis on counterpoint. She says, “I like to play with themes, combine, intertwine and layer.” Her favored approach to form is “like a theme and variation plus rondo form combined.”⁷

Not surprisingly, she would come to draw musical inspiration from a number of women as well: the 11th-century nun composer Hildegard von Bingen, blues singer Billie Holiday, and three of her own well-known contemporaries: Joan Tower, Ellen Taaffe Zwilich and Libby Larsen. Today, she writes in nearly all genres. (See the complete works list which follows this article.) At the time of this writing, her most recent project is a 12-minute modern ballet, *American Solstice*, for dancers and chamber ensemble. The premiere took place at the 2005 Year of the Woman Celebration of the Arts, a year-long interdisciplinary event held throughout metropolitan St. Louis, which she organized.⁸

A Difference in Works by Women?

Harbach's continued study of the music of historical women composers has yielded, she believes, insight into a distinction between works by women and their male counterparts. This is a realm that many prefer to dismiss as impossibly complex.

When asked in 1992 if she noticed any difference, Libby Larsen replied,

Well, I would love to say “no.” But I think I have to qualify my “no.” When words are involved, it's much easier to tell the difference. Because historically, whether it's cognizant or unconscious, women's lyrics have tended to be much more direct, graphic and expressive than men's. Currently in musicology departments, there's a great feminist deconstructionist debate going on....And in music that debate centers around the way music is constructed, the male model being opposing themes which act in a dialectic and come to some kind of conquering climax....Whereas the hope is that women composers would naturally shy away from opposing forces—and create works of music in which conflict and resolution are not the important factor, where, in fact, the circularity of the unfolding of materials are....I'm not convinced...that one is male and the other is female. What I do know is that both *are*, as well as sixteen million other ways to construct a piece of music.⁹

After decades of researching, performing and publishing the music of historical women, Harbach believes she *has* found some gender differences: “Many of the historical women that I champion, such as Marianne Martinez, studied with Mozart or Haydn or other notable composers. The women certainly knew the rules of composing, but sometimes chose to write what they wanted, such as different harmonies and changes of form. A few women wrote ‘out of the box,’ such as Barbara Strozzi, Fanny Mendelssohn and Elizabeth Jacquet de la Guerre, to name a few.”¹⁰

Vivace Press: A Labor of Love

In the early 1980s, as an outgrowth of her research for performance, Harbach prepared a volume of three 18th-century harpsichord sonatas by women. Elkan Vogel accepted the publication, but with several stipulations. The compositions must be edited for piano (meaning many additional dynamic markings and slurs would be added), and only one movement from each sonata would be included. “I now had a dilemma. Did I want this music to be published so that audiences could once again hear it after 250 years, or should I refuse publication to preserve the composer's intent?” She decided to have it published, and it became the first publication of historical keyboard music by women in the United States. “Unfortunately, the publisher put a picture of a de-

mure young woman seated at a harpsichord on the cover.”¹¹ And, best (or worst) of all, the cover was pink!

At that point, Harbach decided that no matter what it took, she was going to have artistic control over her publications. By 1989, Vivace Press was born. Its first publication was released in 1990, and at the present time its catalog lists over 200 titles with composers and editors from all over the world. Distinct from other publishers, Vivace Press not only specializes in women composers but also underrepresented composers: African American men and women, Mexican, Ukrainian and historical composers who have been neglected by mainstream music history. Amazingly, Harbach does all the typesetting, every single note! Jonathan Yordy is co-owner and editor, and student office workers assist with mailings, filling orders and various staff duties.

Women of Note Quarterly

Co-editors Harbach and Yordy started the journal, *Women of Note Quarterly*, in May 1993. What compelled them to increase an already prodigious time commitment with Vivace Press to push the envelope and launch a journal? Again, dedication to the subject matter fueled this project. They would often receive information pertaining to a Vivace Press publication that needed a forum beyond the scope of the score itself. For example, the first issue of the journal contained an in-depth article on Helene Moutergoult, a composer they had recently published. The fact that they already had a printing press in place for Vivace Press made the project cost-effective. Next, Yordy and Harbach built a subscription base by sending out thousands of free issues to libraries and music departments throughout the United States; most remain loyal subscribers. Today, *Women of Note Quarterly* receives submissions on a wide variety of topics, not only scholarly articles but compact disc reviews, profiles and features from the worlds of jazz, country, contemporary and alternative genres of music.

Three Centuries of Historical Connections

Harbach’s metamorphosis follows interesting historical precedents. Previous eras went a step further to initiate the salon or Sunday musicale. These were important private performances of new music, which gave women the opportunity to influence the musical tastes of the time. In the 18th century, Fanny Itzig, a pianist and friend of Beethoven, gave large musical soirees in Vienna and organized benefit concerts, which eventually led to the founding of the *Gesellschaft der Musikfreunde*.¹² During the 18th and early 19th centuries, cultural salons were present in most major cities in Europe, led by “highly cultured, wealthy women and attended by other members of the fashionable, wealthy class.”¹³ Only in the Berlin salons did a true interaction among social classes exist. Fanny Mendelssohn Hensel held such musicales in her home in Berlin from 1822 until her death in 1847, and hers became a center for performance, replete with visiting artists as well as her own performances.¹⁴

Women in Music Symposia

Today in the United States, the function of hosting specialized musical gatherings has moved to academic settings. Composer Alex Shapiro recently stated in the *LAWM Journal*, “I am not convinced that all-women concerts do anyone—composers or audiences—a favor. When presenters limit the selections to a smaller, particular 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.”¹⁵ Why, then, did Harbach initiate the first of several Women in Music Symposia at State University of New York (SUNY)-Buffalo starting in 1987? Is what critics call self-segregation actually a good thing?

When I presented this argument to her, she did not hesitate. Harbach believes that the playing field is not level, and she easily cites the facts to prove it, such as the American Symphony Orchestra League statistic that only 1.9% of symphonic music presented last year in this country was composed by women. She believes women in the arts still require extra support, the same reasoning given for the policy of equal opportunity. Alan Riding of the *International Herald Tribune* agrees:

In the lonely ritual of artistic creation, there is no intrinsic difference between the sexes—except in how their work is received.... Today across the West, women are well-represented in art, architecture, music and film schools and they account for a majority of students attending literature and creative writing courses at college. Yet, while women no longer regard the creative arts as a male province, when it comes to winning or even making the short list of prizes in fiction, poetry, art, architecture and music, they still fair poorly. Why? Are professional women artists less talented than their male colleagues or are women simply being denied equal opportunity?¹⁶

Riding suggests that women’s arts prizes—and one concludes, women’s music symposia—spotlight talent that might otherwise be overlooked.

But Harbach’s purpose for bringing together women composers and performers to present concerts and panel discussions is not entirely altruistic. She admits self-serving motives as well, such as personal fulfillment and validation of her own identity as a composer.

Indeed, we can assume that these reasons stray not so far from those of Fanny Hensel, whose “competence and versatility as a composer, pianist, conductor and coordinator, combined with her interaction with the major figures in German culture establish her as one of the foremost musicians and one of the most fascinating women of the first half of the nineteenth century.”¹⁷ I suspect that future historians may say this about Barbara Harbach of our own time.

Notes

1. "Snapshots of Advocacy," Address presented at the 25th Anniversary Symposium, *The History of Herstory: Finding Our Voices, Breaking the Silences*. University of Missouri-St. Louis, October 2003.
2. Libby Larsen, *Kathleen As She Was* for oboe and harpsichord. Boston: Schirmer, 1989.
3. "Snapshots of Advocacy."
4. Ibid.
5. Ibid.
6. Telephone interview with the author, July 13, 2005.
7. Ibid.
8. For information on the events, see Barbara Harbach, "Women in the Arts—St. Louis," *IAWM Journal* 11, no. 2 (2005): 59-61.
9. C. Green, "Interview with Composer Libby Larsen," *International League of Women Composers' Journal* (June 1992): 24.
10. Telephone interview with the author, July 13, 2005.
11. "Snapshots of Advocacy."
12. Meg Whalen, "Fanny Mendelssohn Hensel's Sunday Musicales," *Women of Note Quarterly* 2/1 (February 1994): 11.
13. Nancy Reich, "The Power of Class: Fanny Mendelssohn" in *Mendelssohn and His World*, ed. Larry Todd (Princeton: Princeton University Press, 1991), 90.
14. Whalen, 10.
15. Alex Shapiro, "Compose, Communicate, Connect," *IAWM Journal* 2/1 (2005): 8.
16. Alan Riding, "The Gender Equation and Artistic Recognition," *International Herald Tribune*, June 23, 2005.
17. Whalen, 18.

WORK LIST

Orchestral Works

Rhapsodie Jardine for Oboe and Strings, 1996; Arcadian Reverie for String Orchestra, 2004; Veneration for Orchestra, 2004; One of Ours: A Cather Symphony, 2004; Emanations of the Sacred Harp for Concert Band, 2005; Frontier Fancies for Violin and Orchestra, 2006.

Chamber Music

Daystream Dances for Oboe and Piano, 1996; Frontier Fancies for Violin and Piano, 1996; Four Dances for Two for Oboe and Violin, 2004; American Dialogues for Flute and Piano, 2004; Rhapsody Ritmico for Brass Quintet, 2004;

Rustic Scene for Viola and Piano, 2004; Perambulations for Trumpet and Piano, 2004; Emanations from the Sacred Harp for Cello and Piano, 2004; Fantasy and Fugue on Swing Low, Sweet Chariot for Woodwind Quintet, 2005; American Solstice for Chamber Ensemble, fl, cl, pf, 2 vn I, 2 vn II, 2 va, 2 vc, db, 2005; A Morning Trumpet for Oboe and Organ, 2005; Forces at Play for Chamber Ensemble, fl/pic, cl, pf, vn, va, vc, perc, 2005; Transformations for String Quartet, 2005.

Film Scores

Making an American Citizen for String Quartet, 2004; A House Divided for Chamber Ensemble, fl/pic, cl, pf, vn, va, vc, 2005; How Men Propose for Chamber Ensemble, fl, cl, pf, vn, va, vc, 2005.

Keyboard Music

Spaindango for Harpsichord, 1992; Fanfare and Toccata on "Lasst Uns Erfreuen" for Organ, 1993; Tres Danzas Para Clavecin for Harpsichord, 1993; A Suite of Holiday Trios for Organ, 1994; Summershimmer for Organ, 1994; Phantasy and Phugue for Piano, 1995; Suite Alternatives for Piano, 1995; Easter Toccata for Organ, 1996; Toccatas and Fugues on American Hymns for Organ, 1996; Swing Low, Sweet Chariot for Organ, 1997; Toccata on "All Hail the Power" for Organ, 1998; French Suite on "Adeste Fideles" for Organ, 1998; Toccata and Variations on "The Lord's My Shepherd" for Organ, 2000; Suite on German Chorales for Organ, 2002; On our Way Rejoicing – A Collection of Organ Music, 2002; Festive Proclamation for Organ, 2002; As We Gather – A Collection of Organ Music, 2003; Toccatas and Fugues on Hymns by European Women for Solo Organ, 2003; Toccatas and Fugues on Hymns from the Sacred Harp for Solo Organ, 2003; Christmas for Organ, 2004; Hosanna, Loud Hosanna: Organ Settings for Lent and the Passion, 2004; Fantasy and Fugue Frantique for Solo Harpsichord, 2004; Gloria! Organ Music for Advent and Christmas, 2005; Fantasy and Fugue on a Hungarian Melody for Organ, 2005.

Voice and Instruments

Pioneer Women: From Skagway to White Mountain, sop., cl, pf, 2003; Cherish-Caress for Soprano and Cello, 2004; Pleasure Flow/Tender Mist for Soprano and Piano, 2005; Light Out of Darkness, SSA, pf, 2005.

Choral Music

Praise Him with the Trumpet, SATB, kb, 1977; The Christmas Babe, SATB, org, 1990; Infant of Light, SATB, kb, 1990; Sing, Alleluia, SATB, kb, 1990; There's a City on a Hill, SATB, kb, 1990; We Proclaim the Wondrous Glories (arr.), SATB, org, 1990; What is the World to Me (arr.), SATB, org, 1990; Our Christmas Gift, SATB, kb, 1990; Sing! Christ is Born!, SATB, kb, 1990; This Night in Bethlehem, SATB, 1990; Praise Him with the Trumpet, SATB, org, 1990; He Will Care For Me, SATB, kb, 1991; Of Christ's Dark Cup, SATB, kb, 1991; As Sun Disperses the Mourning clouds, SATB, kb, 1991; To Kindle Every Frozen Heart, unison vv, kb, 1991; Bathe My Soul, SATB, 1991; Rolled Away (arr.), SATB, kb, 1991; Luther Cantata, SATB, kb, 1991; Audible Light, SATB, kb, 1992; Love has Opened Wide the Door, SATB, kb, 1991.

The IAWM Congratulates Barbara Harbach

Barbara Harbach was selected to receive the Missouri Arts Award for 2006, the state's highest honor in the arts. Governor Matt Blunt presented the award to her and four other recipients on February 8, 2006.

Musicals

Daniel and the Beastly Night, youth choir, kb, 1991; A Page from the Christmas Story, youth choir, kb, 1991.

Note: Harbach's many editions for organ, piano and harpsichord are not listed. She served as editor of *Women of Note Quarterly*, Vol. I, No. 1 through Vol. 9, No. 1; and as Arts Editor of *Women on the Move* in 2005.

DISCOGRAPHY

Solo Compact Disc Recordings

Twentieth-Century Harpsichord Music, Kingdom Records, 1988 (Now available on Gasparo); Women Harpsichord Composers of the Eighteenth Century, Kingdom Records, 1989 (Now available on Gasparo); Eighteenth-Century Women Composers, Volume II, Gasparo Records, 1990; Contemporary Organ: Samuel Adler / Dan Locklair, Gasparo Records, 1990; American Hymn Preludes, Gasparo Records, 1990; Contemporary Harpsichord, Volume III, Gasparo Records, 1990; Contemporary Harpsichord, Volume II, Gasparo Records, 1990; Karl Höller, Gasparo Records, 1990; Goldberg Variations, Gasparo Records, 1990; Art of the Fugue, Gasparo Records, 1990; Women Composers for the Organ, Gasparo Records, 1993; Sonatas by Elizabeth: Elisabetta de Gambarini / Elizabeth Hardin, Hester Park, 1995; Eighteenth-Century Women Composers: Music for Solo Harpsichord, Volume I, Gasparo Records, 1995; Classical Prodigies: Elizabeth Weichsell Billington / Wolfgang Amadeus Mozart, Hester Park, 1995; Summershimmer: Women Organ Composers, Hester Park, 1996; Bach & Handel: Music for Two Trumpets and Organ, Gasparo Records, 1999; Pachelbel Canons, Gasparo Records, 1999; Contemporary Harpsichord, Volume IV, Gasparo Records, 2000; Goldberg Variations for Harpsichord, Gasparo Records (Gallante), 2002; Sonatas of Anna Bon for Harpsichord, Hester Park, 2005.

Solo Recordings (Record or Cassette)

Harbach Plays Bach, Gasparo Records, 1983; American Hymn Preludes, Gasparo Records, 1985; Harbach Modern Harpsichord, Gasparo Records, 1985; Harbach Harpsichord Baroque Recital, Gasparo Records, 1985; Harbach Plays Hymns, Gasparo Records, 1986; Music for Trumpets and Organs, Gasparo Records, 1987; Harbach Plays More Bach, Volume II, Gasparo Records, 1987.

Ensemble Compact Disc Recordings

American Voices I, Bay Cities, 1990; American Voices II, Bay Cities, 1991; Contemporary Harpsichord Ensemble, Albany Records, 1991; The Chamber Music of Gardner Read, Northeastern Records, 1995; Hanson Conducts Hanson, Citadel, 1996; Music of Leo Sowerby, Albany Records, 1997; An American Voice: The Music of Randall Thompson, Albany Records, 1999; Mario Castelnuovo-Tedesco, Prayers My Grandfather Wrote, Naxos American Classics, 2003; Samuel Adler, organ, Naxos American Classics, 2004.

Ensemble Recordings (Record or Cassette)

Music of Richard Donovan, CRI, Composers Recording Incorporated; Jewish Choral Music, Transcontinental Publications; Jewish Organ Music, Transcontinental Publications; Anthems from Christ Church, Christ Church, 1981; Beautiful Dreamers, Popular Music from the Revolution to the Civil War, 1982; Music for Flute, Clarinet and Piano, Mark Records, 1982; Let There be Light! A Hanukkah Celebration, WXXI Recordings, NPR, 1982; Birthday of the World – A High Holy Days Celebration, WXXI Recordings, NPR, 1982; To Freedom! A Passover Celebration, WXXI Recordings, NPR, 1982; Day of Joy! A Sabbath Celebration, WXXI Recordings, NPR, 1983; Motets of Anton Bruckner, Roberts Wesleyan College, 1983; Americana: Choral Masterworks of American Composers, Roberts Wesleyan College, 1985; Choral Anthems by the Rochester Singers, Vivace Press, 1990

Cynthia Green Libby is professor of music (oboe) at Missouri State University and is principal oboe of the Springfield (MO) Symphony Orchestra. She studied at the Hochschule für Musik in West Berlin, the Banff Centre School of Fine Arts and earned the DMA and Performer's Certificate from the Eastman School of Music. Over 20 oboe works have been written for her by such composers as Libby Larsen, Joan Tower and Gwyneth Walker. Her articles have been published in The Double Reed, Journal of the International Double Reed Society, Midwest Double Reed Society Journal, IAWM Journal, Women of Note Quarterly, New Grove Dictionary of Music and Musicians and New Grove Dictionary of Women Composers.

History of Western Music Now Online

Items from Moldenhauer Archives, the richest composite gift of musical documents ever received by the Library of Congress, are now available online at <http://memory.loc.gov/ammem/collections/moldenhauer>. They contain approximately 3,500 items documenting the history of Western music from the medieval period through the modern era and include materials from the most important figures in Western music, including composers, performers, conductors and writers. As a memorial to his wife, Hans Moldenhauer (1906-87) established a directive and provided funds for the Library of Congress to publish "The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives" in 2000. The online presentation features more than 130 items (many complete works) from the Archives. Also available are a series of essays by musicologists discussing individual items. Born in Mainz, Germany, Hans Moldenhauer emigrated to the United States in 1938 to elude the rising tide of Nazi oppression. He eventually settled in Spokane, Washington, where he founded that city's Conservatory of Music in 1942. He began amassing his archives of primary source material shortly after World War II, and his wife, Rosaleen, a former student and a musicologist, assisted him.

Words from a Composer

By Jennifer Fowler

Now that I am in my sixties it is a good time to look back at the years of my composing life. I am still learning new skills, still experimenting and still falling short of being able to convey adequately that delight which is engendered by the free flights of one's imagination. One can spend a lifetime trying to build the skills needed to capture that flight.

Following up a new idea is very exciting. It creates a wonderful feeling. But in the meantime hard work is required to examine all the implications, work out the details, develop the techniques—sometimes new techniques for each new piece. In the end, however, what one is trying to do is to convey the excitement to someone else out there.

Music is sometimes referred to as an abstract art—particularly in comparison with literature, which has a subject matter portraying people and things as well as thoughts and structure; or painting, which nearly always portrays the real world, albeit through the vision of the artist. In music, surely the real world is the real time in which it takes place and its physical interaction with the listener.

Music has to do with heart beat, and breathing, and muscle tension. It generates messages about these things, which are picked up and reacted to by the listener. It is not a coincidence that most tempo markings are between about 40 and 160. If the human pulse rate goes higher or lower than that, a patient is in danger of dying. These seem to be natural boundaries.

Phrase length, of course, is connected with the breath of the performer, especially in singing or with wind instruments. But it is also important, I feel, for music to progress in phrases even when using those instruments that do not require breath. As a listener, I have sometimes found that a succession of very short phrases can make one irritable or even start gasping. On the other hand, very continuous, dense music, which doesn't breathe, can bring about acute bodily tension. The development of a piece of music in terms of tension and relaxation engenders similar feelings in the listener, which is how we "enter into" a piece of music and how our imaginations become involved. It has always seemed to me important for the composer to be acutely aware of these physical responses.

However experienced a composer is, however sophisticated the techniques used, one needs to keep a certain child-view: a simple wonderment in sound itself and the tactile response to shape, and a constantly refreshed connection with the basics of music.

Background

I grew up in several very small towns in Western Australia. My mother was a good pianist and played every day. From the start, my sisters and I loved and became familiar with the whole European classical tradition. We had piano and violin lessons and participated in much informal singing, dancing and improvising. Almost nobody else we knew was interested in such things. Getting to a concert or opera or ballet performance in the city of Perth was a rare pleasure and a source of remembered delight for many years.



Jennifer Fowler

Later, I attended the University of Western Australia in Perth, where, just at the right time for me, a music department was being established. It was still very small, but a lot of music-making was going on around the university, and the university itself was the focus of much of the artistic activity of the city. I was able to take advantage of opportunities to make music, to lead musical activities and to write music whenever it was needed. I tried to repay some of my gratitude for this by taking my enthusiasm back into the schools by teaching.

Although most of my musical and literary background was in the European tradition, I was conscious of how remote that tradition was from my own life. This applied both geographically and also in time, since most of the music and literature I knew to begin with was from other countries and other centuries. As a child, the few Australian composers I had heard of came from the "Eastern States" of Australia, which were nearly as remote to me as Europe. None of these composers were women. At university I was fortunate to have a tutor who was an ethnomusicologist and knowledgeable about Australian aboriginal music. At that time, too, Australia was becoming conscious of her Asian neighbors. This was of interest to me, but did not solve the problem of where I stood. The only solution was to find my own way—there were no precedents.

After a time I felt the need to leave Western Australia. I was fortunate enough to win a Dutch Government scholarship to study in The Netherlands in 1968/69. (In the days before cheap air travel it took a whole month to reach Europe by ship.) After that I went to live and teach in London. I married an Englishman and have been in London ever since.

It was amazing to me to meet other composers in Europe: to be able to exchange views and attend the many concerts and festivals of contemporary music. I steeped myself in all these experiences; it was an exciting time. Working with electronics, too, is so different from working with humans and instruments that one is forced to think in a different way. It prompts much self-analysis: what decisions does one make when composing? How are these decisions arrived at? Obviously this kind of self-analysis influences the way one writes music by other means as well. Although I did not have the opportunity to follow up this foray into electronics, it was nevertheless a time when I could think and take stock.

In the 1960s all aspects of composing were being called into question. There were not just the new ways of producing sounds by electronic means, but radical experiments with notation, introduction of aleatoric elements, new instrumental techniques and the like. Among the older generation of composers there were giants, maestros who bestrode the world: Stockhausen, Boulez, Cage, Lutoslawski, Ligeti, Berio, Xenakis. All fascinating, but where did I stand among them?

Compositional Choices

One of the things I felt a need for was a way of progressing musically from one thing to something different. I was anxious not to be boxed in by the constraints of a rigid complexity. Continuous complexity and continuous simplicity both end up giving a feeling of sameness. I wanted to find a way that would allow music to flow from one thing to another, to have rest points contrasted with movement, to have complex textures that could resolve onto plain simple notes or intervals. I wanted a hierarchy of tension.

The production of a musical note using traditional instruments carries a charge of tension depending upon where it lies in the range of the instrument: a tension conveyed directly by strings, reeds, lips, vocal cords. These differences in tension can cause problems when the aim is to combine instruments into a harmonious whole such as an orchestra, where the separate voices need to be matched and balanced. But, as we have all discovered, eradicating all tension in the production of sound, such as generating sounds by mechanical means, results in something lifeless. Something similar happens when music has rapid dislocations of register. One loses the ability to place the note in a context of tension and relaxation.

I have found it helpful to think in terms of shapes—particularly of waves, or eddies and currents of water or air. In my piece *Ravelation*, for 2 violins, viola, 2 cellos (1971), for example, I experimented with using a basic wave shape—a gradual rise in intensity followed by a partial falling back—which could be introduced into all the parameters. The curve could emerge melodically or in the rhythmic spacing of notes, in the density of texture, the intensity within a phrase, or in the relative length of phrases within a section. It might appear in the directional movement of dynamics, the relative registers used in sections of the piece, even in graduated control of bow attack. This wave shape was contrasted with areas of relative stillness.

I also experimented with the notation of the piece by requesting micro-intervals but not notating them precisely. I wanted to indicate that the shape, rather than the precise placing of each note, was the important feature. I don't believe this notation worked as well as I wanted; I would like to go back to the piece at some point to revise this aspect.

In *Conception to Birth*, for SSATBarB and harp (2000), the text for the section in which the soprano describes her pregnancy sickness was an obvious place for melodic wave shapes to be appropriate! [See Example 1.]

94 (♩ = 60) *mf* 5 *mp* 3 *mf*
A - wash with nau-se - a, my bo - dy re - jects all food, The

98 3 *f*
heave of un - stab - le flu - id mounts in sick-en-ing waves, To vi - ol - ent

102 *mf* *mp* 3 *p*
seiz - ure, Weak un - nouished, legs drag, Flesh wastes

Ex 1: *Conception to Birth*, bars 94-106 (soprano line only).

A much longer single wave shape can be seen in Example 2—a burst of piano writing from *Line Spun with Stars*, for flute or violin, cello and piano (1982). The piece contains “star patterns”—clusters of notes revolving around a central note, which exerts a gravitational pull on its surroundings. Leading from one star pattern to another are streams of notes which

have a strong sense of direction. These pull the center of gravity upward or downward until the line settles onto another star pattern. In addition to vertical movement, other cycles are operating such as bursts of speed, which slow down and pick up again. The cycles themselves vary in length and are in a constant process of expansion and contraction.

In the example given, the movement is from a fast pattern of 10-11 fixed notes circling around the note C. Gradually, some notes drop out and are replaced by notes lower in pitch. The pace slackens, the texture thins out, and the number of notes reduces until it is possible, and sounds entirely appropriate, to come to rest on a simple spelled-out triad. [See Example 2.]

Ex. 2: Star cluster from *Line Spun with Stars*, bars 12-30.

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I find it helpful to think of the concept of “notes in play”: the group of notes which I have in hand at any moment. I seldom use all 12 chromatic notes at once, but like to keep some in reserve. This enables me to arrive somewhere new, and to keep a sense of constantly evolving harmony and movement.

In *Letter from Haworth*, for soprano, clarinet, cello and piano (1984, rev. 2005), the text is taken from a letter that Charlotte Brontë wrote in 1845 to M. Heger, her friend and

teacher in Brussels. It is obvious that Brontë’s letters had become increasingly fraught and intense, which put M. Heger in a difficult position. For some time he had given up replying. This letter is written in an outburst of grief. I found the setting of these words interesting because of the tension between the extremity of emotion conveyed and the balance and control of the actual use of words. The letter is obsessional, but the intensity is contained within a consistently-controlled command of language.

In this piece I use a scale of nine notes, which can then “modulate” to another nine notes containing some of the same notes, but a few new ones. The change is not rapid, and quite long sections use only the same nine notes. This means that

when there is a change in mood in the text, I can call upon some notes which have not been heard for some time. For instance, at the words “satisfied, happy” in: “If my master withdraws his friendship from me entirely I shall be altogether without hope. If he gives me a little, just a little, I shall be satisfied, happy” (letter, Brontë to Heger, January 9, 1845). An entirely different tone of voice is presented in the text: I was able to introduce two notes, G and C, which had not been heard for some minutes. This particular section thus ends on an optimistic upward fourth, coming to rest on notes that sound new and fresh.

Sometimes for a short stretch the “notes in play” that I use are very few. This gives room for a gradual expansion as other notes are added and the line unfolds. In Example 3 from *Lament* for baroque oboe and bass viol/cello

(1987, rev. 2002), the oboe line revolves around only three notes, which expand to four, then five, then six. [See Example 3.]

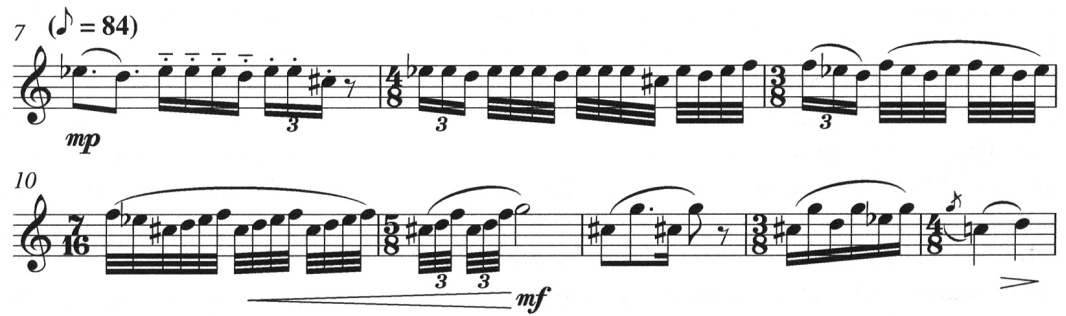
I also find it helpful to think of “nodal points” around which a line can revolve, or come to rest. In the phrase in Example 4 the solo flute begins on A and expands out until reaching a high B-flat and low D. These two notes then become the next nodal points. [See Example 4.]

Instruments

Many of our usual orchestral instruments have become modified over time in the interests of blend, or extension of range, or ease of playing chromatic notes. It can be interesting to look for other sounds that have remained strongly individual. In *Lament*, for example, the baroque oboe has a beautiful open sound, more like a human voice than the orchestral oboe. More “primitive” instruments tend to have greater limitations in what they can play. I once wrote a piece for Northumbrian Smallpipes, which has only 15 notes: 13 notes of the scale of G major with an extra C sharp and D sharp. However, limitations in themselves can stimulate the imagination. Sometimes they can indicate a different direction which one might not otherwise take.

I have heard contemporary pieces written for older instruments in which the composer has tried to use the full language of contemporary music. It can sound rather like an unproductive struggle, achieving with difficulty something that would be better accomplished on a modern instrument. I prefer to work within the limitations; this can be adventurous, too.

One can be enthused by strong idiosyncratic sounds. In *Chimes, Fractured* (1971), for pipe organ, Scottish bagpipes, timpani, bells, other percussion and woodwind, the instruments cut across each other, pursuing their individual paths. It makes for an unusual mixture! I have also used the Australian didgeridoo in *We Call To You, Brother* (1988). The didgeridoo is a wind instrument which traditionally uses only two of its possible notes, since it plays rhythms rather than melodies. This also influenced me when I wrote *Invocation To The Veiled Mysteries* for flute, clarinet, bassoon, violin, cello and piano (1982). The problem is what to do with the piano. It has so many notes, and so much greater a range and volume than the other instruments, that I limited it to playing only two notes—reducing it to being a rhythm instrument. The piano’s contribution then becomes a cool frame, rather detached from the other instruments, which are more romantic in their phrasing and goal-directed progression. My liking

Ex 3: *Lament*, bars 7-14 (oboe line only)

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for individual voices extends to the human voice, also, and I have written quite a lot of chamber music which includes voice.

Linear Writing

I have always delighted in the linear aspects of music and in the ingenuity that many composers have used when following strict self-imposed rules, which nevertheless convey a sense of free expression. I have often used canonic devices in my pieces although not in a traditional way. I like to explore different possibilities of modifying the canonic voices in order to gain flexibility while yet retaining consistency. In *Veni Sancte Spiritus - Veni Creator* for 12 voices (1971), rewritten for strings as *Plainsong for Strings* (2000), I used a six-part canon where the canonic voices proceed at fluctuating speeds, so that the time relationship between the parts is constantly shifting. While several parts proceed at the same pace as each other, another part speeds up in the second half of each phrase. Another slows down in the second half. Yet another at first speeds up then slows down, and a fourth part does the reverse of that. The listener, of course, need only be aware of the overall texture of shifting echoes, and does not need to know how it is achieved.

In *Reeds, reflections ... ripples re-sound, resound* for oboe and string trio (1990) I did something similar with the rhythms, and also modified the pitch so that the voices followed the main line but did not echo it precisely. The idea was to evoke parallel but slightly distorted ripples.

Ex 4: *Blow Flute ...*, bars 28-32.

© Jennifer Fowler, 1983

Conception to Birth is part of a collection of songs with the overall title of *Eat and Be Eaten* for six solo voices and harp. This song is the central, and longest, item of the cycle, and explores the balancing act that exists between a pregnant woman and a growing fetus. The nourishment and survival of both are inter-dependent, but follow different agendas. At the moment of birth, the words of the text dissolve into a succession of groans and breathy exhalations and exclamations. It amused me to treat these very basic and primitive sounds within a strictly canonic texture. Paradoxically, it is possible to convey a greater intensity within a tightly

visit my home state, I am struck by the fact that more of the countryside has disappeared. Features of the landscape disappear under the imposed contours of agriculture, tarmac, oil refineries, suburbs and the like. Of course, this disappearance began before my lifetime—one could say that the process of decay is inherent in existence and begins after the first few moments of creation. Nevertheless, the loss of what one knew for oneself carries a powerful emotional charge. So when writing the piece I was trying to explore musically the idea of singing the landscape: as when the ancestors sang the contours into being during its first creation, when we sing it in

our memory, recreating the landscapes of our childhood, or when the earth itself continues singing its own shapes and contours under the surfaces we have imposed.

Most of *Singing to the Lost Places* is instrumental. Towards the end, however, the soprano solo enters. She chants the names of places in Western Australia. I used nearly a hundred aboriginal names, though many of the meanings of these names have been lost.

What remains are the

The musical score for 'Conception to Birth' (bars 189-194) is written for six solo voices (S1, S2, A, T, Bar, B) and harp. The tempo is marked (♩ = 76). The score features a complex rhythmic structure with many repeated notes and syllables like 'Wo', 'æ', 'o', 'ah', 'Ho', 'ho'. Dynamics range from *mp* to *mf*. The lyrics are: S1: 'Wo - æ - o - o - o - ah Ho, - ho, - ho -'; S2: 'Wo - æ - o - Wo - æ - o - æ - o - ah Wo -'; A: 'Wo - æ - o - Wo - æ - o - æ - o - ah'; T: 'Wo - æ - o - o - o - ah'; Bar: 'Wo - æ - o - Wo - æ - o - æ - o - ah Wo - æ - o -'; B: 'Wo - æ - o - o - o - ah Ho, - ho, - ho - Wo -'.

Ex 5: *Conception to Birth*, bars 189-194.

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organized rather than disorganized, more random structure. [See Example 5.]

Texts

As will be evident from some of the examples already given, I occasionally select texts that express a woman's experience, such as *Conception to Birth* (I devised the words myself) and the anguished letter of Charlotte Brontë. I have set the words of the Magnificat several times. The text, used so often by male composers, expresses a unique combination of the human joy of a young woman nurturing a new life with the religious fervor of someone who finds she has gained a new insight into the nature of God. I have also used words from folk verse: a woman abandoned by her lover, a woman amusing her baby while his father is away at sea, and a woman disgusted by her husband's smelly shoe-making trade.

Singing the Lost Places for solo soprano and chamber orchestra or large ensemble (1996) was commissioned by the Festival of Perth, Western Australia. Whenever I re-

wonderful flexible rhythms. I was imagining the features of landscape identified in the names, dancing to their own rhythms: Walburra, Mulgarah, Warra Warra, Wallala, Gargangara....

In an earlier piece, *Voice of the Shades*, for soprano, oboe/clarinet and violin (1977), I devised a fairly restricted choice of notes. They change gradually during the piece, but there is much echoing, although not exact repetition. In choosing the words and syllables sung (the text came after the music) I tried to create a parallel with the musical technique. I limited the number of vowels and consonants in use at any time, so that the text would imitate the kind of echoes made in the music. Some of the "words" are recognizable English words, and some are syllables that are simply reminiscent of real words.

Similarly in *Lament for Dunblane*, SSATB (1996), I devised a text that would have many echoes and repetitions of vowel and consonant sounds, although in this case they all form real words. The occasion for the lament was an attack

on a class of five-year-old children in Dunblane, Scotland. Sixteen children and their teacher were shot and killed, and eleven more children and two other teachers were injured. Here is part of the text:

Star-whirl, whirling light, starlight wavering, wild
light flinging fire,
Wild light flickering fire, light whirling, stars
hurling fire,
Whirling, wild light flickering, far light flickering,
Far light turning; circling.
Cry out. Echo through high dome, calling,
Vaulting far sound, re-sound; echo ripple over,
All earth re-sound, far hollow cry re-sound,
Sounding cry; a cry falling down, a far cry,
Clamouring cry; piercing, bitter; cry on cry,
Through echoing dome.

Summing Up

In a life of composing, I have come to see that there are always two sides to one's work. One side is to be thinking out and developing techniques so that it is possible to communicate what one has imagined. The other side is not to lose sight of the playfulness of the endeavor. I love Paul Klee's well-known comment that drawing is "taking a line for a walk." If I get too bogged down in detail, I like to remember that the term we use for making music is that we "play" it.

What use is a composer? Surely to use our imaginations and thus to stimulate and exercise the imaginations of our listeners. Imagination, after all, is the facility by which we can release ourselves from the limitations of the self and of the single experience of life. It enables us to inhabit other skins and other lives, to empathize with the experience of others, and thus to be fully human. All art shows us something other, something we did not dream for ourselves. One hopes that art will stimulate other imaginings.

SELECTED LIST OF WORKS

Works marked UE are published by Universal Edition (London) Ltd. Works marked JF are published by Echoes Music and are available from the composer. Most works are available from the Australian Music Centre: info@amcoz.com.au and www.amcoz.com.au or from the British Music Information Centre: bmic@bmic.co.uk and www.bmic.co.uk. ABC means Australian Broadcasting Corporation. BBC means British Broadcasting Corporation.

Orchestra

Look On This Oedipus (1973) (UE); 3.2.2.2./4.3.3.1./timp 2, perc 3./stgs. 19'; commissioned by the ABC for the opening of the Perth Concert Hall. Recorded by the ABC, 1975

Chant with Garlands (1974) (UE); 2.3.3.sax.3./4.4.3.1./stgs. 19'; written with Special Projects Grant, Australia Council. Recorded by the BBC, 1983

Ring Out the Changes (1978) (UE); string orch and bells (2 players). 20'; commissioned by the Australian Sinfonia

Plainsong for Strings (1992/ rev. 2001) (JF); string orchestra (div. into 2.2.2.2.1). 11'

Instrumental Ensemble

Ravelation (1971, rev. 1980) (UE); 2 vln, vla, 2 vc. 17-18'; commissioned by the Radcliffe Award of Great Britain. Prizewinner, Radcliffe Award of Great Britain. 1st prize, chamber music section, GEDOK competition for women composers, Mannheim, 1975. Recorded by the BBC, 1979

Chimes, Fractured (1971) (UE); 2 fl (+ picc), 2 ob, 2 cl, 2 bsn (+ contra), organ, bagpipes, perc (6). 8-9'; on LP: Festival Records—Aust'n Festival of Music Vol 10, SFC 800/27

Invocation To The Veiled Mysteries (1982) (JF); fl, cl, bsn, (+contra), vln, vc, piano. 13-14'; commissioned by the Seymour Group of Sydney. Recorded by the ABC, 1982

Line Spun With Stars (1982) (UE); vln (or fl), vc, piano. 14'; Recorded by the ABC, 1991

Echoes from An Antique Land (1983, rev. 2004) (JF); 4 perc players (xylo, vibra, marl, mar2). 9-10'; on CD, 1983 version: Mizu to Kori, Vox Australis [VAST021-2]

Echoes from An Antique Land (1986) (JF); flexible ensemble: 5 or 10 instruments. 11'

Answer Echoes (1986) (JF); 3 flutes, 1 alto flute. 10-11'; recorded by the ABC, 1995

Between Silence and The Word (1987) (JF); wind quintet. 13'; commissioned by Ensemble Australis

We Call To You, Brother (1988) (JF); fl, cor ang, vc, 2 trbs (2nd doubling didjeridoo), perc(1). 13'

Restless Dust (1988) (JF); vla, vc, d.bass. 8'

International Computer Music Conference 2006

Tulane University and the Newcomb Department of Music announce that the International Computer Music Conference will be held on the Tulane University campus in New Orleans, Louisiana from November 6 to 11, 2006 and will be a historic collaboration between ICMA and SEAMUS (Society of Electro Acoustic Music in the US). The nature of the collaboration is part of a larger theme of the 2006 ICMC conference: multidimensionality.

Reeds, Reflections ... Ripples Re-Sound, Resound (1990) (JF); ob, vln, vla, vc. 14'; commissioned by Capricorn. Recorded by the BBC, 1991

Lament for Mr Henry Purcell (1995) (JF); alto fl, vla, harp. 8'. Recorded by the ABC, 1999

Lament for Mr Henry Purcell (1999) (JF); fl, cor ang, cl, vla. 8'

Lament (1996-2002) (JF); different versions for: cor ang, vc; or alto recorder, vc; or alto sax, vc; or cl (Bb), vc; or 2 cls (Bb & bass); or 3 cls (Bb, Bb, bass); or tpt, cl (Bb), vc; or cor angl, cl (A), bsn; or ob, cl (Bb), bsn; or ob, vln, vc; or ob, vln, vla, vc; or tuba 4tet (2 euph, 2 tbass). 7-8'

Echoes (2001) (JF); fl, cl, vln, vc, piano. 10'; commissioned by Fondazione Donne in Musica

Apsaras Flying (2003) (JF); 3 recorders, vc, harpsichord. 7'; commissioned by APSARA (Belg.)

Echoes from An Antique Land (2004) (JF); wind version: fl, ob, cl(Bb), bsn (or bass cl). 9-10'

Streaming Up (2004) (JF); fl, ob, cl(Bb), vc, piano; or fl/picc, fl2, ob, cl(Bb), piano; or 4 bsns, piano. 7'

Towards Release (2005) (JF); stg quartet or vln, marimba. 9'

Instrumental Ensemble with Voice(s)

Hours of The Day (1968) (UE); 2 sops, 2 mezzos, 2obs, 2cls. 10'. Shared 1st prize, International Composers Prize, Academy of the Arts, Berlin, 1970. Recorded by SPNM, London, 1975

Voice of The Shades (1977) (UE); sop, ob (or cl), vln (or fl); or 2 tpts & ob (or cl); or cl, ob, vln (or fl). 14-17'. Recorded by the BBC, 1982

Letter from Haworth (1984, rev. 2005) (JF); sop (or mezzo), cl, vc, piano. 15'. Recorded by the ABC, 1989

And Ever Shall Be (1989) (JF); 4 songs on traditional texts; mezzo sop, fl/picc, ob/cor, cl, trb, vln, vla, vc, perc. 23'; commissioned by the BBC. Recorded by the BBC, 1989

Singing The Lost Places (1996) (JF); solo sop & large ensemble or ch. orch: fl/picc, ob, cl, bsn, hn, tpt, trb, perc(1), keybd, stgs. 22'; commissioned by the Festival of Perth. Recorded by the ABC, 1997

Magnificat II (2000) (JF); sop, fl, vc, harp. 15'. Miriam Gideon Award, IAWM, 2003

Instrumental

Piece for An Opera House (1973) (UE); 2 pianos/ 1 piano with tape/ solo piano. 8'; commissioned by the ABC for the opening of the Sydney Opera House. Recorded by the ABC, 1973 & 2001

Piece for E.L. (1981) (UE); solo piano. 2-3'; written for Eliz. Lutyens' 75th birthday. Recorded by the ABC, 1988

Threaded Stars (1983) (JF); solo harp. 9-10'; on CD "Awakening," Tall Poppies, Aust [TP071]

Blow Flute: Answer Echoes In Antique Lands Dying (1983) (JF); solo flute. 10-11'; on CD "The Flute Ascendant," Vox Australis [VAST007-2]. Published in *Contemporary Anthology of Music by Women*, ed. James Briscoe, Indiana University Press, Bloomington, 1997

Lament (1987, rev. 2002) (JF); baroque oboe & bass viol (or cello). 8'

Restless Dust (1988) (JF); cello & piano. 8'

Choir or Vocal Ensemble

Veni Sancte Spiritus - Veni Creator (1971) (UE); SATB chamber choir, or 12 solo singers. 10'. Recorded by the BBC, 1975. On CD "Sydney Dreaming," ABC Classics [454 510-2]

When David Heard (1982) (UE; choir (div. into 4 groups) & piano. 10'; commissioned by Music Board of Australia Council

Let's Stop Work (1993) (JF); Equal trebles in 2 pts. Optional 3rd treble part. Optional piano. 3'

Come Quick! (1995) (JF); S.A. & piano. 3 ½'; commissioned by the New London Children's Choir

Lament for Dunblane (1996) (JF); SSATB (solo voices or chamber choir). 8-9'. Recorded by the ABC, 1997

Eat and Be Eaten (1998 - 2000) (JF); Song cycle for SSATBarB + harp. 10 items, can be performed separately. From solo to 6 singers, unaccomp, or with harp. Total: 50'; commissioned by The Song Company, Sydney. High Commendation, Paul Lowin Awards, Australia, 2001. Recorded by the ABC, 2001

Magnificat (2002) (JF); SATB or SSA or SSAA (optional keyboard). 5½'; commissioned by Women in Music, UK

Web Site on Latin American Women Composers

Jeannie Pool, who is teaching at Mount St. Mary's College in Los Angeles, is developing a Web site on Latin American women composers with her students as a term project. The site will be unveiled at the IAWM Congress in May in Miami. Pool and her students would welcome any and all information, including photographs, bibliography and discography. Please e-mail: jaygaylemusic@yahoo.com or send it to Dr. Jeannie Pool, P.O. Box 8144, La Crescenta, CA 91224-0144.

Cecilia Arizti Sobrino (1856-1930): Cuban Composer

By Magaly Ruiz Lastres and Marta Castellón

Introduction

Despite the wars of emancipation from Spain (1868-98), the musical atmosphere in Havana, Cuba, in the 19th and early 20th centuries emulated that of European cities for several reasons:

- 1) The desire of the Cuban middle-class to make Havana culturally equal to the main cities of the western world;
- 2) The availability of musical scores from various parts of the world;
- 3) The presence of foreign musicians in Cuba;
- 4) The ability of Cubans to study abroad.

The growth of the sugar cane industry brought such great wealth to the country that the Cuban middle-class accumulated sufficient funds to enjoy an active cultural life similar to that of the major metropolitan areas in Europe and the United States. Music was essential, and Cubans purchased scores from Madrid, Paris, Philadelphia and elsewhere. Musical evenings were often presented in the homes of well-to-do families, and although public entertainments were few, popular music was played in many different venues. The development of popular music in that epoch created the first steps toward Cuban musical nationalism.

Due to the great demand for music, music printing firms were eventually opened in Cuba. The first to establish such a company was Francisco Edelmann (1795-1848). An excellent pianist who was born in Strasbourg and studied at the Paris Conservatory, Edelmann arrived in Havana in 1832. He opened a shop for the sale of musical supplies and started a publishing house in 1836; he was also the first person to give piano lessons in Cuba using a well-known methodology.

Cecilia Arizti Sobrino

This was the musical setting into which the Cuban composer Cecilia Arizti Sobrino was born. Practically forgotten today, Arizti was one of the finest Cuban composers of her time and was also a very successful pianist and teacher. Born in Havana on October 28, 1856, she had the advantage of a sound musical education due to her family's wealth, musical background and social position. Her father, Fernando Arizti (1828-88), had studied music in Havana and Paris and was a noted pianist and professor. He frequently sponsored well-attended musical evenings at his house, located in the Cerro district.

Cecilia Arizti studied music with Nicolás Ruiz Espadero (1832-90), described by the Cuban writer Alejo Carpentier as "the most costly and distinguished professor of that

epoch." (Carpentier was the recipient of the Cervantes Prize for Literature.) She also studied harmony and counterpoint with her father. As pianist, she performed in the social gatherings and meeting places of Havana's intelligentsia. Arizti traveled to the United States and appeared at Chickering Hall and Carnegie Hall in New York City in 1896. She devoted her final years to teaching piano and died in Havana on June 30, 1930.

Compositions

Cecilia Arizti's music for piano was typical of the time: short romantic works such as the barcarole, waltz, scherzo, nocturne, ballade, berceuse and so forth. Perhaps more significantly, she was the first Cuban woman to compose chamber music. Ignacio Cervantes (1847-1905), the most important Cuban composer of the 19th century, considered her *Trio para piano, violin y cello* a magnificent composition.



Cecilia Arizti

The high quality of her works for piano was attested to by the publishing houses that printed them. The well-known Schirmer of New York published *Barcarola*, *Impromptu* and *Scherzo*. A. Cortada, also in New York, published *Vals lento*, *Romanza* and other works. In Paris, E. Dupré published *Vals brillante* and *Nocturno*. *Mazurka*, *Reverie* and *Vals brillante* were published in Cuba by Anselmo López, successor to Edelmann. The last Cuban edition of seven of her works for piano was issued by the Department of Music of the National Library José Martí in Havana in 1962.

Arizti's pieces with local flavor such as the contradances are especially memorable. The European contradance was nationalized in Cuba, and became the dance preferred by all the social classes during the 19th century. It also evolved as a concert piece for piano, like many European dances. Most Cuban composers of the time, from the obscure to the well-known, contributed contradances to the piano repertoire, and Arizti joined the long list of women who wrote these small two-part pieces. Harmonically, she made frequent use of chromaticism, secondary dominants and diminished chords as well as dissonance, pedal points and modulations typical of the early romantic era. Some

works, such as *Danza*, incorporate the syncopated rhythms that characterize native Cuban music.

The musical world has not yet recognized that talented and knowledgeable Latin American women performed and composed music during the 19th and early 20th centuries. In

addition to Cecilia Arizti, women such as María de las Mercedes Adams de Aróstegui (1873-1957) from Camagüey, Cuba, and Catalina Berroa Ojea (1849-1911) from Trinidad are especially deserving of recognition for their fine contributions to the field.

A Pablo Desvernine

BARCAROLA

Op. 6

Cecilia Arizti

(1856-1930)

Andantino (♩ = 60.)

Piano.

p *m.g.*

rall. *p*

Movimiento de Barcarola (♩ = 60.)

sempre legato. *p*

parlante.

Doris Magaly Ruiz Lastres has a degree in composition from the Instituto Superior de Arte de La Habana (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. She is the recipient of several medals and honors such as the Premio

Anual de Composición, given by the Unión Nacional de Escritores y Artistas de Cuba, and the Medalla por la Cultura Cubana, given by the Cuban Ministry of Culture. Musicologist Marta Castellón 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.

The musical score is for a piece titled "Barcarola". It is written for piano and consists of five systems of music. The key signature is D major (two sharps). The first system begins with a piano (p) dynamic. The second system includes fingering numbers (1-5) and a fermata. The third system includes a piano (p) dynamic and fingering numbers. The fourth system includes a piano (p) dynamic and fingering numbers. The fifth system includes a piano (p) dynamic, a tempo change to "a tempo", and a "poco riten." marking. The score concludes with a final chord.

IAWM News

2006 IAWM Congress

"Women in Music: Global Perspectives"

May 10-13, 2006

Florida International University

Miami, Florida

By Kristine Burns, Congress Host

The 2006 IAWM Congress focuses on women's unique musical perspectives from around the world. 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 2006 IAWM Congress will highlight traditional compositional practices with technology, multimedia, and performance art; academic and non-academic; women of the past with women of the present; and so forth. For current information about registration, lodging, transportation, meals, sightseeing and special events, please see the Web site: www.iawmcongress.org. The preliminary schedule (as of mid February) given below is subject to change. The performers/composers are listed in alphabetical and not concert order.

Wednesday Evening, May 10: Opening Concert (8:00 pm)

Performers: Fiu Nodus Ensemble

Dorothy Chang, *Wind/Unwind* for fl/picc, cl/b cl, vln, vc, pno

Ja Young Choi, *Journey* for fl, cl, pno, vln, vc, perc

Pamela Madsen, *Demon* for clarinet and electronics

Maria Niederberger, *Soliloquy: 1841 Lives or Cindy's Lament* for solo cl

Ileana Perez, *Nanahual II* for voice and piano

Kyoung-Sun Ryoo, *Inspiration* for solo piano

Yu Tao, *Grappes* for solo percussion

Reception

Thursday Morning, May 11: Paper Sessions (9:00 am)

Paper Session A

Pamela Madsen, "Women's Electroacoustic Listening Room"

Alicyn Warren, "Mirror Story: An Electronic Opera"

IAWM Membership

If you have not already done so, please renew your IAWM membership now. Membership runs from January 1 to December 31, 2006. You may renew on the IAWM Web site: www.iawm.org; or contact Membership Director Susan Lackman at slackman@rollins.edu or by mail: Box 2731, Rollins College 1000 Holt Avenue Winter Park, FL 32789-4499.

Paper Session B

Kendra Leonard, "Two Hard Etudes and a Schumann Number: American Women, Repertoire and Mentoring in France"

Jewel Smith, "Educational Philosophy in Nineteenth-Century American Female Seminaries: Music and the Ideal of Real Womanhood"

Thursday Morning, May 11: Concert and Lectures (10:30 am)

Margaret Lucia, "Art Music from Nineteenth-Century Havana: the Piano Works of Cecilia Arizti" (solo piano)

Sarah Mantel, "Songs of Rocio Sanz, Costa Rican Composer and Poet"

Susan Wheatley, "Women for Baroque: Compositions by Women Composers from the Baroque Era"

Thursday Afternoon, May 11: Paper Sessions (2:00 pm)

Paper Session A

Michael Berry, "The Play of Light and Shadow in Gubaidulina's Fourth String Quartet"

Beverly Lomer, "Rhetoric and the Feminine Divine in the Marian Songs of Hildegard of Bingen"

Vivian Montgomery, "Agitata infido flatu: Probing Vivaldi's Timbral and Structural Characterization in *Juditha Triumphans*"

Paper Session B

Linda Dusman, "To Persist is to Ignore: Women Composers and the Denial of the Body"

Michele Edwards, "The Work of Mieko Shiomi at the Intersection of Fluxus, Feminism, and National Identity"

Noriko Manabe, "Musical Characterization of Mixed-Blooded Femme Fatales in Cuban Zarsuelas"

Thursday Afternoon, May 11: Concert and Lectures (3:30 pm)

Susan Epstein, TBA

Margaret Meacham, Three French Songs for voice, flute, and piano

Young Sook Yoon, *Poem* for solo violin

Rose-Marie Soncini, "Dialogue, Evening Music, *Ashk havasy*, Legend, Fusion"

Thursday Evening, May 11: Concert by Ruckus

Yuriko Hase Kojima, *Eclat du Soir* for violin, cello, piano

Mei-Ling Lee, *Engram* for electronic music

Mei-Fang Lin, *L'image reconstituee* for flute, clarinet, piano, violin, cello

Eun-Jung Suh, *Sing* for clarinet, piano, percussion

Judith Shatin, *Werther* for flute, clarinet, violin, cello, piano

Additional compositions, TBA

Friday Morning, May 12: Paper Sessions (9:00 am)**Paper Session A**

Elizabeth Hinkle Turner, "Hear Me Now: The Implication and Significance of the Female Composer's Voice as Sound Source in Her Electroacoustic Music"

Peter Swendsen, "(Re)hearing the Potential: Collisions and Explorations of Sonic Landscapes in Maggi Payne's *Resonant Places*"

Paper Session B

Shelley Olson, "Lullabies for Free Children: Music and Positive Globalism"

Elizabeth Yackley, "Power and Gender in Modern Music Patronage: Elizabeth Sprague Coolidge's Changing Patronage Style"

Susan Wheatley, "*Nightmare!* Historical Percussion Pieces by Gunild Keetman"

Friday Morning, May 12: Concert and Lecture (10:30 am)

Stacy Berk, *Myths* for solo oboe

Chan-Ji Kim, *The Lotus Flower* for two-channel tape

Elizabeth McNutt, "Wired Women: Music for Flute and Electronics" (flute/electronics)

Sabrina Peña, *Innermost Thoughts of a Distorted Psyche* for DVD

Hsiao-Lan Wang, *Hard-Boiled Wonderland* for video and digital music

Beth Wiemann, *The Primary Tool is Soup* for clarinet and DVD

Friday Afternoon, May 12: Film (2:00 pm)

Pre-Film Talk: Jeannie Pool, "Making a Documentary Feature: 'Peggy Gilbert and Her All-Girl Band'"

Friday Evening, May 12: Banquet (6:00 pm)**Saturday Morning, May 13: Paper Session (9:00 am)**

IAWM Panel discussion

Saturday Morning, May 13: Concert and Lectures (10:30 am)

Joyce Andrews, "British Composer Alison Bauld and Shakespeare's Women" (soprano and piano)

Judith Cloud, Three Betty Andrews Songs for voice, clarinet, and piano

Three Women Conductors in Texas Concerts

By Ralph Hartsock

The Flower Mound Community Orchestras inaugurated their 2005-06 season with three women conductors.

Background

The Flower Mound Community Orchestras (<http://www.fmco.org/>) were founded in the mid 1990s in Flower Mound, Texas. They consist of two educational orchestras and one volunteer symphony orchestra. The Preparatory Orchestra is for musicians with two to four years' experience on their instruments, and the Progressive Orchestra requires five or more years' experience. Membership ranges from children to adult amateur musicians. This creative environment allows multi-generational families to participate together in performing orchestras. The Symphony Orchestra was founded as a chamber orchestra but recently changed its name due to its increased repertoire.

Women Conductors

On October 29, 2005, Amy Wilson led the Progressive Orchestra in classics by Wagner, Grieg, Berlioz and Brahms. Wilson is currently conductor of the Repertoire Orchestra at the University of North Texas, where she is pursuing a Master of Music degree in orchestral conducting. Wilson marked her American professional orchestra debut on March 3, 2006 with the Macon Symphony Orchestra in Georgia. More information is available from <http://www.amymwilson.com/>.

Hsiao-Lan Wang conducted the combined Preparatory and Progressive Orchestra in brief works by Mozart, Dvorak, Rimsky-Korsakov and Strommen. Among her awards are the IAWM Pauline Oliveros and Libby Larsen Prizes. A native of Taiwan, Hsiao-Lan Wang is a doctoral candidate in composition at the University of North Texas. More information is available from <http://www.hsiaolanwang.com/>.

Dr. Paul Bonneau, the Musical Director of FMCO, recently returned from a Carnegie Hall premiere of his composition for solo violin, *Global Warming*. On November 5, he led the newly named Flower Mound Symphony Orchestra in Dvorak's Symphony no. 9, "From the New World." Guest conductor Jennifer Dawn Weaver then stepped to the podium to conduct Beethoven's "Egmont" Overture and Piano Concerto no. 5, op. 73, with her husband, Felipe J. Ramirez, as piano soloist. Weaver conducted with the grace and command required of Beethoven.

IAWM member Ralph Hartsock (University of North Texas) is a board member and historian of FMCO.

Melissa Maier, *looking back* for solo violin

Deon Nielsen Price, "Cities on the Edge: London and Beijing" (clarinet/piano, solo piano)

Saturday Afternoon, May 13: IAWM Annual Concert

Elizabeth Bell, *Perne in a Gyre* for clarinet, piano, violin, cello

Cynthia Folio, *Through Window's Lattices* for flute (+alto), clarinet (+bass cl), violin, cello, piano, percussion

June-Hee Lim, *The Blue Wings* for violin, cello, piano

Scott Locke, clarinet "Twentieth-Century Solo Clarinet Music by French Women"

Margaret Mills, piano, *Of Shadows Numberless* by Miriam Gideon

Janice Misurell-Mitchell, flute, *Blooz Man/Poet Woman*
Eileen Stempel, voice, "Elisenda Fabregas' Musical Setting of Margaret Atwood Poetry"

Hilary Tann, *The Gardens of Anna Maria Luisa de Medici* for flute, cello, piano

Saturday Evening, May 13: Concert

Esther Flückiger, *Flying freely* for solo piano

Deborah Kavasch, *The Elements* for wind ensemble

Jae Eun Park, *Transform* for dancer and electronic sounds

Anna Rubin, *Stolen Gold* for violin and electronics

Advocacy Committee Recognizes Radio Stations' Commitment to Women Composers

If you have been hearing more women composers on your classical music radio station lately, it may be because of an IAWM campaign begun on Fanny Mendelssohn Hensel's 199th birthday. One year into the campaign, the IAWM has recognized radio stations KMFA, KWAX and WMFE for their commitment to broadcasting women's compositions.

Beginning November 14, 2004, participants in the IAWM's electronic list have been asking their local and Internet radio stations each week to broadcast music composed by women. By encouraging radio stations to expand their programming beyond the standard works by Bach, Beethoven and Brahms, the IAWM hopes to bring public recognition to the work of all women composers. Honored Broadcasters KMFA in Austin, Texas; KWAX in Eugene, Oregon; and WMFE in Orlando, Florida, have played virtually every request, substituting compositions by other women when they did not own the requested selections. In appreciation of their commitment, the IAWM is furnishing links to the Web pages of KMFA, KWAX and WMFE in a place of honor on its Web page (<http://www.iawm.org/>), providing an IAWM banner for the stations to post to their own Web pages, and mentioning the Honored Broadcasters in IAWM publicity materials.

Music professor Ursula Rempel of the University of Manitoba selects a different Radio Request every week, with, she says, "a concern to feature both historical and contemporary women composers." In addition to Fanny Mendelssohn Hensel, Clara Wieck Schumann, Amy Cheney Beach, Hildegard von Bingen and other historical figures, the chosen composers have also included such 20th-century composers as Ruth Crawford Seeger and Joan Tower (U.S.A.), Rebecca Clarke (Great Britain), Grazyna Bacewicz (Poland), Jean Coulthard (Canada), Li Yiding (China) and Kaija Saariaho (Finland).

I am very pleased to announce that Marvin Rosen's award-winning radio program, "Classical Discoveries," is doubling the length of its annual "In Praise of Women" series to 25 hours. The extended hours enabled Mr. Rosen to secure composer Katherine Hoover as a guest on Wednesday, March 15, at 8:30 A.M. Winner of the 2005 ASCAP Deems Taylor Radio Broadcast Award, "Classical Discoveries" is broadcast on WRPB 103.3 FM in Princeton, NJ, Wednesdays from 6:00 to 11:00 A.M. Additional information is available at <http://ourworld.cs.com/clasdis/index.html>.

In recognition of the fact that many radio programs, particularly those outside the United States, are planned well in advance of broadcast dates, the Advocacy Committee's Naomi Stephan compiled a list of women's compositions that are appropriate for the winter holidays. Weeks before the holidays, the Advocacy Committee asked electronic list participants to request these works:

1. The San Francisco Girls Choir. "Christmas"
Eleanor Daley, *What Sweeter Music*; Joan Szymko, *Hodie*
2. "Chestnuts and Sugarplums." Oceanna Music #CD001
Stella terHart, *n a Corner of the Stable*
3. Peninsula Women's Choir
"EarthTones" (2004): Emma Lou Diemer, *O Viridissima Virga*. "Carols and Lullabies" (2000): Ramona Luengen, *Missa Brevis*
4. The Singers-Minnesota Choral Artists. "Shout the Glad Tidings" #E-2754
Abbie Betinis, *Shout the Glad Tidings, In a Far Judean City*; Jocelyn Hagen, *The Babe of Bethlehem, O Come, O Come, Emmanuel*

5. Chicago Choral Artists. "Tidings of Comfort & Joy" #7308C

Elizabeth Poston, *Jesus Christ the Apple Tree*; Schola Cantorum San Francisco. "This Christmas Night" (Self-produced CD: contact director John Renke at johnrenke@aol.com)

6. Elektra Women's Choir. "Child of Grace" #6696C

Eleanor Daley, *What Sweeter Music*

7. Ariose Women's Choir. "Joy Shall Be Yours"

Ramona Lunegen, *Salve Regina*; Katherine Dienes, *Ave Maria*; Kristina Vasiliauskaite, *Missa Brevis* (Christmas)

8. Cantores Celestes Women's Chamber Choir. "Wassail!" Furiant Records #FMDC 4001-2 (Contains 5 pieces by women)

9. Concordia Choir. "Today Heaven Sings" (Christmas CD) #6670C

K. Davis, *Carol of the Drum*

10. "To Drive the Cold Winter Away" (1987) Quinlan Road #QRCD102/QR102

Loreena McKennitt, *To Drive the Cold Winter Away*

11. Angel City Chorale

"Gift of the Angels—Holiday Offerings": Karen Hart, *Judah's Maccabees* (A Hanukkah Gospel Story), *Hey, Baby Jesus!* and Sue Fink, *On This Celestial Morn*. "A Chanukah Celebration—Songs for the Festival of Lights": Sue Fink, *One* and Barbara Miller, *Eight Days*

12. Denver Women's Chorus. "This We Know"

Naomi Stephan, *Ideo*

In addition to posting each week's Radio Request to the IAWM Web page, Hsiao-Lan Wang has posted information about Honored Broadcasters and kept the Advocacy section updated and accessible even while the site is being revamped.

Care to Nominate Someone for a Radio Request?

If there's a woman composer—maybe even yourself—whose work you would like the Advocacy Committee to consider for a future Radio Request, please let us know. Send an e-mail to Linda Rimel (rhymeswithprimal@juno.com) and include titles of *commercially* produced recordings, as well as the best links to biographical information and discography.

The report was prepared by Linda Rimel and the members of the Advocacy Committee.

Pauline Alderman Awards: Recipients 1986-93

1986

First Prize: Catherine Parsons Smith and Cynthia S. Richardson. *An American Woman: The Life and Music of Mary Carr Moore*. University of Michigan Press, 1987.

Second Prize: Nancy B. Reich. *Clara Schumann: The Artist and the Woman*. Cornell University Press, 1985.

Third Prize (shared): Judith Rosen. *Grazyna Bacewicz: Her Life and Works*. Friends of Polish Music, 1985. Joanne Riley. "Tarquinia Molza (1547-1617): A Case Study of Women, Music and Society in the Renaissance," in *The Musical Woman II*, 1987.

1987

First Prize: Jane Bower and Judith Tick. *Women Making Music*. University of Illinois Press, 1987.

1988

First Prize: Virginia Bortin. *Elinor Remick Warren: Her Life and Her Music*. Scarecrow Press, 1987.

Second Prize: Edith Borroff. "The Apprentice System and the Music of Women." (unpublished)

Third Prize: Susan Finger. "The Los Angeles Heritage: Four Women Composers, 1918-1939." Ph.D. diss., University of California, Los Angeles, 1986.

1989

First Prize: Diane Jerzic. *Women Composers: The Lost Tradition Found*. Feminist Press of the City University of New York, 1988.

Second Prize: Judith Vander. *Songprints: The Musical Experience of Five Shoshone Women*. University of Illinois Press, 1988.

1993

First Prize: Judith Lang Zaimont, et al. *The Musical Woman: An International Perspective, Vol. III: 1986-1990*. Greenwood Press, 1991.

Second Prize: Susan McClary. *Feminine Endings: Music, Gender and Sexuality*. University of Minnesota Press, 1991.

Third Prize: Karin Pendle. *Women and Music: A History*. Indiana University Press, 1991.

The above awards, listed in the *ILWC Journal* (October 1993): 55, supplement the list of past recipients in the article "2005 Pauline Alderman Award," *IAWM Journal*, vol. 11, no. 2 (2005): 25.

Letters to the Editor

Gena Branscombe: Update

We thank **Elaine Keillor** for supplying additional information on the Canadian-American composer Gena Branscombe to supplement the article on her life and music: Susan E. Davis, "Gena Branscombe: 'She walked to the sound of invisible trumpets,'" *IAWM Journal*, vol. 11/2, pp. 9-13.

Keillor reports that the Canadian Musical Heritage Society has been active in making Branscombe's works more widely available. A number of her compositions have been published in the Society's 25-volume set and are also available in sheet music format through Clifford Ford Publications. These include piano pieces, songs, choral works and two works for violin and piano, one of which is her marvelous Sonata in A minor, which has been recorded on the CD "Romance: Early Canadian Chamber Music" (CSCD-1009). Two of her piano works have appeared on two other Carleton Sound CDs, available through Clifford Ford Publications or the Canadian Music Centre (www.musiccentre.ca). The Clifford Ford Publications Web site has a listing of published works by Gena Branscombe and details about recordings.

Women's Choral Music

Stella terHart responded:

I was utterly absorbed by Naomi Stephan's recent article, "Is it Just(,) you Girls? A Plea for Women's Choral Music" (*IAWM Journal*, vol. 11/2, pp. 1-9). I felt myself identifying with her insightful comments on many levels and saw my own experiences looking back at me through her words. I am, unfortunately, not a singer, although one lives inside of me and dictates my musical interpretations. I am a pianist, flautist, harpist and composer...but in my head, ears and heart, voices live and sing silently.

I have had the wonderful experience of forming, guiding and directing treble choirs of all girls. I have also directed SATB choirs and TB choirs. Unquestionably, my girls choirs were so much better, so much more focused and committed, so much more open to new music and ideas. They were amazing. My main choir grew to contain 95 percent of the school's entire female population! If I couldn't find the music I wanted, I arranged/composed exclusively for them. Sadly to say, a male teacher was hired when I left the school, and now there are no treble choirs at all. They were replaced with a single SATB Jazz/Pop vocal group.

I also had the unique experience of being the accompanist for an auditioned, very high caliber girls choir with a male director. These girls were the best of the best for miles around, some traveling over an hour and a half for biweekly rehearsals. They were dedicated and driven. The same director conducted a boys choir. His overt favoritism, advancement and publication promotion of the boys choir was obvious and known to

all. And yet the girls choir always placed above them in competitions and festival probably through the sheer will of the girls to prove themselves superior! To his credit, he did program significant numbers of contemporary pieces written by women, and the level of difficulty was no problem for these girls. He chose contemporary repertoire for this group because they could handle it, whereas the "guys group" could not.

To my ears, possibly because I identify with treble sounds, the amazing blend and sonority that can be achieved with female voices is thrilling and unequalled. As a composer, I write more for SSA and SSAA than any other combination. I dislike the range limitations of tenor and bass; texts are much clearer in the upper voices and those delicious low female tones are so delightfully subtle and sexy.

Naomi is completely correct in her assessments of the perception of the professional mixed versus female choir and equally correct in her observations of the attitudes of instrumentalists and musicians in general toward vocalists and choristers. Until directors and conductors believe that music created by and for women is of equal value and importance to that of the "masters" and worthy of inclusion on the concert stage, it shall remain in the closet. Naomi's suggestions for advancements in the production, promotion and performance of women's choral music could not have been more succinct! Thank you, Naomi, for a highly observant, thorough and compelling article.

Alex Shapiro wrote the following to the author regarding "It is Just(,) You Girls? A Plea for Women's Choral Music" by Naomi Stephan (*IAWM Journal*, vol. 11/2, pp. 1-9).

I not only enjoyed your article very much but also learned a great deal from it. You present such an informative history, and since choral music has not been my bailiwick, I was especially interested in being educated on the topic. I really admire how encouraging you are to female colleagues about not only composing for women's voices but also thinking out of the box more creatively about texts and musical approaches. Your upbeat attitude is very inviting!

Editor's Note: We had requests for reprints of the article from more than a dozen choral directors.

Eckhardt-Gramatté Film

Appassionata: The Extraordinary Life and Music of Sonia Eckhardt-Gramatté, a feature-length documentary film on the noted composer and the two remarkable men who loved her—German Expressionist artist Walter Gramatté and historian and writer Ferdinand Eckhardt—was produced by Buffalo Gal Pictures and premiered at the International Festival of Films in Montreal, Canada, on March 11, 2006.

News from Our Affiliates and Exchange Members

By Deborah Hayes

The IAWM has 17 *Affiliate* organizations, listed on the inside back cover, which help promote the IAWM's mission. Here is news from eight of these organizations.

Archiv Frau und Musik: Internationaler Arbeitskreis e.V (Frankfurt a.M.)

After a long period of construction, the new Web site at <http://www.archiv-frau-musik.de> now offers information about the Archiv, as well as subscriptions to the periodical *VivaVoce*.

Association of Canadian Women Composers / L'Association des Femmes Compositeurs Canadiennes

The Web site at <http://www.acwc.ca> offers news of the Association and its members. Visitors to the site can read the report of the president, Elma Miller, from the Annual General Meeting in June 2005. She reviews the year's events and her vision for the future, which emphasizes collaboration with other organizations. Stella terHart, the ACWC's newsletter editor, is now the publisher of the *IAWM Journal*.

Fondazione Adkins Chiti: Donne in Musica

The Fondazione Adkins Chiti: Donne in Musica was very visible at the World Forum on Music, "Music and Society in the 21st Century," which convened in Los Angeles, California, in October, cosponsored by the International Music Council (IMC) of UNESCO and the host city (a report is elsewhere in this issue). A high point of the Forum was the Women in Music Roundtable moderated by Patricia Adkins Chiti, Foundation president. Speakers included Maria Christine Muyco (from the Philippines), Leticia Armijo (Mexico), Nancy Van de Vate (Austria), Anne Kilstofte (USA), and Lisa Neufeld Thomas (USA). Also for the Forum, the Foundation, in association with the Istituto Italiano di Cultura, produced a highly successful concert, "A Celebration of Women in Music." The Foundation had invited several women to submit new works for brass quintet. In all, over 100 solo and ensemble performers presented new and traditional music in a wide variety of styles and from many parts of the world—a truly global celebration. At the Annual General Meeting of the IMC during the Forum, Mrs. Chiti was elected to the Executive Council; Italy is now represented on the council for the first time. In electing Mrs. Chiti, the executive board acknowledged the rising importance of women composers and honored her for her years of dedication and leadership on this issue.

In Italy during November and December the Foundation presented two of its annual concert series, "Women in Jazz" and "New Music for Christmas," for a total of 27 con-

certs in Italian communities, schools and centers for the handicapped. In 2006 the series "ControCanto—Donne in Jazz" (Women in Jazz) will feature performances in Frascati, Rome, and elsewhere during the summer and fall.

The Foundation is completing a major research project for the European Commission, "Women and Media in Europe." In a White Paper, project participants propose best practices for European governments; recommendations are to be presented to the EUC and the European Parliament in mid-May. Further, leading women musicians in Serbia, Montenegro and elsewhere have contributed papers on the importance of the media in enhancing the image and status of women in music. Copies of the material (in Italian and English) may be obtained by writing directly to the Foundation's office in Rome.

Subscribers to the IAWM email list and visitors to <http://www.donneinmusica.org> know that the Fondazione Adkins Chiti: Donne in Musica issues many calls for scores and research papers. Plans are proceeding for a symposium in Rome in May titled "Così fan Tutte: Creative Women during Mozart's Lifetime," in observance of the 250th anniversary of Mozart's birth. The Mass no. 1 of Marianne de Martines (1744-1812) will have its first modern performance. The Foundation is also planning study symposiums this year in Italy and elsewhere dedicated to "Women as Composers and Creators Before 1600 Around the Mediterranean," as part of a project that has been continuing for several years.

On September 21, 22 and 23, 2006, in Vienna, as part of the Mozart Jahr celebrations, the Foundation will produce the two-act serenata (dramatic cantata) *Ulisse in Campania* (1765) by Maria Teresa d'Agnesi-Pinottini (1720-95), a celebrated Milanese musician and composer for the court in Vienna. The composer is known to have encouraged many young talents, including that of the young Mozart, who was her guest when he came to Milan with his father in 1770. Fittingly, four young Italian singers will be performing this revival, with orchestra and choir from the Centro Italiano di Musica Antica. Mrs. Chiti is in charge of stage direction and lighting. After Vienna, the production will move to Bratislava, Rome, Milano, Naples, and, later, Paris.

The Foundation has been awarded funding to catalog and digitize materials in its library and archives in Fiuggi and provide the information online. In January the Foundation issued a call, via the IAWM email list and elsewhere, for scores, CDs, tapes, books and other publications. Also in preparation for the Web site is a list of the more than 1,200 works the Foundation has performed and presented over the last 28 years.

European governments, arts institutions, and intellectuals, as well as UNESCO representatives continue to urge that Europe's common heritage be sustained, documented and maintained. Yet individual countries continue to cut the budgets for culture, including music. For 28 years the Fondazione Adkins Chiti: Donne in Musica has worked to document and promote music composed by women in all times and in all genres. Further information about all of the Foundation's activities is available at <http://www.donneinmusica.org>.

FrauenMusikForum Schweiz / Forum Musique et Femmes Suisse (Bern)

In January, portrait concerts of the work of Iris Szegedy were presented in Lucerne and Bern to commemorate the 50th birthday of the composer, who lives in Zurich. In February, in Zurich and Basel, the Ensemble für neue Musik Zürich will perform music of Noriko Hisada of Japan. Further information is available at <http://www.fmf.ch>.

The Kapralova Society

Karla Hartl reports from the society's Toronto office on activities in 2005.

Concerts and broadcasts: The year 2005 was yet another good year for Vitezslava Kapralova, whose music was featured in numerous concerts and broadcasts worldwide. Activities centered mainly around events in January and June to mark the anniversaries of the composer's birth (January 24, 1915) and death (June 16, 1940). Several new radio documentaries were produced, including a 105-minute documentary produced by Jan Hlavac for Czech Radio 3, and a 60-minute radio documentary produced for KMFA Austin by Kathryn Mishell. The most important live event of the year was a series of concerts in November in Kassel, Germany. Kapralova's music was featured during the Komponistinnen und Ihr Werk Festival that celebrated the music of Czech women composers. The event was organized under the artistic directorship of Christel Nies

New publications: The society's most ambitious project, a complete, critical edition of Kapralova's art songs, was successfully finished. The initiative was undertaken in partnership with Amos Editio in Prague. The society financed the entire production of the publication, while Dr. Timothy Cheek of the University of Michigan School of Music donated his expertise to the project as the publication editor. The songs are available from the publisher; for more information, please visit <http://www.kapralova.org> or contact the society at society@kapralova.org. In April, the Czech Radio Publishing House published the third edition of Kapralova's *Military Sinfonietta*, her most popular orchestral work. For more information on how to order this publication please write to: society@kapralova.org.

Documentary film: A 54-minute documentary on Vitezslava Kapralova, her life and music, called "Vitezslava Kapralova:

Last Concertino" is now available. The works featured in the film are *Partita* for piano and strings; *Military Sinfonietta*; *Concertino* for clarinet, violin and orchestra (world premiere recording); *Variations sur le Carillon* for piano (world premiere recording) and *April Preludes* for piano. The performing artists are Igor Ardasev [pf], Alice Rajnohova [pf], Pavel Busek [cl], Pavel Walinger [vl], Brno Philharmonic, Czech Chamber Soloists, Tomas Hanus [cond.]. Director: Rudolf Chudoba. Photography: Pavel Brynych, Honza Stangl, Josef Visek. Producer: CTV Studio Brno, Marie Kucerova's Production Group. Version with English subtitles.

The Kapralova Society Journal: The free online journal, which may be downloaded at <http://www.kapralova.org/JOURNAL.htm>, features articles not only on Kapralova but also on women composers and other women in music. The Spring 2006 issue includes an article by Dr. Eugene Gates on Ethel Smyth.

Promoting women in music: The society has continued to maintain its online resources on women and music and to facilitate reviews, broadcasts, commissions and performances for young and emerging women composers from the Czech Republic. In 2005, the society facilitated a broadcasting opportunity for Daniela Kosinova, a young composer from the Czech Republic, whose chamber work *Omnia vincit amor* for mezzo-soprano, baritone and string quartet was streamed over the Internet by WPRB Princeton. The society assisted the Czech women composers' group, Hudbaby, in having its first CD reviewed by MusicWeb (U.K.). The society also connected the group with the Pierrot Lunaire Ensemble in Vienna and with the Meininger Trio in Germany. As a result, the Pierrot Lunaire Ensemble included music by Katerina Ruzickova, a member of the Hudbaby group, in their traveling concert series for 2006. She also received a commission from the Meininger Trio.

Mu Phi Epsilon, Los Angeles Alumni Chapter

The Web site <http://www.muphila.org/la-chapter.html> lists the programs of the chapter's monthly meetings in 2006, which include music performances and scholarship auditions.

Sophie Drinker Institut (Bremen)

In 2006, the Sophie Drinker Institut celebrates its fifth birthday! A Birthday Symposium was held in March, which included musicological lectures and a concert of 19th-century French songs by Pauline Viardot, Nadia Boulanger, Blanche Selva and Armande de Polignac. Information on sessions and presenters is at <http://www.sophie-drinker-institut.de>. The Institute's library and essay collection has grown to about 5,000 essays about music and gender. The library and the essay collection may be searched at <http://www.sophie-drinker-institut.de/library>.

The Institute's publication series has developed: The first volume, a treatment of the life and work of the French com-

poser Mel Bonis by Dorothea Schenck, appeared in 2005. Soon to be released are the second volume, featuring lectures about the French composer Louise Farrenc; and the third volume, about the composers Karol Szymanowski, Hans Werner Henze and Myriam Marbe by Thomas Beimeel. The Institute is still perfecting a bibliography of musicological women's studies and gender research. The book, *Panische Gefühle: Sexuelle Übergriffe im Instrumentalunterricht* (Panic Feelings: Sexual Assault in Instrumental Lessons), is scheduled for publication in early 2006.

Suonodonne Italia

Founded as a "daughter" organization of FMF Schweiz (see above), Suonodonne Italia is now a separate organization. Further information from Esther Flückiger, President of Suonodonne Italia, will appear in the next issue of the *IAWM Journal*.

Deborah Hayes is a professor emerita of musicology at the University of Colorado at Boulder and is editor of the Affiliates column for the IAWM Journal.

Book and Music Reviews

Julie Ayer: *More Than Meets the Ear: How Symphony Musicians Made Labor History*

Syren Book Company, 2005. ISBN 0-929636-43-0/Paperback, 312 pp.

By Cynthia Carr

This important new scholarly book is brought to us by a woman who is a performing orchestral musician and a former representative to the International Conference of Symphony and Opera Musicians (ICSOM). With clear and economical writing, it is an enjoyable and fascinating read.

Author Julie Ayer is assistant principal second violinist with the Minnesota Orchestra and an active chamber musician. In the Introduction to her book, Ms. Ayer describes her musical upbringing in Spokane, Washington. Determined to be a member of a major orchestra, she first earned a degree in music education from the University of Washington, and then went on to study with the renowned Josef Gingold at Indiana University. A great man, mentor and teacher, he believed in "the honor and beauty of the profession" of symphonic musician, and gave every encouragement to his students who were interested in pursuing an orchestral career.

Julie Ayer joined the Houston Symphony in 1976, but within six months her eyes were opened to the non-performance realities of playing in a professional orchestra at that time, including struggles with organizing, committee work, and labor negotiations. When management locked out the musicians in a bitter dispute that same year, Ms. Ayer left the orchestra, and within a short time won a position with the Minnesota Orchestra.

Symphonic musicians work under unique conditions and are required to maintain a high level of performance throughout their careers. Improvements in security and working conditions for symphonic musicians have evolved slowly, over the course of many decades, as the result of an intense and protracted labor struggle—one unique in labor history. The first five chapters of the book examine that struggle, with great attention to detail, personal recollections by many

of those directly involved, and placement of these issues within a general historical context.

The birth of the symphonic orchestra in America began with the Philharmonic Society of New York in 1842, and continued in the 1880s and 1890s with the founding of orchestras in St. Louis, Boston, Chicago, Cincinnati, and Portland, Oregon. The decades in which the first American orchestras formed coincided with increased labor activity and awareness throughout the United States and the formation of the American Federation of Labor (AFL) and the National League of Musicians (NLM) in 1886. The NLM was invited to affiliate with AFL, but refused. The AFL then formed a rival musicians' organization, the American Federation of Musicians (AFM). The rivalry between these two labor organizations for musicians hindered progress for the next several decades.

During the end of the 19th century and the first years of the 20th century, one hot-button issue was the hiring of European rather than American-born players for America's new orchestras. The first strike by an American orchestra occurred over this issue: in 1893 members of the Philharmonic Society of New York refused to perform with a Danish cellist in their ranks. This issue gradually subsided as American-born players gained increasing opportunity for high-level study and training, but it nevertheless planted the seed of activism among American symphonic musicians.

Following the Great Depression, radio broadcasting of symphonic music began and the recording industry took

"With clear and economical writing, it is an enjoyable and fascinating read."

shape. A major player appeared on the scene in the person of James Petrillo, who was elected president of Chicago Musicians Local 10 in 1922 and became president of the AFM in 1940. Nicknamed "Little Caesar," he was hardly more than a gangster, complete with bulletproof limousine and bodyguards. Ms. Ayer details his efforts to strong-arm the Boston Symphony Orchestra into unionizing (they finally did so in 1942, the last American orchestra of the time to unionize) and his relentless targeting of the recording industry. The eventual negotiated settlement resulted in the Music Performance Trust Fund, one of Petrillo's most positive legacies.

During the years following WWII, the majority of AFM members were non-symphonic musicians. Orchestral musicians were not well-represented by local union leadership—most came from a non-symphonic background themselves. By the beginning of the 1950s, orchestral musicians still had no say in ratifying their own contracts, which were often accepted by union leadership behind closed doors. Conductors had complete authority to hire and fire musicians, and stories of their humiliating and intimidating tactics abound. Even the major orchestras did not pay a living wage. Kurt Loebel, a violinist with the Cleveland Orchestra from 1947 to 1997, recalls that "concertmaster Dan Majeske sold Fuller brushes from house to house" to make ends meet.

Attempts by symphonic musicians to organize and form players' committees in order to have their concerns addressed were often resented by conductors and orchestra administration, and unfortunately by local union leadership as well. A turning point came when the St. Louis Symphony players' committee formulated a survey while on tour in 1958. They sent it to players' committees in orchestras throughout the country, and received replies from 20, including most of the major orchestras of the day. The findings were stark—not one of the responding orchestras offered full-time employment, only seven of the 20 offered a basic pension plan, and musicians in only five orchestras had the right to ratify their own contract.

Increasing grassroots dissent from orchestral musicians nationwide led the AFM to convene a Symphony Symposium in New York City in 1961. Two more Symposia were held during the next two years with nothing of substance accomplished save an increasing exasperation among symphony musicians with the unwillingness of the AFM to address their concerns.

Meanwhile, musicians from the Chicago Symphony conducted a survey of 26 orchestras in 1962, which helped clarify the common issues needing attention. In May of that year 30 representatives from 12 orchestras met and considered issues of salary, working conditions, and contract problems that had been identified in both the St. Louis and Chicago surveys. They also discussed audition procedures, the possibility of an industry-wide pension fund, and the need for a

national newsletter for the sharing of ideas and information. Taking their future into their own hands, they met again in September and formally created the International Conference of Symphony and Opera Musicians (ICSOM); its newsletter, *Senza Sordino*, was first published the following year.

Throughout the 1960s, ICSOM leadership worked tirelessly to achieve three basic labor rights for symphony musicians: recognition of the players' committee, members' participation in negotiations, and the right of ratification of the master contract. By 1965, all major orchestras but one allowed the ratification of contracts by musicians.

The establishment of a general strike fund during this decade was another crucial development. Once these basic rights were in place, symphonic musicians gained the capability to shape their own futures. Throughout the 60s and 70s, huge strides were made in every aspect of orchestral musicians' professional lives.

ICSOM also became a positive force for encouraging and providing equal opportunities in the symphonic world. The growth of opportunities for African-American musicians is chronicled in Chapter 6. Ms. Ayer also details the integration and amalgamation of local unions throughout the mid-20th century.

The struggle and activism regarding the place of women in the symphonic world is explored in Chapter 7. Included are the stories, already familiar to IAWM members, of women entering the ranks of the Berlin and the Vienna Philharmonics. Ayer also provides interesting details about women pioneers in American orchestras, particularly in the brass sections. Today, however, there is certainly still room for improvement: an American Symphony Orchestra League survey in 2001 indicated that only 36% of the members of major orchestras are women. I remember how shocked I was to notice, soon after I began playing as a substitute and extra player with the Philadelphia Orchestra in 1996, that I was the only woman on the entire back half of the stage. (There were two contracted female wind players at the time, who happened not to play that concert; there are now five contracted women in the wind/percussion sections.)

Chapter 8 deals with current issues of concern to orchestral musicians. With the expansion in the number of orchestras offering full-time, year-round employment during the latter part of the 20th century, the physical demands on musicians have increased tremendously. Fortunately, there has also been a virtual explosion of interest in the field of musicians' health over the past 20 years, with increasing attention paid to injury prevention and treatment. A primary source of psychological stress for musicians, however, remains the conductor. ICSOM has provided a tremendous source of empowerment to orchestral musicians in its conductor evaluation form, created in 1967 and regularly updated. The confidential survey results currently provide

orchestras with vital information they can use in selecting and evaluating more than 600 conductors.

Final chapters provide a detailed history of the Minnesota Orchestra's contract negotiations over the past 40 years. Although this might not sound like compelling reading, it is indeed. Ms. Ayer has liberally peppered the factual information with anecdotes and personal statements that range from heartwarming to hilarious.

More Than Meets the Ear ends with a series of statements from the major players in the birth and early days of ICSOM, followed by 17 pages of useful appendices, a list of resources (bibliography), and a thorough index. One aspect of the physical layout of the book seems a bit cumbersome to me. There are sections of text in blocks, which cover from half a page to two full pages. The block text is sometimes before, sometimes after, and sometimes in the middle of the regular text it seeks to amplify; I found this approach confusing at times.

While the book is organized fairly chronologically, there is quite a bit of necessary overlap since each chapter deals with a specific labor issue or accomplishment. Ms. Ayer briefly summarizes background information pertinent to the issues dealt with in each chapter, so most of the chapters could stand alone as an essay on its particular subject. This takes a little getting used to when reading the book cover to cover, but was undoubtedly the most practical way to structure the book. It also provides an added benefit: individual chapters from this book could be useful as supplemental reading for many different types of courses, including those on the history of the labor movement in America, courses on

symphonic music, women's studies, and so on. The book as a whole would make an excellent addition to the readings for courses in arts management or the business of music.

It is clear that Julie Ayer has come to share her teacher's belief in "the honor and beauty" of a career in a professional orchestra. She also exhibits a deep and abiding respect for all those whose struggles and sacrifices brought orchestral musicians to where we are today. Her thorough detailing of their stories is a tremendous accomplishment. I know from personal experience how difficult it is for most orchestral players to understand and appreciate the role that labor organizations such as the AFM and ICSOM continue to play in our working lives. (My husband was president of Wilmington, Delaware AFM Local 21 for several years, and I have been a contracted member of both ICSOM- and ROPA-member orchestras.) The best way I can think of to ameliorate this situation would be for players' committees to present each new member of their orchestras with a copy of *More Than Meets the Ear*!

The book may be ordered from: julieayer.com; itascabooks.com; amazon.com; or call 1-800-901-3480.

Cynthia Carr is Professor of Horn at the University of Delaware, second horn with the Opera Company of Philadelphia Orchestra and a substitute and extra player with the Philadelphia Orchestra. She has been a contracted member of the Delaware Symphony and the Florida Philharmonic Orchestra, and has also performed with the Toledo, Honolulu, Savannah, and Milwaukee Symphonies. She holds degrees from the Eastman School of Music and Florida State University, and has published articles in the journals of the International Horn Society, the Double Reed Society, the International Women's Brass Congress, and the IAWM.

***A Rebecca Clarke Reader*, Liane Curtis, ed.**

Waltham, MA: Rebecca Clarke Society, 2005. xv + 241 pp. ISBN 0-9770079-0-1

By Deborah Hayes

The idea behind this superb collection of essays and interviews by and about the acclaimed composer and violist Rebecca Clarke (1886-1979) originated at a one-day conference of performances and scholarly papers that Liane Curtis organized at Brandeis University in 1999. *A Rebecca Clarke Reader* is organized in three sections, two of which, occupying a little over half of the book, are Clarke's writings and interviews. First come four recent essays about her music and her place in music history, then reprints of five of her essays on music published in England from 1923 to 1931, and finally, from the 1970s in New York City, transcripts of her only known taped interviews and a reprint of her 1977 program note on the Viola Sonata. The book is rich in musical examples, photographs and other illustrations. Curtis provides editorial introductions, and everything is thoroughly footnoted and indexed. A comprehensive bibliography and a

discography of 24 recordings provide testimony to the attention Clarke's work has received since her death, most of it during the past 15 years.

Published in 2004 by Indiana University Press and highly praised by its initial reviewers, the *Reader* was almost immediately withdrawn when Christopher Johnson, Clarke's grandnephew by marriage and manager of her estate, threatened legal action. An article in the *Chronicle of Higher Education* in July of that year reported that Johnson found "libelous and defamatory statements" in the book as well as violations of copyright. Indiana, while protesting the charges, chose not to fight. In 2005 Indiana released its distribution rights to Curtis, who is now issuing the book in a photocopied, paperback volume through the Rebecca Clarke Society, of which she is founder and president. The book is available

at <http://www.rebeccaclarke.org/reader.html>. The page also offers a link to the 2004 *Chronicle* article that explains the controversy in detail.

A Rebecca Clarke Reader presents a close view, from several perspectives, of a major musical figure, in particular an important and influential woman musician, whose modesty and self-deprecating view of her own work almost caused a large part of it to be lost forever. Born in England of an American father and German mother, Clarke studied violin at the Royal Academy of Music in London and, beginning in 1907, composition with Sir Charles Stanford at the Royal College of Music. She was the first woman Stanford accepted as a student, a distinction she still recalled with pride some 60 years later, while maintaining that she hadn't deserved it (pp.11, 21). Stanford encouraged her to switch to viola for insights into the inner workings of musical texture. Her reluctance to draw attention to herself as a composer reflected current social standards for women. Her domineering father encouraged her education but disapproved of her professional ambition. After one final argument with him, she left home for good in 1910 and set out on an independent professional career as a violist. She was among the first women to be hired in a professional orchestra; she toured with chamber groups and as a solo recitalist.

In a brief biographical essay, "Rebecca Clarke: An Uncommon Woman," Nancy Reich describes a musician of "uncommon eloquence, creative energy and power, and courage" (pp.16-17); her career "opened doors for later generations of women musicians" (p.11). In all, Clarke composed over 90 works—choral music, songs, and instrumental chamber music. Owing perhaps to her hesitancy about self-promotion, only six instrumental pieces and 14 songs were published during her lifetime.

She wrote some pieces for her own recitals; an early example is *Morpheus* for viola and piano (1917-18), which she premiered in New York City. She wrote two large, multi-movement works, the Viola Sonata (1919, pub. 1921) and the Piano Trio (1921, pub. 1928), for American competitions sponsored by Elizabeth Sprague Coolidge. Entries were anonymous; the story of the judges' astonishment that the Viola Sonata, which tied with Ernest Bloch's work, was composed "by a woman" is cited more than once in the *Reader*. The Viola Sonata has become one of the most frequently performed works in the repertoire; the Piano Trio, runner-up in the 1921 competition, is almost as well known.

"...superb collection of essays and interviews by and about the acclaimed composer and violist Rebecca Clarke."

Coolidge then commissioned the *Rhapsody for Cello and Piano* (1923) for the Berkshire Festival in Massachusetts; it was this distinguished patron's only commission from a woman composer (p. 14). Perhaps dissatisfied with the work's reception, Clarke did not pursue publication. She did not, however, stop writing music as some have thought (p. 3). After 1923 she composed mainly songs and single-movement instrumental chamber works with descriptive titles (p. 80).

Besides performing and composing, she was in demand as an engagingly warm and knowledgeable speaker and writer on music. The second part of the *Reader* reprints five of her articles: "The History of the Viola in Quartet Writing" (1923) and "The Beethoven Quartets as a Player Sees Them" (1927), both from *Music and Letters*; two entries, "Viola" and "Bloch, Ernest," from *Cobbett's Cyclopedic Survey of Chamber Music* (1929); and "La semaine anglaise at the Paris Colonial Exhibition" (1931) from *The B.M.S. [British Music Society] Bulletin*. Clarke's explanations of the strengths of other composers' music reveal much about the musical and aesthetic aims of her own work.

Two of the recent essays in the *Reader*, those of Bryony Jones and Deborah Stein, analyze specific works to explain Clarke's compositional techniques. Jones's essay is a detailed comparison of the two Coolidge competition works, the Viola Sonata and the more complex Piano Trio. Over 20 musical examples effectively illustrate formal structure, harmonic and rhythmic constructions, instrumental devices and scoring techniques. Basic to Clarke's procedure, Jones notes, is the "repetition and transformation of motifs" (p. 80). An eclectic composer, Clarke absorbed much from the repertoire she knew well as a performer and writer, especially the music of Bloch, Claude Debussy and Maurice Ravel. Jones attributes some of the chromatic inflections in Clarke's writing to octatonic pitch collections.

Stein's essay is a sensitive examination of text and music in three songs from three different decades, in which she finds an "evolution" in Clarke's style from late romantic to modern. Stein notes influences of Bloch, Ralph Vaughan Williams, Debussy and Ravel. The earliest song of the three, "Shy One" (1912), is strophic and tonal with chromatic and modal inflections. Ten years later, "The Seal Man" (1922-23) is still tonal but with post-tonal implications. (In a 1978 interview transcribed elsewhere in the *Reader*, Clarke calls this "the best song I ever did" [p. 218].) Stein finds two basic theoretical constructions here, an "X" that can be reduced to a chromatically-altered triad, and a "Y" in the form C-B-D-A-flat, which she identifies as set 4-18 or (0,1,4,7), vector array [10211]. (Jones might describe this set as an octatonic harmony.) The third song, "Tiger, Tiger" (1933) is an intense dramatic scene in which triads and seventh-chords function atonally to create a "powerful dissonance of musical elements" (p. 77). All three songs are reprinted in full, and Stein

provides illuminating charts of melodic motives, underlying pitch design, meter changes, and other elements.

Liane Curtis's essay is concerned with the context of Clarke's compositional style. She sees Clarke as part of the "British musical renaissance" among composers of the early 20th century, especially Vaughan Williams and some of Stanford's students such as Ivor Gurney. Clarke was also part of a group of English women, most of whose names are unfamiliar today, who formed the Society of Women Musicians in 1911 (p. 20). Curtis examines two of Clarke's settings of poems by W.B. Yeats, "Down by the Salley Gardens" (1919) and "The Cloths of Heaven" (ca. 1912), and compares Gurney's settings of the same poems. She also analyzes "The Aspidistra" (1929, pub. 1930), a comical song about the murder of a favorite Victorian-era houseplant, a symbol of cultural conservatism.

Clarke composed little in the 1930s; she said that a love affair sapped her energy for composition. Of the ten works she wrote from 1939 to 1942, only the *Passacaglia on an Old English Tune* (1941) for viola and piano, "her most emphatically British" work, in Curtis's estimation (p. 37), was published in her lifetime. Using a tune added to the *English Hymnal* of 1906 by Vaughan Williams, she adopts a sparse and "antique" sound, quite different from her chromatic-impressionist-expressionist style. Living in America, separated from homeland and friends in a time of war, Clarke was expressing "both her sense of longing and a determined hope, a spiritual transcendence" in the manner of Vaughan Williams (p. 37).

In 1944, at age 58, Clarke married James Friskin (1886-1967), a Scottish pianist and a friend from RCM days who was teaching at Juilliard. She lectured as an adjunct to her husband's involvement in music festivals—at Chautauqua in upstate New York and the Yale summer festival—and she broadcast occasionally on WQXR radio in New York City (pp. 101, 227). In the 1970s she returned to revising some of her works and possibly composing *Binnorie: A Ballad* (p. 5n6). She lived for the rest of her life in New York City.

In February 1976, just a few months before her 90th birthday (August 27th), Robert Sherman of WQXR radio interviewed her for a broadcast he was preparing about Dame Myra Hess. In the course of the conversation, which is transcribed in the *Reader*, Sherman discovered that Clarke, whom he had known only as Friskin's widow, was a composer of some renown. Curtis comments that here we witness the "actual moment when Clarke was rediscovered as a composer" (p. 157). Further, this was also the beginning of Clarke's rediscovery of herself as a composer (p. 160). Sherman immediately starts to plan a birthday tribute to Clarke in August. In the Sherman interviews Clarke recalls the deep pleasure and satisfaction she derived from writing

music. She admits some regret at not writing more. "I wanted to, but I couldn't...I had lots of sketches of things" but I "allowed too many other things to take over" (pp. 176-77).

She touches upon her perception that people found it strange for a woman to be a serious composer. She tells the story of the judges' surprise over the Viola Sonata, adding that some people believed that "Rebecca Clarke" was Bloch's pseudonym (p. 175). She recalls that when she mischievously listed a fictitious "Anthony Trent" as the composer of *Morpheus* at its 1918 premiere, people paid more attention to it than to the works she performed under her own name; some wanted to hear more of "his" work and others speculated that "he" was her lover (pp. 172, 174).

In 1978, interviewed by Nancy Uscher, a fellow violist, Clarke discusses some of her pieces, available editions, viola players and teachers, other musicians, and related professional issues. In three interviews Ellen Lerner conducted in 1978 and 1979 for a study of women composers, Clarke recounts how she was hired by conductor Henry Wood in 1913 for the Queen's Hall orchestra as part of an experimental hiring of six women players (p. 214). As a composer she describes herself as "lucky" with performances, probably because "people were so anxious to be fair to women" (p. 207).

In 1977, the year after Sherman initiated what Clarke called "my mini revival" (p. 177), Christopher Johnson, in the course of his musicology studies, worked with her to compile a work list. In 1981 his essay "Remembering the Glorious Rebecca Clarke," part of his Introduction to the Da Capo Press reprint of the Piano Trio (1921, pub. 1928), appeared in *American Women Composers News*, the journal of one of the IAWM's parent organizations. Perhaps reluctant to present herself as a composer, Clarke had made no provision for the disposition of her music (p. 3). In 1982 her heirs assigned the copyrights to her work and the royalties from it to Johnson; the unpublished scores, diaries, clippings, and other materials became his private property. He has published several pieces through Oxford University Press. Liane Curtis has questioned some of his editing decisions and commentaries. But instead of defending his work on musicological grounds in scholarly journals, the usual way, he has chosen to act through lawyers. The battle, like many intellectual battles, might be quite enlightening, if he does not succeed in clearing the field.

The *Reader* was awarded a 2004 Society for American Music publication subvention. This distinguished award represents a great honor for both editor Liane Curtis and the publisher.

Deborah Hayes is a professor emerita of musicology at the University of Colorado at Boulder.

Francesca Caccini's Il primo libro delle musiche of 1618

A Modern Critical Edition of the Secular Monodies, Ronald James Alexander and Richard Savino, editors. Bloomington: Indiana University Press, 2004, vii, 79.

By Suzanne Cusick

Francesca Caccini (1587-after 1641) is one of the best-known women composers from before the 19th century, yet her music is not nearly so well known as her person, for a variety of reasons. To sing her meticulously ornamented songs with the effortless grace for which the Caccini family was renowned requires an unusually high degree of vocal virtuosity. Furthermore, Francesca chose—unlike her father, Giulio—to publish songs that set the brand-new poetry of her contemporaries at the Medici court; men like Andrea Salvadori and Michelangelo Buonarroti il Giovane who delighted in the playful contortions of syntax that would eventually be called “Baroque.” Francesca herself seems to have shared these poets’ delight in the play of wit, paradox and surprise, filling her songs as much with the musical equivalent of witty word-play as with the aural signs of “expressivity” familiar from the more straightforward monodies of her father, Jacopo Peri, or Claudio Monteverdi. Thus, to sing her songs well also requires an Anglophone performer to have a sophisticated knowledge of Italian poetry, so that s/he can deliver with appropriate comic flair songs whose playfulness is rooted in the wit of another language.

But our limited knowledge of Caccini’s music does not result solely from its intrinsic challenges. Until Ronald

Alexander and Richard Savino published the present performing edition of 17 secular songs that Francesca first published in 1618, potential performers of Caccini’s music had to wrestle with microfilmed copies of the original sources, or with the unevenly reproduced facsimile edition included in Volume One of Garland’s 1980s series, *Italian Secular Song, 1606-1636* (New York: Garland, 1986).

Alexander and Savino are to be congratulated for having begun so well the work that will allow Caccini’s music to be better known.

Il Primo libro delle musiche is not an easy collection to translate into modern notation, despite the composer’s apparently close supervision of the book’s first printing. Francesca’s original publisher allowed her unusually finicky notation of ornaments and syllable placement, and included idiosyncratic typographic features that seem to function as slurs, sometimes clarifying the placement of words and at

other times seeming to indicate breathing. The three extant copies in Florence, Modena and Paris seem each to have come from a separate press run, and each bears manuscript corrections in the composer’s hand. Some obvious errors nonetheless remained in each copy, and the composer’s sometimes extremely bold harmonic gestures tempt one to wonder whether they are intentional or not. The thicket of editorial problems that result is made thornier by the fact that the book itself was clearly intended as a teaching collection. Each song poses technical problems a self-accompanying singer must learn to solve if s/he is to perform the song. Because some of these problems are matters of continuo realization or improvising the right accidentals in an intentionally weird, chromatic cadence, the editors have had to work hard to make interpretive decisions for 21st-century performers. Although they chose to dispense with the usual apparatus of a scholarly edition, a careful comparison of the present edition with each of the three copies shows Alexander and Savino to have done this work very well, presenting clear, immediately-legible, intelligent scores.

According to the edition’s preface, Alexander produced the material for the present edition as an M.M. project at the University of California in the late 1980s, shortly before he died in a mountain-climbing accident; Savino dedicates the edition he has made of it to his young friend’s memory. Unfortunately, some elements of the edition’s age and origin in student work still show. Some of Caccini’s phrase marks are inconsistently transcribed. There are minor errors in the texts as they appear in the performance score—errors that can be corrected by consulting the excellent (and under-acknowledged) texts and translation section Massimo Ossi contributed to the front matter. Singers might wish that all the verses of strophic *canzonette* could have been placed with their music, instead of in the front. These are minor matters, however, and do not detract from the contribution Alexander and Savino have made by allowing these 17 songs—just under half of Caccini’s *Primo libro*—to be so easily available to contemporary singers.

But anyone tempted to use the historical introduction to this edition as a resource for program notes should be very, very cautious. For reasons one can well imagine, Savino seems not to have updated the biographical material on Caccini that Alexander had drawn almost entirely from Carolyn Raney’s 1971 dissertation. Unfortunately, almost every “fact” in that dissertation can be proven wrong—as can many apparent facts in this edition’s introduction.

“...Francesca Caccini’s inventive, witty and often exquisite music will soon earn its own wide respect.”

(Ferdinando I de' Medici died in 1609, not 1602; Giulio Caccini's ensemble was called "le donne di Giulio Romano," not *ever* "Concerto Caccini"; Francesca never sang professionally with her mother Lucia Gagnolandi, who died when she was six, but instead with her stepmother Margherita della Scala; Francesca sang with various ensembles of women, but rather than being a "soprano" she is only known to have sung parts in mezzo-soprano and alto clefs; she composed many more stage works than *Il ballo delle zingane* in 1615 and *La liberazione di Ruggiero* in 1625, indeed three excerpts from other such works are included in the present edition; and so on.) Many of these errors can be easily corrected by consulting *Grove Music Online*, or the more recent sources included in the edition's bibliography.

More troubling than the little errors, however, is the way the editors persistently limit readers' understanding of Francesca Caccini to her relationship with her father. The introduction judges everything about her music as if his had set the standard by which it should be measured, rather than treating her as a composer of the following generation who, quite predictably, broke with many of her elder's practices. The emphasis on her daughterhood extends even to the choice of contemporary documents cited as evidence of Francesca's fame in her own time. Instead of citing Doni and Parigi, who

had reasons of their own to construe Francesca as her father re-incarnate (in terms of personality, reliability, or even musical erudition, this was not a compliment), they might have chosen the equally well-known remarks of Severo Bonini and Pietro delle Valle. Each of these men acknowledged Francesca Caccini to be a *virtuosa* and composer in her own right, an important figure of Florence's second generation of influential singer/composers. Each, that is, found something that eluded Alexander (or Savino?) in this introduction—a way to write about a woman composer that respected the details of her life, and thus respected both her personal and her artistic autonomy.

Neither Alexander nor Savino seems to have meant their work as a contribution to the historiography of women composers, however. They meant to make this woman's music available to performers, and thus to make it a presence in the early music repertoire. Because of their work, Francesca Caccini's inventive, witty and often exquisite music will soon earn its own wide respect.

Suzanne G. Cusick is Associate Professor of Music at New York University. She has published on early modern Italian musics, and on feminist and queer approaches to music history and criticism. A monograph on Francesca Caccini is forthcoming from the University of Chicago Press.

Pamela Youngdahl Dees: *Piano Music by Women Composers, Volume II: Women Born After 1900*

Westport, CT: Praeger, 2004. 306 pages. ISBN 0313319901

By Nanette Kaplan Solomon

For years, pianists seeking music for performance or teaching have consulted the "Bible" of piano repertory—Maurice Hinson's revered *Guide to the Pianist's Repertoire*. While Hinson includes a fair number of women composers in his rather exhaustive survey, imagine if you will two volumes of "Hinson" exclusively for women composers! Pamela Youngdahl Dees, an Associate Professor of Music at St. Louis University in Missouri, has accomplished just that in both her first *Guide to Piano Music by Women Composers* (Volume I), which includes works by historical women composers, and this new contemporary sequel—a compendium of works by women born after 1900.

When I began my own exploration of works by contemporary women about 15 years ago, my starting points were the very valuable but now outdated *Contemporary Concert Music by Women* (Judith Lang Zaimont and Karen Famera, eds., Greenwood, 1981) and Joan Meggett's *Keyboard Music by Women Composers* (Greenwood, 1981). I supplemented my research with calls and visits to the American Music Center, as well as serendipitous personal encounters with women I met at conferences. The results were

rewarding, yet haphazard and frustrating—how did one know who the composers were, what they had written, or how to obtain the music? With cutbacks in the publishing industry, as well as the advent of desktop publishing, one needed the skills of a private detective to get any overall sense of the breadth and scope of the materials out there.

Dees's new book goes a long way toward rectifying that situation. Not only are there complete lists of piano works by the now rather familiar names of women composers—such as Emma Lou Diemer, Chen Yi, Libby Larsen, Thea Musgrave, Judith Weir, Miriam Gideon, Louise Talma, Sofia Gubaidulina, Joan Tower, Libby Larsen, Ellen Taaffe Zwilich, Ruth Schonthal, and Judith Lang Zaimont—but the listings include over 850 entries from all over the world.

"...this rich print resource... has already whetted my appetite for some exciting new repertoire..."

The author compiled her guidebook from information gleaned from composer Web pages, publishers' catalogues, bio-bibliographical volumes, dissertations and biographies of composers, and a perusal of thousands of scores obtained by interlibrary loan. Each entry contains a short biography, a list of solo piano works with their publishers, descriptions of the works where possible (including an indication of level of difficulty), and references consulted. Composers writing primarily for the educational market, such as Catherine Rollin, Margaret Goldston, Jeanine Yeager, are, by the author's own admission, not included, although Eugenie Rocherolle (one of my favorites for students) is.

The book also contains a supplement to Volume I containing works that were printed after the previous volume's publication, unintentional oversights, or composers whose inaccurately recorded birth dates caused them to be omitted from the first volume. A very useful eight-page bibliography, a handy table of abbreviations, and a partial list of publishers and addresses are included. (Note: it is nearly impossible to keep track of the vicissitudes of small independent publishing houses. For example, Plymouth Music, Emma Lou Diemer's publisher, no longer exists—it has been taken over by Colla Voce Publications; neither is listed here.) Since Dees has intentionally modeled her work on Hinson's paradigm, an index of composers by nationality, for purposes of thematic programming, would have been welcome.

When amassing and controlling such a vast amount of data, there are bound to be errors. I noticed that Stefania de Kenessey's birth date in this volume ages her by several years; a truly egregious mistake is the reporting of Tania León's dates as 1945-94, when, in fact, she is very much alive and still composing and conducting. (This oversight is further editorially underscored by the fact that Dees mentions a commissioned piece from 2003 in the same entry.)

These observations in no way diminish the significance of this book for pianists, piano teachers, and scholars of contemporary music by women. One hopes this rich print resource will spawn an even richer concert and studio life, as performers and teachers investigate the wealth of women's musical inspirations written about here and bring them to aural life. My preliminary perusal of Dee's treasure trove has already whetted my appetite for some exciting new repertoire; I urge all pianists happy hunting!

Dr. Nanette Kaplan Solomon is a concert pianist, IAWM board member, and Professor of Music at Slipper Rock University of Pennsylvania, where she teaches piano, music history, and women in music. She has performed extensively in the United States and abroad. Her CDs "Character Sketches: Solo Piano Works by 7 American Women" (Leonarda 334) and "Sunbursts: Solo Piano Works by 7 American Women" (Leonarda 345) have received critical acclaim and are available in music stores, at amazon.com or at leonarda.com.

William Bruneau and David Gordon Duke: *Jean Coulthard: A Life in Music*

Vancouver: Ronsdale Press, 2005. 216 pp.

By Melinda Boyd

Jean Coulthard's music has been the subject of a number of theses and dissertations in both Canada and the United States; however, *Jean Coulthard: A Life in Music* is the first significant published study of Coulthard's life and work. Only a relatively small number of women composers have merited a full-length published biographical study. The present book thus places Coulthard in distinguished company, a testament to the enduring appeal of her music as well as her influence on Canadian musical life in the 20th century.

Authors William Bruneau and David Gordon Duke state that their book "offers one way of viewing Jean Coulthard's life and music—through words, photographs, and musical examples" (xi). Offering "neither an in-depth biography nor intensive theoretical analysis," Bruneau and Duke have directed the book toward both general readers and students of Canadian music. Even so, the

latter will also benefit from the expertise and specific personal insights that the authors provide.

David Duke studied composition with Coulthard at the University of British Columbia, later writing his doctoral dissertation on her orchestral music.¹ William Bruneau was Coulthard's colleague at UBC in the Faculty of Education. Bruneau witnessed first-hand the frustrations and successes of Coulthard's life in academia, and has published several articles on Coulthard in this journal and elsewhere.² In addition to the authors' personal and professional knowledge of the composer, the numerous photographs, samples from Coulthard's manuscripts, and excerpts from interviews with her make a substantial contribution to this powerfully drawn portrait.

In *Jean Coulthard: A Life in Music*, the authors skillfully weave together the many threads that made up

"...a significant resource to help us understand [Coulthard's] voice and [her] place in the history of Canadian music."

Coulthard's private and professional life. Like many women, Coulthard balanced her roles as a wife, mother and grandmother with a hectic professional career as composer, teacher and mentor. But Coulthard also faced the additional obstacles of coping with geographical isolation and a "dispersed musical community." She came of age at a time when her home city of Vancouver was largely a rough-and-tumble pioneer town, rather than the cosmopolitan and culturally diverse metropolis that it is today. Although Coulthard's parents (especially her mother) were active participants in the city's fledgling cultural life, they also recognized that one had to travel East by train to Toronto or New York, or cross the ocean to Europe for education and cultural stimulation. Further, the idea of "Canadian" music barely existed in the 1920s and 1930s. Thus, an engaging organizational element of this text is how Bruneau and Duke have crafted three interconnected narratives: the story of Coulthard's life, its parallel to the development and growth of Vancouver's artistic community, and the concomitant maturation of Canadian music.

The book is organized chronologically in eight chapters, with examples of representative musical works discussed in all but the first and last chapters. Although this methodology allows the reader only a brief glimpse at a few selected works from Coulthard's extensive catalogue, it does serve to illustrate the composer's artistic development spanning seven decades, as well as her stylistic approach to different genres. The study is framed by the discussion of three solo piano works: *Variations on Good King Wenceslas* (1934), and the companion pieces *Image Astrale* (1980) and *Image Terrestre* (1990). Because Coulthard either rejected or suppressed much of her early work, the *Variations on Good King Wenceslas* (Chapter 2) are an important exemplar of her command of variations technique. *Image Astrale* and *Image Terrestre* (Chapter 7), on the other hand, demonstrate that Coulthard was equally proficient writing in the extroverted style of bravura performances pieces. Coulthard's penchant for landscape painting is represented in another solo piano work, the *Aegean Sketches* of 1961.

Chamber music also held a significant place in Coulthard's formidable output. In the 1970s, at the height of her creative powers, Coulthard retired from her teaching position at the University of British Columbia. One of the most important works of this period was *Octet: Twelve Essays on a Cantabile Theme* for double string quartet (1972). According to the authors, *Octet* is "a personal re-definition of the variation idea: a single lode of concentrated motivic material is expanded and refined into twelve interlocking essays" (117). Most of the discussion of *Octet* is descriptive rather than analytical, and there are too few musical examples in this section to provide any real sense of how these variations are different from the piano variations discussed earlier. The claim that *Octet* is a "daring new venture exploring the contemporary musical language of the second half of the 20th century" (116) is thus not entirely supported by the illustrative material.

In an interview with William Bruneau in 1996, Coulthard eloquently summarized the advice she often gave to her students: "If you are going to be a composer, you have got to express yourself and nobody else. Somehow you have to find out what that is. I think young composers have to be influenced through certain phases—it's impossible not to be. But eventually you have to write exactly what you feel yourself" (109).

Coulthard set similar standards for her own professional life. Whether writing for a broader general audience or for a specific group of performers, she chose to express her own unique voice. *Jean Coulthard: A Life in Music* provides a significant resource to help us understand that voice and Coulthard's place in the history of Canadian music.

NOTES

1. David Gordon Duke, "The Orchestral Music of Jean Coulthard: A Critical Assessment" (Ph.D. diss., University of Victoria, 1993).
2. Bruneau's publications on Coulthard are listed under "Publications and Sources" in *Jean Coulthard: A Life in Music*, 194.

***Elfrida Andrée: Two Chamber Works*, Katherine L. Axtell, editor**

Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, no. 40; Middleton, WI: A-R Editions, Inc., 2004. ISBN 0-89579-556-6

By Katherine Powers

With the publication of Swedish composer Elfrida Andrée's chamber music for strings and piano, Katherine L. Axtell and A-R Editions enhance our understanding of music from outside the dominant musical style regions of the 19th century. Too often, Scandinavian women and their music receive little attention by the international community, largely because of difficulty with sources and languages. Elfrida Andrée (1841-1929) is one of the most accomplished female composers of 19th-century Europe, and in that the principal

studies on her are written in Swedish, Axtell's English introduction, presenting a concise overview of Andrée's career and oeuvre, is welcome.

Andrée's father was a strong-willed physician who nurtured his children's thorough education. He encouraged his daughters' careers in music; Elfrida's sister Fredrika became a distinguished opera singer. But Elfrida's brother opposed the "skirt league" of women composers and did not support

her composition career.¹ Elfrida Andrée studied organ and composition at the Royal Academy of Music in Stockholm; her composition teacher was Ludwig Norman, a leading composer of the day. She spent most of her career as principal organist at the Gothenburg cathedral, her father having helped influence the change in Swedish law allowing her this position.

Andrée's prominent professional post as organist of a major cathedral secured her a public status unusual for a

"...the most important of several talented women composers of 19th-century Sweden..."

woman in Europe. She also performed many "secular" organ concerts in Sweden and beyond, including one in London's Royal Albert Hall. In addition, she had many notable pupils. Andrée also oversaw a series of popular concerts and was elected to the Royal Academy of Music in Sweden in

1879. Her oeuvre contains opera, symphonies, chamber music, piano solo works, songs, choral music and many pieces for organ.

Andrée saw mostly songs and piano pieces published during her lifetime, and much remains still in manuscript, although some organ works, choral music and a few chamber pieces (including the Piano Trio in G Minor, String Quartet in A Major, Piano Quintet in E Minor and Sonatas for violin and piano) have been recorded or printed in the last few decades. Andrée's relatively "minimal success [in her lifetime] as a composer" may have had to do with "the particular point of intersection in her career between gender and genre," as Axtell explains, in that Andrée composed in genres more acceptable from male composers than female, i.e. works based upon sonata form (in particular symphony and instrumental chamber music) and large-scale works such as opera.

Andrée was devoted to promoting women's rights: among her earlier declarations is the noteworthy "Easier to tear a piece from the rock than to tear away from me my

ideal: the elevation of womankind" (Axtell). Her musical style's relationship to feminism, however, is unclear.

Sweden was not a "cultural backwater," as Axtell reminds us; some of Wagner's operas were given early performances there. (Stockholm was more devoted to opera than to symphonic music until the last decades of the 19th century.) Axtell perhaps places undue emphasis on Andrée's relationship to musical nationalism. A nationalist musical style did not develop in Sweden until decades later, though some of her works carry titles from Swedish folklore such as her opera *Fritiofs Saga*; her choral work *Snöfrid* is based on a Swedish text.

Included in Axtell's edition are Andrée's Piano Trio in C Minor and her Piano Quartet in A Minor, both receiving their first publication here. The Piano Trio dates from 1860 and represents Andrée's stylistic transition from student to young professional. The Piano Quartet dates from 1865 and helps establish her early mature style. Both works are in a minor key and follow earlier 19th-century formal designs.

Andrée is a composer of lyrical drama: her melodies are built of distinct, sweeping gestures, her harmonies are sometimes bold and sometimes poignant, and her accompaniments lead with agitated syncopations and mixed accents. Andrée is the most important of several talented women composers of 19th-century Sweden, namely Valborg Aulin, Laura Netzel and Alice Tegner, all worthy of further study. Some of their chamber music can be heard on the Swedish Music Anthology of CD recordings produced in the 1990s by Musica Sveciae.

Notes

1. Quoted in Eva Öhrström, *Elfrida Andrée, ett levnadsöde* (Stockholm: Prisma, 1999), 206-7.

Musicologist and clarinetist Katherine Powers is Professor of Music at California State University, Fullerton. She has published on the music and art of the Italian Renaissance, and is currently working on a book about women composers in Sweden during the 19th century as well as recording a CD of works by 19th-century women for clarinet and piano.

Violeta Dinescu: Eva-Maria Houben, ed.

Saarbrücken: Pfau-Verlag, 2004. 168 pp. ISBN: 3-89727-273-3

By Dierk Hoffman

Eva-Maria Houben's collection of original essays and reprints, written from different perspectives by colleagues from various academic disciplines and the creative arts, form a colorful mosaic reflecting the richness and the diversity of Romanian composer Violeta Dinescu's oeuvre. "Klänge sind wie Lebewesen" (Sounds Are Like Living Creatures), the title of an interview that Houben conducted with Dinescu, serves as the introduction to this volume about the composer, who also serves as professor of composition at the

Carl von Ossietzky University in Oldenburg, Germany. As explained in the essay, Dinescu's sound fantasies are not artificial constructs but unique aural organisms that lead the listener to new sound experiences.

Visual and aural elements interact and influence Dinescu's work; this synesthesia includes both the poetic and the dramatic. In her essay "Violeta Dinescu hört Gedichte, erzählt Musik" (Violeta Dinescu Hears Poems, Narrates Music), Bärbel Siefert remarks, "The composer accepts the

original expressiveness and power of language of the poems that appeal to her in an unfiltered way by setting them to music in linear fashion. But then, when she continues to weave her composition, when she leaves the original framework behind her, when she expands the poetic sound through tonal means, voice and/or musical instrument, then she herself becomes a poet. When Violeta Dinescu hears poems, she narrates music" (p. 39). Dinescu's operatic work confirms this connection between music and word as Detlef Gojowy, former producer for new music at WDR (West German broadcasting station) in Cologne, explains in his article "Die untypische Art zu singen..." (The Atypical Way to Sing...).

Nina Goslar reports on the composer's success early in her career with music for silent movies; even her first work, the music for Murnau's movie *Tabu*, showed mastery. Dinescu exhibits an intellectual archaism that both reflects and challenges the European awareness of form, a tradition to which not only Murnau but also Stravinsky, Bartok and Prokofiev belonged, and whose tonal languages are cited by Dinescu. The composer also draws on her interest in folklore, a source she regards as not yet fully realized for contemporary music.

Detailed analyses of individual works follow the more topic-oriented overviews. Wolfgang Rüdiger, for example, writes in "Quelle und Welle und die Weite der Welt" (Source and Wave and the Vastness of the World) about *Satya II*, a solo piece for bassoon; Irmgard Brockmann discusses the piano piece *Torre di Si*; and Wolfgang Martin Stroh examines *Luftschiffe* (Airships), a piece for flute, electric guitar,

percussion, piano and tape recorder. Stroh also deals with the political aspects of composition.

Dinescu herself offers an essay on "Kompositionstechnik und Mathematik" (Compositional Techniques and Mathematics). The book provides a work list and a detailed primary and secondary bibliography, which also includes program notes and entries in reference works. Preceding this final section, editor Eva-Maria Houben discusses the notion of art and the relationship of the listener to the acoustic existential examinations by an artist, central topics discussed in the introductory interview with the composer. Houben creates,

"...a colorful mosaic reflecting the richness and the diversity of Romanian composer Violeta Dinescu's oeuvre..."

thereby, an extremely effective frame for the corpus of widely varying articles, binding them together thematically.

The volume presents a rich and stimulating introduction to Violeta Dinescu's still unfolding work. It is only regrettable that no CD has been included to enable readers to experience aural examples of the topics under discussion.

Dierk O. Hoffmann is Professor of German at Colgate University, New York. His publications include the critical edition of the opera Der Rosenkavalier by Hofmannsthal/Strauss (1986), and monographs on and editions by the Prague author Paul Leppin (a contemporary of Franz Kafka) as well as German textbooks.

Louise Farrenc: Thematisch-bibliographisches Werkverzeichnis, Christin Heitmann, editor

Wilhelmshaven: Florian Noetzel Verlag, 2005. ISBN 3-7959-0838-8

By Jean Finks

Louise Farrenc (1804-75) was a composer, pianist, teacher and scholar who studied with Anton Reicha at the Paris Conservatory. She became not only an active performer but a respected composer and distinguished pedagogue. In addition to being the only woman in the 19th century to hold a permanent high-ranking position at the Conservatory, her set of 30 etudes, op. 26, was required for all piano classes there. Her more than 100 works are mostly instrumental, including chamber works such as the piano quintets, for which she is best known. Fortunately, some of her compositions are currently in print, mostly from Hildesheim Press.

"...a thorough and welcome addition to the scholarship on Louise Farrenc."

Christin Heitmann's 2005 publication of the catalog of Farrenc's works follows the 14 volume collected edition published by Noetzel from 1998 through 2003: *Kritische Ausgabe Orchester- und Kammermusik sowie ausgewählte Klavierwerke. Herausgegeben von Freia Hoffmann in Zusammenarbeit mit Christin Heitmann und Katharina Herwig*. The only detailed list of Farrenc's compositions previously available is in Bea Friedland's *Louise Farrenc, 1804-1875: Composer, Performer, Scholar*, published as volume 32 of UMI Research Press's *Studies in Musicology* in 1980.

Heitmann extensively overhauls and expands Friedland's works list, adding more than 30 works without opus number, as well as Farrenc's arrangements and editions of other composers' works. The search for sources beyond the holdings of the Bibliothèque Nationale (Friedland's focus) began in 1996 and ended "for editorial reasons" in 2003.

The rubrics used in the individual entries include: incipit, first appearance of work, first performance (only for orchestral and chamber works), publication, contemporary press reviews, other evidence (including letters), and location in the critical edition. The book is divided into five main sections: 1) works with opus number; 2) works without opus number (arranged as instrumental, vocal, pedagogical, arranged, works co-written with her husband Aristide Farrenc,

and doubtful works); 3) editions/writings; 4) false attributions; and 5) appendix and bibliography. The catalog is a thorough and welcome addition to the scholarship on Louise Farrenc.

Jean Finks has been the Music Library Director at Stetson University in DeLand, Florida, since 1999. She earned an M.M. in music history from Butler University and an M.L.S. (library science) from Indiana University.

New and Recommended Books and Music

The WORLD of WOMEN in Classical Music

By Anne Gray. WordWorld, 2006. ca. 800 pp.

Dr. Anne Gray's recently published 800-page book, *The WORLD of WOMEN in Classical Music*, has harvested a wealth of information not only about composers, conductors and performers, but also about two hitherto neglected fields: musicologists and women in the business of music. And what a field the latter is: women behind the scenes in orchestras and opera companies; women in the publishing and recording businesses; women as go-getting, nurturing and pioneering impresarios and agents; plus a miscellany of other niches from running Chamber Music America to the American Symphony Orchestra League. The last subsection, "The Unforgotten," pays homage to women philanthropists whose generosity has kept classical music alive and vibrant.

The book is written in an engaging style and reflects 10 years of research. Each of the entries offers biography and reveals personal glimpses of talented women, many of whom defied the limiting social conventions to forge a path for themselves and future generations. Quite a few of the women were known and admired by the foremost male counterparts of each century. Starting literally in caveman times, the book takes the reader through the musical eras of Ancient-Medieval, Renaissance, Baroque, Classical, Romantic and Modern times—always within the context of historic events.

The price of the book is \$55 (including shipping). To order, please send a check to:

WordWorld
P O Box 90309
San Diego, CA 92169

A New Research Guide

Karin Pendle's annotated bibliography, *Women in Music: A Research and Information Guide*, was published by Routledge in the Fall of 2005. The guide focuses on literature from 1980 to 2000, but includes some unique or historically important items published before 1980 and a number of items that have appeared since 2000. Among the sources cited are books, scholarly articles, popular-press articles and dissertations.

Include your name, address, telephone number and e-mail address. If you wish, Dr. Gray will be pleased to autograph your copy.

Women Composers and Music Technology in the United States: Crossing the Line.

By Elizabeth Hinkle-Turner. Ashgate Publishing, January 2006. ca. 310 pages. Hardback, \$79.95. ISBN 0-7546-0461-6

This book is the most definitive attempt to date to discuss the achievements of women as composers of experimental and avant-garde music from the 1930s to the present day. Using a wealth of primary material, it also explores currently relevant issues in gender and technology. Drawing out the relationships between composers and their working environments, and between teachers and students, Elizabeth Hinkle-Turner discusses the contribution of women composers to electroacoustic music. The volume includes a bibliography and discography covering the work of 90 composers.

Contents: Introduction; Precedents and pioneers; A generation of growth and influence; Continued promise for the future; In the spotlight: role models rise in the mainstream; Finding their visual voice: composers explore multimedia technology; Where are we now?; Sources for electroacoustic music by women; Selected discography; Bibliography; Index.

To purchase: Ashgate Publishing offers a 15% discount for all books ordered on the website: www.ashgate.com. Additionally, persons going to the International Congress for Women in Music, May 2006, in Miami, Florida will receive a flyer for a 20% discount.

Songs by Women Composers: The Poetry of Lord Byron

Edited by Suzanne Summerville. ArtsVenture, 2006. 96 pp.

Suzanne Summerville has recently edited and published *Songs by Women Composers: The Poetry of Lord Byron* for both middle and high voice with piano accompaniment. The collection contains songs by Adelina Patti, Germaine Tailleferre, Josephine Lang and Malvina Garrigues as well as by composers who are almost totally forgotten—Louise von Vigny and Susanna Heiberg—plus three new songs by

Lori Lange, a contemporary composer from Fairbanks, Alaska. The songs are in English, German, Italian and Norwegian. In addition to the scores, the poems and their translations are given along with background information on the composers and the poetry. The 96-page volume is handsomely illustrated and is bound so that it is easy to open and to hold.

The songs are published by Arts Venture and can be ordered via e-mail: sing@mosquitonet.com. For additional information, see: www.artsventure.com or contact Suzanne Summerville:

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Tel: +1 (907) 456-1144 or Fax: +1 (907) 456-7464

The Choral Music of Twentieth-Century Women Composers: Elisabeth Lutyens, Elizabeth Maconchy and Thea Musgrave.

By Catherine Roma. Scarecrow Press, Inc, 2005. 232 pp. Paper \$35. ISBN 0-8108-5029-X

Earning solid reputations in Britain through their varying compositional styles, the music of the three women presented in this volume reveals them to be substantial, prolific composers who are representative of major trends in

20th-century British choral composition. Elisabeth Lutyens (1906-83), often described as a musical pioneer, incorporates a highly personal and imaginative style in her use of twelve-tone technique, and her departures from the strict practice of serial writing are always highly personal and imaginative. Elizabeth Maconchy (1907-94) describes her own technique as “impassioned argument,” using compositional tools such as contrapuntal textures in both her instrumental and choral works, resulting in a high degree of chromatic color. Thea Musgrave (1928-) encompasses many modes of expression, from her early choral works featuring tonal diatonic writing, to a free chromatic style with imprecise tonality at times.

Complete with historical perspective, musical examples, and reproductions of choral texts, this resource of important and little known contemporary choral works demonstrates the diverse approaches used by these and other contemporary composers, and contributes to the growing literature on women in music. The author, Catherine Roma, is associate professor of music at Wilmington College. She is also founder and artistic director of MUSE Cincinnati’s Women’s Choir, and co-founder and director of the Martin Luther King Coalition Chorale.

Performance Reviews

Jennifer Higdon: Percussion Concerto

Jennifer Higdon’s *Percussion Concerto* was premiered by the Philadelphia Orchestra, Christoph Eschenbach conducting, and the Scottish percussion virtuoso Colin Currie at the Kimmel Center in Philadelphia on November 25, 2005. The work received six additional performances, including one at Carnegie Hall, New York, on December 8. The 25-minute one-movement concerto was jointly commissioned by the Philadelphia Orchestra, the Indianapolis Symphony (performances on March 31, April 1, 2006) and the Dallas Symphony (performances on April 6, 7, 8). Editor’s note: I asked Jennifer Higdon to comment on composing a concerto for percussion.

Thoughts on Writing a Percussion Concerto

By Jennifer Higdon

I usually find writing for orchestra a slightly intimidating experience—my friends all laugh at me for saying that. But the balancing of instruments and sections of the orchestra in order to hear everything is so tricky that I am never quite sure what is going to work. When writing a concerto, this becomes an even bigger issue because the orchestra must be kept out of the way of the soloist.

I decided early on that I wanted to show two aspects of percussion: the power—the most obvious side of percussion, and the beauty and elegance. This second thought came after

a meeting two years ago with Colin Currie, the soloist involved in commissioning this work. He loves the marimba and specializes in keyboard percussion, so I thought why not open the concerto with that sound and return to it periodically?



L to R: Christoph Eschenbach, Jennifer Higdon and Colin Currie after the performance of the *Percussion Concerto*

cally? I also decided early on that I wanted to create a part for the percussion section where the players interact extensively with the soloist as if in a dialogue. Thus the percussion section alone supports the soloist’s starting of the concerto—a full two minutes goes by at the beginning before the

orchestra comes in. And at various times, the music tapers down to just the soloist and the percussion section. I even went so far as to have the section play in the cadenza with the soloist, which is also unusual.

I think the biggest challenge in writing for percussion is creating interesting parts for the non-pitched instruments. I also had to calculate the amount of time it would take the soloist to move from station to station and pick up either mallets or sticks (there are four stations: marimba, vibraphone, drum and trap table containing several small instruments). I then needed to control the volume and thickness of activity by the orchestra as an accompanimental figure to the soloist. That part sounds easy, but I write very active orchestra parts, and I tend to write a lot of solos, so I felt like I was juggling an orange, a bowling ball and a ring of fire. It was very challenging. In the end, it came out all right, though.

Reviews

The Percussion Concerto “came out” much more than just “all right.” In his review in the *Philadelphia Inquirer* (November 28, 2005), music critic David Patrick Stearns called the work “one of her most original pieces.” He mentioned the “broad Coplandesque melodies” that command the ear and “wave after wave of ecstatic, intense color, with sound shapes created by bowing cymbals.”

New York Times critic Anthony Tommasini (December 8, 2005) described the music as accessible and filled with

“...one of the rising stars of the American composition scene...”

nonstop energy after the opening section. “There are frenzied outbursts and flourishes for the soloist on the marimba, vibraphone, blocks and drum sets.” Tommasini commented that the concerto was a virtuoso vehicle for Colin Currie, and both he and Higdon received a standing ovation.

Bradley Bamarger, reviewer for the New Jersey *Star Ledger* (December 8, 2005), described Higdon as “one of the rising stars of the American composition scene.” He praised her “ingenuity and resolutely American sound palette,” unlike some composers of percussion works who resort to an “Indonesian or African pastiche.” He also praised Higdon for avoiding “rock and jazz clichés.”

Oboe Concerto

Jennifer Higdon’s Oboe Concerto was premiered two months earlier by the St. Paul Chamber Orchestra, Douglas Boyd conducting, at the opening concert of the orchestra’s 47th season on September 9 and 10, 2005, at Ordway Center in St. Paul, Minnesota. The soloist was the orchestra’s principal oboe, Kathryn Greenbank, for whom the work was written.

Michael Anthony, critic of the Minneapolis-St. Paul *Star Tribune*, commented that the concerto “shares the shimmering beauty and rhythmic playfulness of many of her other works. The concerto, in fact, seems infused with the beauty of its solo instrument.” The 17-minute work is in one movement without cadenza, “unless one thinks of the whole piece as a cadenza.” Anthony remarked that “Higdon has written a truly appealing work.” It received a “thoroughly engrossing performance” and an “enthusiastic standing ovation.”

Emma Lou Diemer: *Songs for the Earth*

San Francisco Choral Society, Artistic Director Robert Geary; Davies Symphony Hall in San Francisco, August 19 and 20, 2005

By Lynette Westendorf

The San Francisco Choral Society, under Artistic Director Robert Geary, premiered Emma Lou Diemer’s *Songs for the Earth* on August 19, 2005, with another performance the following evening. Diemer’s new work was followed by Carl Orff’s timeless *Carmina Burana*.

Songs for the Earth is a setting of six poems penned over a period of nearly a thousand years by Omar Khayyám, Hildegard von Bingen, Emily Dickinson, Mary Oliver and Dorothy Diemer Hendry, the composer’s sister. It features mixed chorus, mixed ensemble and soprano and baritone soloists—in this case, Wendy Loder and Michael Rogers. I attended the second performance, but after reviewing the recording of the premiere, it is clear that the work enjoyed beautiful performances on both evenings.

From the outset, Diemer establishes her style—deliberate yet flowing, melodic with a balanced blend of harmony and mild dissonance, and orchestrated so that the text can be understood. Diemer skillfully weaves free tonality into a tapestry of clear tonal colors, both vibrant and subtle. She effortlessly maneuvers the orchestra and large chorus without the slightest feeling of weight or gravity. Even the most grandiose sections exhibit grace and a natural flow. It is obvious that she cherishes every poem, for each one is set carefully and elegantly.

“...skillfully weaves free tonality into a tapestry of clear tonal colors, both vibrant and subtle.”

Songs for the Earth opens with a poem by Emily Dickinson, “‘Nature’ Is What We See.” An almost tender listing of natural phenomenon—from “the Hill...the Afternoon...the Bobolink...the Sea” the poem quietly demands attention, to which Diemer responds with clear instrumental color and onomatopoeic use of the sounds of nature.

The soloists are featured in the second movement, “And this delightful Herb,” from the *Rubaiyat* by Omar Khayyám. Diemer expands the melodic complexity, and through the orchestration and motivic usage, pays homage to the author’s era without allowing the allusion to become predictable. The soloists and chorus blend seamlessly.

Another Dickinson poem, “I robbed the Woods,” is dramatically set with a simple and memorable tune. Diemer declaratively repeats the theme for maximum effect.

Dorothy Diemer Hendry’s beautiful poem, “Experiment,” provides an opportunity for a powerful,

thickly-textured setting. The roiling strings are joined by brass in a quasi-fanfare manner with a rising-fourth motive. Hildegard’s “And I saw another brightness” lends itself perfectly to Diemer’s phrase structure and use of pedal point and text painting. The final movement, Mary Oliver’s “Harvest Moon—The Mockingbird Sings in the Night,” features the contrast between the women’s and men’s voices. Diemer’s use of overlapped poetic phrases exploits the alliteration of the text to bring the mockingbird to full song.

It was a pleasure to attend the performance of this new composition, which holds much promise for future performances. I would recommend, however, that wind chimes be used no more than once—certainly never more than twice—in any given work, lest they lose their effectiveness.

Dr. Lynette Westendorf is an Emmy Award winning independent composer and pianist who resides in the remote mountains of northern Washington state. Her works have been performed in the United States, England, British Columbia, Spain and Japan. For further information see: lwmusic.com.

Nancy Van de Vate: *Where the Cross is Made*

World premiere of the opera. Illinois State University, School of Music faculty and students, directed by Deb Alley, conducted by Karyl Carlson. Normal, Illinois, September 1 and 2, 2005

By Cherilee Wadsworth Walker

Illinois State University was proud to present the world premiere of *Where the Cross is Made*, a new chamber opera by the noted composer, Nancy Van de Vate, President and Artistic Director of Vienna Modern Masters (recording company) and award-winning composer of more than 130 works in a variety of genres. The opera’s libretto, based upon a play of the same name by Eugene O’Neill, is a ghost story about a retired ship captain, Captain Bartlett, and his search for buried treasure. His son Nat attempts to have him committed to a mental institution, while his daughter Sue is opposed. The drama centers on the family’s ability to distinguish between reality and insanity, and it teeters precariously atop waves of personal, emotional and financial disaster.

“...an exquisite blend of modern theatrical realism, simple yet artistic singing, and strong character development...”

The stage, without a curtain, was sparsely decorated, luring one immediately into the ominous netherworld of the story. The walls suggested a sailing ship, with coarse wooden paneling and rounded portholes. A grate suspended above the center of the stage cast an eerie shadow upon the floor, hinting at a brig or other area of confinement. Packing crates sufficed for furniture and a kerosene lamp flickered sullenly.

Undulating strings signaled the beginning of the work and established a mournful tone that permeated the performance. Although instability fueled by bitterness and hatred remained a constant theme among the characters, the orchestra never failed to reveal their humanity through a solo instrument rising from the din, demonstrating each character’s vulnerability. Exotic percussion instruments emphasized key points, such as a climactic dissonant chord receding in the gentle sway of wind chimes, or a crash of the tam tam cuing a significant change of thought.

Some Wagnerian-type devices were incorporated such as a descending tritone to reference the father’s insanity or the son’s treachery; lyric, pentatonic sounds during reminiscences; and opposing angular chromaticism employed when characters reveal their anguish. Similarly, recurring patterns and unspoken meanings were apparent in the lighting and costuming. The doctor, dressed in black, symbolized death, whereas other characters wore more neutral tones. Although Captain Bartlett appeared in blues and grays (a pattern that would later be duplicated among the supernatural visitors), his brown cap tied him loosely to the world of his children, who also wore primarily browns. Nat’s red scarf, however, identified him as someone interested in blood money, while Sue’s white apron set her apart as the only person whose motives were pure.

There were few set pieces; rather, the opera unfolded in a continuous kaleidoscope of sound. The voices were remark-

ably easy to understand, although lines of text were seldom repeated and neither supertitles nor librettos were provided. The performers sang with minimal ornamentation and used a natural, flowing approach to dialogue. Tenor Christopher Hollingsworth, as the son Nat, displayed a particular ability to slide easily between spoken and sung timbres, and soprano Michele Vought as Sue showed the agonized sweetness of a woman who loves both her father and brother, yet realizes they are hell-bent upon destroying each other.

The roles were enacted without the artifice and conventions of grand opera: singers looked directly at each other when discoursing and moved in time with their gestures, rather than drawing out an action to fit musical phrasing. An exception to the naturalistic tendencies of the production was made for the three silent ghosts, clad in rags of gray and strewn with seaweed. Their arrival was announced by fog creeping under the door and flickering lights that underscored the clusters in the strings. Amazingly, the ghosts slid across the floor to stand in distorted poses, seemingly unaware of the weight of their treasure chest. These silent apparitions—played by Jay Worthington, Stephen Backett, and Brian Wohl—literally stole the show, every bit as horrific in their understatement as the graphic blood spurts of a Hollywood slash film.

This presentation offered an exquisite blend of modern theatrical realism, simple yet artistic singing, and strong character development, with an emphasis upon believability. Special effects were used sparingly, yet produced maximum impact, with realistic acting and timing bringing these into bold relief. Overhearing the comments of a music appreciation class as they left the theater, I could not help but wonder: if the major repertoire companies would retire some of the tired war-horses and gamble upon newer works that contemporary audiences find more relevant, perhaps they would find a new market for this struggling art form. Additional performances of the opera are scheduled, and the work was selected by the National Opera Association as winner of its biennial competition for new chamber operas.

Dr. Cherilee Wadsworth Walker serves as Teaching Chair of the Performing Arts Department at Illinois Central College in Peoria. She has appeared in various roles with Opera Illinois, Sugar Creek Symphony and Song, Manhattan House Productions, the Fine Arts Association, and Toledo Opera. For additional information on the opera's composer, see: Laurdella Foulkes-Levy and Burt Levy, Journeys Through the Life and Music of Nancy Van de Vate, Scarecrow Press, 2004.

Anne LeBaron: *WET*

One-Act Opera; Terese Svoboda, librettist; Nataki Garrett, director; Marc Lowenstein, conductor.
Disney/CalArts Theater, Los Angeles; December 1-3, 2005

With music by contemporary American composer Anne LeBaron and libretto by Terese Svoboda, the opera *WET* weaves a tale involving the sale of the world's water to multinational corporations. Set on the banks of a great American river during a flood, the opera portrays the destroyed lives left behind when natural resources are managed for immediate profit rather than sustainability. *WET*'s world premiere production, directed by Nataki Garrett, opened at the Disney/CalArts Theater on December 1, 2005 for three sold-out performances. Many involved in the production were connected to the arts school.

Philadelphia Orchestra Hires Woman Tuba Player

The Philadelphia Orchestra has hired Carol Jantsch, from the University of Michigan, for a position as tuba player starting in September 2006. At age 20 she will be the youngest member of the orchestra and the only woman tuba player in a major full-time American orchestra. Although she has no professional performing experience, her playing has been described as "amazing," and her lung capacity matches that of a male tuba player.

WET relates a series of interlocking stories that take place in a small town with an economy largely beholden to a multinational corporation. The characters include an unscrupulous water bottling plant manager, an anguished would-be mother, doomed pregnant teenage twins, hard-drinking lumberjacks, an ambitious investigative reporter, a self-absorbed personal-advice blogger and finally, the figure of Death—a trickster in a business suit and a life jacket, who ferries dead souls to the afterlife while singing "Water is the new oil." Water, the substance indispensable to all life on earth, is both a telling symbol of the mismanagement of our natural resources and the actual medium for big-business profiteering.

LeBaron's score opens with hard-driving percussive music and moves into passages that range from deconstructed country and slithery electronica to deeply felt, mournful lyricism. Her instrumentation includes shakuhachi (bamboo flute), electronically processed didjeridu, and pedal steel guitar—an international and folk-derived complement to a more Western ensemble of woodwinds, brass, strings, piano and percussion.

Mark Swed, in his Los Angeles *Times* review, called *WET* "an ambitious and alarming new opera with strong music by Anne LeBaron." He commented that "the context

we can't possibly ignore is New Orleans inundated, although Terese Svoboda's libretto was begun a dozen years before Katrina and the setting of Nataki Garrett's modest production is no place specific." Swed explained that "Death controls the flood of this opera's water, be it the pernicious nature of the water plant or the river overflowing. But he doesn't really set the tone of the opera, which hovers uneasily between realism and surrealism." Swed described LeBaron's approach to writing for the instrumental en-

semble as "full of invention, sometimes avant-garde and sometimes not....The instruments offer watery unpredictability and readily take the shape of any container (or musical form)."

Swed concluded his review with the remark that "new operas rarely find their footing the first night out. But those with effective music often do eventually. *WET*'s got the music. Now what it needs is a dramaturge."

Compact Disc Reviews

Beth Anderson: "Quilt Music"

Albany Records Troy 709 (2004)

By Nanette Kaplan Solomon

Beth Anderson is rapidly becoming one of the most original voices in 21st-century neo-Romantic, minimalist-inspired music. On Anderson's Web site, musicologist Alan Gilmore describes her music as "a refreshing simplicity without naiveté—deeply felt, direct, and yes, beautiful." This most appealing CD certainly confirms that impression. It features an excellent sampling of Anderson's instrumental and vocal works including three song cycles: *Cat Songs*, *Dreaming Fields* and *Harlem Songs*, performed by Keith Borden, baritone, and Johannes Wallmann, piano, with Darren Campbell, string bass. The disc also includes her major piano work, *Quilt Music* (1983), performed by Joseph Kubera; *Belgian Tango*; *Dr. Blood's Mermaid Lullaby*; and *Tales # 1 and 2*, performed by Ana Milosavljevic, violin, and Terezija Cukrov, piano; and finally, *Cleveland Swale*, performed by Darren Campbell and Kirsty Mattheson, string bass, and Johannes Wallmann, piano.

Not surprisingly, with its continual momentum and gently rocking motion, *Quilt Music* was commissioned as a dance piece for the Daniel McCusker Dancers. Its "patchwork" structure comes from Anderson's metaphor of the crazy quilt, which she describes as having "no rules, only things that seem beautiful to the maker. It doesn't matter if your stitches aren't all the same size or going in the same direction. There are no inhibitions." This piece, like a quilt, is a wonder of homespun Americana, full of remarkable craftsmanship. From its folk-like opening theme of a four-bar C major sequence, it evolves with one idea juxtaposed to the next, weaving an unpredictable pattern of colorful harmonies and sometimes impressionist blocks of sound. At times, there is even a mesmerizing Celtic feel to it.

Although one can definitely hear Anderson's roots in minimalism—she studied with both John Cage and Terry Riley—this piece has far more surprising and quixotic twists and turns. Rather than becoming tiresome, the repetitive motives of this 25-minute work both delight and comfort the

listener in their familiarity and meanderings. The exuberance and rhapsodic nature of *Quilt Music* is beautifully captured by pianist Joseph Kubera. It certainly sounds as though it would be fun and rewarding to play!

In the song cycles, Anderson allows the text to be her guide. The *Cat Songs* create a cycle both serious and comic. "Lazy Pussy" is quite chromatic, with a jazz-like bass line; "Kilkenny Cats" has an accompaniment that suggests an Irish folk song; "The Tyger" gives a heavy, ominous flavor to Blake's poem; while "Hey Diddle Diddle" is infused with both jazz and the Kentucky bluegrass traditions of Anderson's birthplace. "She Sights a Bird" (Dickinson text) is completely atonal, while

"The Widow and Her Cat" (Jonathan Swift) is sinister and dissonant, and ends with a true growl! Baritone Keith Borden sings these giving far more attention to the diction of the words and the meaning of the text than attempting to "show off" his voice. In the song cycle *Dreaming Fields* (poetry by Eugene Fields), "The Sugar Plum Tree" receives a popular, New Age treatment in the accompaniment, while the nursery rhymes "The Gingham Dog and the Calico Cat" and "Wynken, Blinken and Nod" venture into complex harmonic territories that belie the apparent simplicity of the poems.

Anderson's Kentucky roots are evidenced most clearly in *Harlem Songs*, commissioned by Keith Borden and employing poems from the Harlem Renaissance. *Harlem Songs* alternate ragtime figures with New-Age, minimalist arpeggiations. "Southern Roads" is a true blues holler, augmented with an articulating string bass line. "While You Love Me" is reminiscent of the American parlor song tradition,

"...one of the most original voices in 21st-century neo-Romantic, minimalist-inspired music..."

albeit in 5/4 meter. Violinist Ann Milosavljevic and pianist Terezija Cukrov perform with color and verve.

Belgian Tango (which also exists in a solo piano version), a haunting tango with peripatetic tonal shifts, has a 1940s movie feel, and *Dr. Blood's Mermaid Lullaby* undulates with music-box fantasy. These works, which date from the 1980s, are counterbalanced by two *Tales* from 2000, the first of which shimmers with the breakneck figures of fiddling and boogie-woogie, while the second is pentatonic and Asian-sounding and indeed was meant to evoke the cherry blossoms in the Japanese garden of the Brooklyn Botanical Gardens.

For many of her works, including the last one on this CD, Anderson has adopted the term *swale* as a new musical form. A swale is a meadow or marsh in which diverse arrays of plants grow together. Anderson has applied this conceit to the process of musical composition, where diverse ideas and even styles exist side by side and flow together (a device similar to that of *Quilt Music*, and an early example of this technique). Thus in *Cleveland Swale*, written for that city in

2001, hymn tunes, tangos, jazzy solos, and hypnotic Eastern-sounding rhythms coalesce into a collage of Americana, an aural cityscape for this most unusual combination of two double basses and piano.

In his excellent liner notes to the CD, composer and critic Kyle Gann points out the “radical” quality of Anderson’s music—its seeming “normalcy,” which foils an underlying compositional subtlety that is anything but normal. Just as the striking kaleidoscopic colors of Anderson’s grandmother’s crazy quilt that adorns the cover of this CD provide eye candy, this CD is most definitely ear candy, one that will give repeated pleasure to audiences both sophisticated and naïve.

Dr. Nanette Kaplan Solomon is a concert pianist, IAWM board member, and Professor of Music at Slippery Rock University of Pennsylvania, where she teaches piano, music history and women in music. She has performed extensively in the United States and abroad. Her compact discs “Character Sketches: Solo Piano Works by 7 American Women” (Leonarda 334) and “Sunbursts: Solo Piano Works by 7 American Women” (Leonarda 345) have received critical acclaim and are available in music stores, at amazon.com or at leonarda.com.

“Gardens of Anna Maria Luisa de Medici”

Works by Hilary Tann, Elisenda Fabregas, and Elena Kats-Chernin; Meininger-Trio; Profil/Edition Gunter Hanssler PH05019

By Jamie Caridi

The Meininger Trio (flute, cello and piano), founded in 1994 by flautist Christine Meininger, deserves commendation for both programming and commissioning music by women composers. Works by Hilary Tann comprise approximately two-thirds of this recording, the centerpiece of which is an homage to Anna Maria Luisa, art connoisseur and last of the Medicis. In *Gardens of Anna Maria Luisa de Medici* (2004), Tann turns visual and verbal images of gardens and paintings into eloquent sound.

The deep yellow tulips decorating Anna Maria Luisa’s bedroom “just to see something beautiful” (from a letter by her, quoted in the notes) become a trio that opens with a haunting flute solo and provides a showcase for the musical abilities of Christine Meininger.

The second movement is inspired by a favorite quotation, which is on display at the museum connected to the Palace in Dusseldorf, one of Anna Maria Luisa’s summer residences: “Fools hurry, clever ones wait, wise ones walk in the garden.” Tann opens the movement with a lively piano/

“The Meininger Trio... deserves commendation for both programming and commissioning music by women composers.”

cello duet and then weaves a seamless tapestry through motivic interplay among the three instruments. The tempi and dynamics adeptly portray the fools, the clever and the wise. The piano concludes this movement and segues into the opening flute solo of “Villa La Quiete,” a calming, meditative, yet expressive finale. Anna Maria Luisa created these gardens near Florence to console herself over the death of her father, and I cannot help but think that she would be comforted by Tann’s reflective composition.

The cello and flute each have solo pieces in *The Cresset Stone* (1993) and *Windhover* (1985), respectively. In *Windhover*, the solo flute is the perfect vehicle to portray the virtuosic acrobatics of a kestrel, an American sparrow hawk noted for its distinctive hunting style marked by sustained hovering. The flute and cello team up for *Llef* (1990), a Welsh word defined as “cry from the heart” and the title of the Welsh hymn tune “O Jesu Mawr,” which Tann references in this piece. *Llef* was originally composed for the shakuhachi, a Japanese end-blown bamboo flute, which Tann studied for six years.

The highlight of this CD, however, is the solo cello performance of *The Cresset Stone*. Evoking the medieval method of lighting that used oil and a wick, Tann exploits the full tonal and dynamic range of the cello, creating eerie harmonic contrasts and a meditative tranquility. This performance alone would be sufficient reason to own this recording.

Voces de mi Tierra (Voices from my home country) was composed by Elisenda Fabregas in 2003 and is dedicated to the Meininger Trio. Fabregas was born in Terrassa, Barcelona, and in four movements she relates a love story that is an homage to the indigenous music of Spain. “El cortejo” (The courtship) opens with the rhythmic piano theme of the young man, intertwined with the lyrical cello theme of the young woman he is pursuing. Imitative sections alternate with more homophonic sections using the cello and piano, then the flute and piano, teasing, tempting, longing for a life together, a game of cat and mouse filled with desire and passion. “Noche en la Alhambra” opens with a slithery, seductive flamenco in the cello and portrays the hesitation and excitement of a first night together in love. “La moza y el Gitano” (The maid-servant and the gypsy) continues the playful motivic interchange, then segues into a brilliant gigue that provides a resolution

to the pursuit of the first three movements. I look forward to hearing *Voices of the Rainforest*, Fabregas’s work in progress for the Trio.

The final composition on the CD is *Colours of the Sea* (2004) for alto flute, cello and piano by Elena Kats-Chernin. A static opening flows into an aquatic ballet where the piano mimics the physical movement of the waves, the cello embodies the dancing colors hovering over the water, and the flute provides the light that brings the colors to life. The dark color of the alto flute lends itself perfectly to the image of the deep intensity of the sea.

Jamie Boyd Caridi is a pianist/organist and researcher of women composers. She is in demand as an accompanist and adjudicator and teaches privately in her home in Upland, California. Her passion is presenting lecture/recitals and educating those unfamiliar with music composed by women.

Zanana: “Holding Patterns”

Monique Buzzarté: trombone, didjeridu, conch, live processing; Kristin Norderval: voice, laptop. Deep Listening, DL30-2005

By Hsiao-Lan Wang

Zanana is a collaborative duo formed in 2002 by vocalist Kristin Norderval and trombonist Monique Buzzarté. The duo specializes in improvised music, blending acoustic sounds and electronics, and often incorporating the physical space of the performance into their musical creation. “Holding Patterns” is Zanana’s first CD release. Given both artists’ special interests in the possibilities residing in new technology, this CD heavily employs live sound processing in the Max/MSP environment, a program particularly known for its capability to not only capture sound in real time but to manipulate it in various ways before spitting it back through loudspeakers. The technology used is subtle, yet effective. Unlike many other compositions involving Max/MSP, the duo’s work blends electronics with natural acoustics to create one sound world. The existence of the computer is aesthetically and aurally harmonious with the live sounds made by the performers.

Both Norderval and Buzzarté are certified instructors of Deep Listening, a group founded by Pauline Oliveros, which explores the relationships among any and all sounds. Zanana listens to the natural acoustic characters of the spaces surrounding them and improvises based upon each other’s feedback to shape the pieces.

Gasholder Duet was recorded in the historic Gasholder Building in Troy, New York. The space provides ample reverberation for the unprocessed sound, and the performers explore sounds from different locations in the building. The venue blends the initially distinct sounds of voice and trombone by highlighting the similarity between the two. While listening, one can visualize the singer’s movement within the

space, reinforcing the sense of live performance and showing the scope of the space. The album thoroughly exploits the meditative quality provoked by each individual physical space.

“...Zanana exemplifies the relationship two human beings can have with the aural environment.”

Most pieces on the CD have a slow and ambient beginning, unfolding gradually into a more active texture, a clearly minimalist influence evident at some point in each piece. Among the Max/MSP techniques used most prominently in the album are looping and delaying of live sounds, such as used

in *Door Jam* and *Ghost Dog*. Clipping noises, minor technical flaws common in live processing with Max/MSP, are present on a few tracks.

“Holding Patterns” is overall a successful disc. It is certainly not a conventional musical album; instead, it reminds us to listen for both the sounds around us and the sounds from within. Through sometimes gentle and sometimes driven musical vehicles, Zanana exemplifies the relationship two human beings can have with the aural environment. The two performers exhibit a wonderfully unified sense of timing, their interactions not only musically balanced but designed to demonstrate each other’s strengths. This quality is probably the most successful aspect of the entire album.

Hsiao-Lan Wang has composed extensively for acoustic instruments and electronic media. She currently is a doctoral candidate in composition at University of North Texas and remains active as an orchestral conductor.

Alice Shields: *Apocalypse*, an electronic opera

CRI CD 647 (1993)

By Carolyn Bremer

Apocalypse is an ambitious piece, described in the CD liner notes as “an electronic opera for live and recorded singers, choreographed with movement patterns from the Hindu Bharata Natyam dance-drama.” It is hybrid opera, electronic extravaganza and experimental happening tinged with heavy metal. It is multilingual, multimedia and multi-mythological, weaving together threads from both East and West.

The disc contains 14 tracks, excerpts of the recorded portion of the opera in which the characters sing during live performance. The sounds are manipulated samples of song and spoken word as well as more traditionally computer-generated sources.

Alice Shields has studied composition (DMA, Columbia University), classical voice and Hindustani classical voice, and performed with the New York City Opera and the Opera Society of Washington, D.C., and at Wolf Trap. She has written numerous works for electronic media, many of which are heavily influenced by Indian sources. These include *Azure* (2003), composed in Todi raga, and *Dust* (2001), which also uses rhythmic patterns from the Bharata Natyam.

The manipulations of sound create the surface sheen of *Apocalypse*. Its categorization as an electronic opera is apt, and within that genre, there are no stylistic boundaries. Several styles come to the fore: Indian-tinged chants, rock-inspired patterns, Baroque string concerti, as well as remnants of her time as Vladimir Ussachevsky's personal technician at the Columbia-Princeton Electronic Music Center.

“...impressive...it takes risks by straddling multiple cultures, genres and styles...”

The Sea is the second track on the CD, and according to the supplied libretto, the opening of Act Two. It features the sounds of sea-birds, which, impressively, were supplied by Shields herself. *Dismemberment and Eating* incorporates sounds of food being ingested (broccoli and yogurt) and belching, disintegrating into an aural representation of satisfaction from a full belly. During *Heat Drum*, the chorus is instructed to remove a phallus from a pedestal and strap it onto Shiva to an accompaniment of manipulated percussion and organ. The following movement, *Organ Screaming*, reenacts “maithuna,” a sacred intercourse. In this scene, Shiva and Woman sing a unison duet until, near the end, the organ and tape accompany Woman screaming.

For its time, the production quality is quite good. Admittedly though, some of the effects' sound quality, particularly the vocoder, have not fared well in the face of 13 years of advancing technology. The MIDI instruments suffer from lack of fine tuning in shaping attacks and in looping long-held tones.

Shields undertook a breathtakingly ambitious project: she wrote the text (one song was co-written by her friend Daria Semegen), composed and generated the music, and performed all but one character. *Apocalypse* is ultimately an impressive piece; it takes risks by straddling multiple cultures, genres and styles, and it holds nothing back.

Carolyn Bremer is an associate professor at California State University, Long Beach, where she teaches composition and theory.

Sonya Baker: “She Says”

Songs by Florence Price, Margaret Bonds, Lori Laitman, Ruth Schonthal and Libby Larsen. Sonya Gabrielle Baker, soprano; Vicki Berneking, piano; Jeannie Little, trombone

By Eileen Strempel

The independent release “She Says” features the distinctive singing of soprano Sonya Gabrielle Baker (Assistant Professor at Murray State University) with pianist Vicki Berneking (Professor Emeritus at James Madison University) and trombonist Jeannie Little. This disc of rarities is a marvel of programming and features art songs by five American women composers: Florence Price, Margaret Bonds, Lori Laitman, Ruth Schonthal and Libby Larsen.

The program begins with the compelling work of Florence Price (1888-1953), who, along with William Grant Still, rose to prominence in the 1930s. She studied piano and organ starting at age 14 at the New England Conservatory of

Music, while studying composition with George Whitefield Chadwick. Although noted for her orchestral writing (the premiere of her Symphony in E minor with the Chicago Symphony in 1933 led to her national recognition as the first African-American woman to have a work performed by a major American orchestra), she is perhaps best known for her art songs and spirituals. Price's lush neo-romantic settings of Langston Hughes in *Song to the Dark Virgin* and *Feet O'Jesus* display a compositional gift for long, singer-friendly melodic lines that frequently feature the lower reaches of the voice. Baker brings a rich, almost mezzo vocal quality to these dramatic moments, and the colorful

harmonies of the accompaniment are given deft readings by Berneking. This pianist is a true collaborative artist, displaying impressive technique as well as sensitivity.

The next group of compositions is by Price's well-known pupil, Margaret Bonds (1913-73). Bonds was commissioned in 1968 by Leontyne Price to arrange a group of spirituals, and it is perhaps through the resulting recordings that lovers of song literature first became acquainted with her compositions. A noted pianist, Bonds was also an intimate friend of Langston Hughes. The cycle *Three Dream Portraits* is taken from a Hughes collection, *The Dream Keeper*. Of the three songs, the most hauntingly successful is the first, *Minstrel Man*. The minor tonalities about jazz harmonies to underscore that "although my mouth is wide with laughter," appearances may deceive. In a dramatically riveting moment, Baker brings emotional commitment to her vocal cry, "you do not know I die." This haunting set dwells with unflinching honesty on the frequently harsh realities of being African-American, and Baker inhabits these renditions with abandon.

The third set contains five of the six songs in Lori Laitman's cycle, *Days and Nights*. The setting of Robert Browning's *Along with Me* as well as the Francis W. Bourdillon poem *The Night has a Thousand Eyes* stand out as absolute gems. Laitman's compositional voice has an immediacy that this reviewer finds irresistible. Her obvious sensitivity to the poetry creates a musical directness that effectively marries a sense of unadorned intimacy with memorable (and thrillingly vocal) melodies.

This set is followed by a cycle premiered at Carnegie Hall in 1990 by German-born composer Ruth Schonthal (b. 1924), *Six Times Solitude*. The cycle comprises six different settings of the A. A. Milne poem *Solitude*. The straightforward harmonic language of this humorous set reflects Schonthal's European background, while it playfully eschews formality with every cheeky utterance by the protagonist: "I have a house where I go/ where no one says no." Baker and Berneking find numerous opportunities to bring laughter to this musical dessert.

Rounding out the disc is the cycle *Mary Cassatt (1844-1926)* by Libby Larsen. Originally conceived for mezzo-soprano and orchestra with 15 projections of Cassatt's

paintings, the disc features a chamber reduction by the composer. This Grammy-award winning composer is rightly heralded for her vocal writing as well as her orchestration. Larsen displays her enviable gift for embracing the colorist possibilities of the voice as well as the trombone as she weaves recitative-like sections together with angular, sustained melodies that sinuously embody the text. The cycle is unified by various motives that are carefully worked out within the complex musical conversation. Perhaps because of the technical demands of this intricacy, in this cycle we hear Baker's most effective singing on the disc as she vocally traces the trajectory of Cassatt's career.

Baker is at her most persuasive at moments of musical climax, where the impressive size and the smoky rich colors of her voice magically combine, producing thrilling fortés. Her lush vocal resources, however, also present occasional pitch difficulties, and although this is not uncommon for voices of such impressive weight, some potentially triumphant moments are marred. The listener is consistently impressed by Baker's superb diction, and although poetic texts are not included in the accompanying booklet, the oversight is not as unfortunate as it could have been at the hands of a lesser artist. One is never in doubt of Baker's intelligent sensitivity to the text or of her commitment to bringing these musical treasures to life. Performances of these songs are all too uncommon, making the purchase of this disc (available at <http://www.sonyabaker.com/index.html>) all the more attractive.

"...a marvel of programming... features art songs by five American women composers..."

Currently an Assistant Professor/Assistant to the Dean at Syracuse University, Dr. Eileen Strempele is an alumna of the Eastman School of Music and Indiana University. Her discography includes With All My Soul, and love lies bleeding; Songs of Libby Larsen. She is also featured on the companion compact discs to the Historical Anthology of Music by Women (Indiana University Press) as well as on Voices of Innocence (Centaur). Strempele's articles and reviews of song literature can regularly be found in The Classical Singer, The Journal of Singing and the American Music Teacher.

"Alnight by the Rose"

Seattle Pro Musica, Karen P. Thomas, Conductor. SPM CD 9802

By Susan Slesinger

"Alnight by the Rose: The Fire of Divine Love and the Flame of Earthly Passion" is a compilation of a cappella sacred and secular works by medieval, renaissance and contemporary composers including Hildegard von Bingen, Guillaume Dufay, Claudio Monteverdi, Arvo Pärt, Frank Ferko, Karen

P. Thomas and Morten Lauritsen. The subtitle of the CD refers to its division into sacred and secular works; the first half of the CD is devoted to sacred works, while the second half features madrigal-type pieces. The common thread is that all of the works are based on medieval and renaissance

texts dealing with love, whether it is the worship and love of God or earthly love. Within the two sections, the works are pleasingly arranged. In the second half, Thomas's two madrigal-like compositions form a bridge between the relatively spare style of Pärt and the elaborate, expressive style of Gesualdo and Monteverdi.

Thomas's *Medieval Lyrics* consists of two songs: "To Mistress Margaret Hussey O" and "Alnight by the Rose," settings of 14th and 15th century English poems describing the delights of love. The work was commissioned by the Seattle Pro Musica, which premiered it in 1993. Although Thomas has also transcribed *Medieval Lyrics* for the all-male Hilliard ensemble, the version on this recording is the original one for mixed choir. The two songs are strongly contrasting in technique and style. It is unclear if they were designed to be sung in a specific sequence, and whether there are others in the "cycle."

*"...a well-recorded
CD containing a
variety of styles..."*

"To Mistress Margaret Hussey O" is relatively straightforward in its setting. The opening is reminiscent of an English folksong, and the setting reminded me of some of the mid-20th-century arrangements of traditional English songs. The repetitive rhythms provide a forward drive and give the song a lively spirit, which is welcome after Arvo Pärt's *Magnificat*. The composer effectively contrasts the high and low voices to create variety, and the setting enables the words to be heard with great clarity. Aided by a readily-accessible harmonic language, the straightforwardness of the setting provides a good foil for "Alnight by the Rose."

"Alnight by the Rose" is a far more complex composition. It uses elaborate polyphony and a much broader harmonic language than "To Mistress Margaret Hussey O." The opening is reminiscent of some of Pärt's tintinnabulistic compositions, as the voices start on a single note and then spread slowly and gradually into broader harmony; this texture is repeated later in the song. The elaborate polyphony and gradual build-up of harmonies mask the lyrics, so that the harmony and texture are its most prominent features. This

is the only composition on the CD in which it is difficult to hear the lyrics, but this in no way detracts from the overall effect of the work. The lyrics are heard more clearly toward the end of the piece, and the increasing clarity of text helps to propel the work toward a climax. Ultimately, this song is more satisfying than "To Mistress Margaret Hussey O." It is followed by *Dolcissima mia vita*, a Gesualdo madrigal, which continues the complex polyphony and unexpected harmonies.

The CD was recorded in St. James Cathedral in Seattle. While the echoing acoustics are very effective for the sacred music, they do not work as well for the secular pieces. Seattle Pro Musica's performance seems somewhat clinical. The diction is very clear, and unlike many vocal recordings, nearly all of the words are intelligible without an accompanying text. The downside of this clarity is that all of the works are sung at a slow tempo, which makes them merge into one another. The recording would have been more effective if there were contrasts in tempi.

Similarly, there is a very limited dynamic range in the recording; most of it is sung *mezzo forte*. The uniformity in the performance makes it hard to differentiate a Gesualdo madrigal from a Lauritsen madrigal, or a Hildegard motet. Additionally, the performance lacks emotion, and works such as Gesualdo's *Dolcissima mia vita*, a madrigal about love, seems similar in mood to Ferko's motet *O splendidissima gemma*. While most of the works in the sacred section, especially Hildegard's, lend themselves to this style, it is detrimental to the secular sections. Thomas employs high female voices for the Hildegard von Bingen chants, and all of the works, except "Alnight by the Rose," seem to be dominated by female voices. It is unclear whether this is the composers' intent or Thomas's preference. Again, a greater variety of voice-types within the recording would have been welcome. Overall, this is a well-recorded CD containing a mixture of styles; the only drawback is the lack of diversity among the performances.

Susan Slesinger earned her B. Mus (Hons) from Royal Holloway College, University of London, and her MM in composition from California State University Long Beach. She is currently completing her dissertation composition for a DMA at Claremont Graduate University.

Carol Ann Floyd: "Premiere"

Works for piano by Amy Beach, Franz Joseph Haydn, Franz Liszt, Claude Debussy. Disc Makers B00095LRNK (2005)

By Denise Seachrist

American pianist Carol Ann Floyd's self-published CD "Premiere" features both her solo debut as a pianist and the European premiere of *Variations on Balkan Themes*, op. 60, by American composer Amy Beach (1867-1944). Other works on the disc are *Sonata in E-flat Major*, Hob. XV1:52 by Franz Joseph Haydn (1732-1809), *Trois Études de Concert* and

Sposalizio by Franz Liszt (1811-86), and Claude Debussy's (1862-1918) *L'Isle Joyeuse*. This rare live recording from a recital at the Franz Liszt Academy in Hungary is both technically and artistically flawless. While the Haydn and Debussy pieces provide the necessary framework for the recital, they are overshadowed by the featured works of Liszt and Beach.

Floyd's intention of highlighting these two compositions is very evident to the listener: the images of flags from the United States and Hungary on the CD's cover leave little doubt about her musical objective.

Floyd prepares her audience well for the premiere of Beach's *Variations on Balkan Themes*. She transitions from Haydn's *Sonata*, which not only allows the pianist to engage with the audience, but also allows her to settle into the instrument prior to the more taxing demands of the Liszt pieces that follow. Of the three Liszt etudes, *Un Sospiro* (a sigh), a piece written as an exercise in hand crossing, is by far the most popular. *Sposalizio*, while less well known, provides a necessary bridge to the high point of this recital—the premiere of *Variations on Balkan Themes*.

Born the very year following Franz Liszt's death, Amy Beach continued his musical thread when she later became a student of one of his protégés. She pays tribute to her musical "grandfather" in the sixth of her variations, which she named "Fantasia—Allegro all'Onagarese," an echo of Liszt's well-known *Hungarian Rhapsodies*.

Ending the recital with the Debussy piece is the aural equivalent of "cleansing the palate" after a fine, thoughtfully-planned full-course dinner. Composed during the "middle period" of his compositional life, Debussy's *L'Isle Joyeuse* (1904) is an extended solo piece, which utilizes material transitioning back and forth among the whole-tone scale, the Lydian mode and the diatonic scale. Floyd demonstrates that in addition to being an accomplished performer, she is equally talented in program design.

Denise A. Seachrist is currently Interim Dean for Academic and Student Services for Regional Campuses and Associate Professor of Music at Kent State University. With advanced degrees in vocal performance and musicology-ethnomusicology, Dr. Seachrist is considered a specialist in the musics of both historical and living German religious communities in Pennsylvania. She is the author of The Musical World of Halim El-Dabh, the biography of Egypt's most important living composer.

"...both technically and artistically flawless..."

Marie Samuelsson: "Air Drum"

Norrköping and Helsingborg Symphony Orchestras (Tuomas Ollila and Hannu Lintu, respective conductors); KammarensembleN (Joakim Unander, conductor); Ensemble Notus (Olof Boman, conductor); Stockholm Chamber Brass; Jörgen Pettersson, alto saxophone; Sören Hermansson, horn; and Anna Lindal, violin. Phono Suecia label (PSCD 147), produced by STIM (Swedish Music Information Centre) (2003)

By Lin Foulk

Marie Samuelsson was born in Stockholm in 1956. Her early formal musical experiences include studying musicology, classical piano and improvisation, while also performing as a pianist and singer with FRIM (a society for free improvisation) and in several rock groups. Her earliest compositions are for dance productions and this rhythmic influence is evident in many of her later works. Her current musical activities include leading the radio program "Nya Timmen" (The New Hour) on Swedish Radio P2, editing the periodical *Nutida Musik* (New Music) and FST's magazine *Tonsättaren* (The Composer), and serving as vice president of The Society of Swedish Composers (FST) and as general secretary of The Nordic Composer's Council.

This disc is a cross-section of works Marie Samuelsson has written since 1992 and includes a variety of solo, chamber, symphonic and choral settings. *Lufttrumma III* (Air Drum) for orchestra (1999) is the first piece on the disc and features three large metal drums that the composer found

at a Swedish ventilation and sheet metal business. The violent, thundering percussion sounds are challenged by moaning pitch bends, flutter tonguing and glissandi in the winds, while a rhythmic motive weaves its way through the entire orchestra.

I Vargens Öga (In the Eye of the Wolf) for saxophone and tape (1997), in a stunning performance by Jörgen Pettersson, intertwines a playful saxophone line with crying wolf calls (which often morph into human choruses). Both voices are used in imitation and counterpoint over a blanket of resonance produced by the wolf calls.

Samuelsson's *Krom* (Chrome) for brass quintet (1994) explores the various timbres (both metallic and otherwise) of brass instruments. The piece is minimalist with alternating active and sparse textures that isolate, blend and develop the motivic ideas and timbres of the different brass instruments. The piece culminates in melodic fragments played in canon.

I Am—Are You? for horn and tape (2001) is performed by Sören Hermansson, who approaches the demanding horn part with abandon, cutting-edge technique and facility. The

"...a testament to [her] versatility as a composer in style and genre..."

slow, throbbing, flapping rhythm of the sounds, textures, pulse and stereophonic effects are woven with spoken text such as “I am the one with the horn,” “Are you listening?” “I am a gift, maybe, unconsciously”—all emphatically question whether “you” is not the same as “I.”

Flow for chamber ensemble (2000) has an unwavering groove over which neo-classical motives give clarity to the color and textural ideas. Like Samuelsson’s earlier works, throbbing pitch bends in the lower voice contrast with perky, active upper voices centered around a “D” in the outer sections and an “F#” in the middle section.

Ö (Island) for solo violin (2002) revolves around an implied “G” and features the versatility of the solo violin in range, articulation, color and expression. *Rotationer* (Rotations) for string orchestra (1997, revised 2003) is reminiscent of Bartok and Shostakovich. Samuelsson exploits the sound of the string orchestra in spacious and sustained textures, periodically contrasted with pizzicato. *Den Natten* (That Night) for choir (1992) looks both forward and back, pairing modal and contemporary tonal elements with the timelessness

of the text, a poem of the same title by Magnus William-Olsson, an expression of the concentric intimacy and loss in close relationships.

The disc is a testament to Marie Samuelsson’s versatility as a composer in style and genre. The players are the leading professionals in Sweden and bring great clarity and expression to her compositions. With her focus on timbral elements, good intonation is crucial to the effectiveness of Samuelsson’s compositions and these performers are especially impressive in this regard, as well as in their sensitivity to the blend and balance of the timbral elements. I look forward to hearing more from this rising composer.

Dr. Lin Foulk is Assistant Professor of Horn at Western Michigan University, where she teaches horn and women in music, and is a member of the Western Brass Quintet. Especially interested in music with horn by female composers, she has performed and presented lectures on works by women throughout the United States and as 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 (www.linfoulk.org). She currently serves on the IAWM Board of Directors.

“love lies bleeding: Songs by Libby Larsen”

Eileen Strempel, soprano; Sylvie Beaudette, piano; Alexander Raykov, lute. Centaur CRC 2666

By Barbara Wild

“love lies bleeding: Songs by Libby Larsen” presents a brilliant collection of texts cunningly set and subtly linked. This delightful and at times disturbing listening experience includes Larsen’s *Cowboy Songs*, *Sonnets from the Portuguese* and *Try Me, Good King: Last Words of the Wives of Henry VIII*.

Larsen’s fascination with the mythological experience of the American cowboy and the American West of the 19th century is evident in much of her music. Works such as *Stepping Westward* and *Songs from letters: Calamity Jane to her daughter, Janey* convey the ambiguous fascination of the American West for women as they address the adventurous and nontraditional “West” of their own lives and personalities. In the set of three *Cowboy Songs*, “Bucking Bronco,” with text by Belle Star, evokes Ives’ “Charlie Rutledge” as he may have been seen through a female lens. The melismatic a cappella opening is joined by a gentle rocking-horse-type rhythm in the piano that doesn’t threaten to buck anyone. This is a tender warning to any girl on the verge of getting involved with a cowboy. The wandering tonal center of “Lift Me Into Heaven Slowly,” text by Robert Creeley, represents the ambivalence one may feel on the ap-

“...a brilliant collection of texts cunningly set and subtly linked...”

proach to heaven. The final cowboy song, “Billy the Kid,” clever and brief, would also be effective sung with a less refined performance practice and a more roughhewn American diction. (A little more Lyle Lovett and a little less Copland would be interesting.)

The exceptionally sensitive communication between soprano Eileen Strempel and pianist Sylvie Beaudette emerges in this performance of Larsen’s setting of six of Elizabeth Barrett Browning’s *Sonnets from the Portuguese*. The marriage of text and music is exquisite as well. The text is clearly set, and the sonnets, miraculous on their own, are neither gilded lilies nor indulgent conceptual manipulations. Larsen’s deep understanding of and respect for poetry and language is a salient feature of her choral and vocal compositions, and is particularly evident here. These extremely personal songs were the brainchild of soprano Arleen Augér and the composer, who won a Grammy for the 1994 recording of this piece. The liner notes reveal a profound artistic sharing on the nature of a woman’s mature love, as the idea for these songs unfolded. The work attains a particular poignancy when one notes that the composition was completed only two years before Augér’s death at age 54.

The lynchpin in the programming of this CD is the group of elegantly-performed Elizabethan lute songs, which provide a musical basis for each of the *Try Me, Good King*

movements. These songs by Dowland, Praetorius and Campion are oddly related to the cowboy song genre in their apparent simplicity and evocative quality, but their presence on this CD signals the listener to be alert for musical subtext. If the *Cowboy Songs* represent the free “West” of the human experience, then these songs are the Tudor opposite. In the liner notes Larsen recalls learning the fates of the six wives of Henry VIII in grade school by the phrase, “Divorce, behead, die, divorce, behead, die.” Larsen has woven Elizabethan lute songs into the agonized last words of five of Henry’s wives in a way that does not stint on gruesome imagery. Anne Boleyn begins with a piercing scream on the words “Try me.” The macabre tritone harmonization of Campion’s “I Care Not For These Ladies” and its referential text “Nature Art disdaineth; her beauty is her own” as it underlies Anne of Cleves’ last words, refers to Anne’s supposed lack of beauty as cause for her “divorce.” The sinister opening semitone of Dowland’s “In Darkness Let Me Dwell” appears in the first and last songs of the set. The de-

scent of minor sixths down the keyboard at the end of the final movement, (Katherine Howard, beheaded) simulates a ghastly head rolling while a heart continues to beat to Dowland’s tune.

This high-quality studio recording captures the spontaneity and immediacy of a live performance. The straightforward, clean production keeps the music in the foreground and allows the relationships among singer, pianist (or lutenist) and composer to emerge. The recording reveals more layers of meaning on each listening, and is bold and courageous not only in its title, but in its intent, content and potency as well.

Barbara Wild is a DMA candidate in Choral Conducting at Boston University, where she studies with Ann Howard Jones. She has extensive experience with interdisciplinary arts education as it applies to student retention in public schools and is currently the Mary Wolfman Epstein Conducting Fellow for the Zamir Chorale of Boston.

Ethel Barns: “Swing Song and other forgotten treasures”

Nancy Schechter, violin; Cary Lewis, piano; ACA Digital Recording, Inc., CM 20086 (2005)

By Diane Follet

Combining late romantic harmonies with impressionistic color, English violinist and composer Ethel Barns (1873-1948) has given us a variety of skillfully-written pieces for violin and piano. The writing for violin is especially idiomatic, not surprising since Barns was a performing violinist who premiered many of her own works. Using trills, pizzicato, spiccato, double stops and arpeggios, she effectively explores the range and color of the instrument. Barns carefully balances material between the violin and piano to set up a satisfying dialogue. Each piece in this collection is shaped by contrasts in material and dynamics. This listener was struck by the frequent shifts of tonal center coupled with an abundant use of triple meter.

With her husband, baritone Charles Phillips, Barns ran a series of chamber music concerts in London that were central to her musical life. Her teachers represented the two important schools of violin playing at the time, the German and the Franco-Belgian. She began her studies with Alexander Karl Kummer and continued at the Royal Academy of Music with Prosper Sainton and Émile Sauret. Sauret mentored her during her professional career, and it is possible that her predilection for French titles for her pieces is a reflection of his influence. Of Barns’ approximately 120 works, 87 survive.

This album is titled after Barns’ most popular piece, *L’Escarpolette* (The Swing). The cover art, a detail from Jean-Honoré Fragonard’s painting of the same name, depicts a young woman in billowing skirts on a velvet swing. Barns’

musical version captures the frivolous sentiment of the painting in a tuneful waltz.

Of Barns’ five violin sonatas, two were published and are included on this recording. Barns premiered her Sonata No. 2 in A Major, op. 9, on March 21, 1904. The sonata’s first movement, Allegro maestoso, opens with majestic chords on the piano, using lush harmonies and Barns’ characteristic half-step shifts in tonality. The second movement, a lyrical contrast to the first, opens in a minor key, moving quickly to the major mode. The third movement, a feather-light scherzo, is marred slightly by occasional imprecision in Schechter’s bowing. Rhythmically active textures alternate with fluid ones in the final movement, which ends in a cyclical fashion, with the opening chords in the piano returning to close the work.

The second sonata on this recording, Sonata No. 4 in G Minor, op. 24, opens with a Beethovenian sweep. This is assertive music, infused with energy and employing surprising tonal shifts. The second movement features Debussy-esque planing and parallelism in the piano alone. The third (and final) movement offers an effective blend of the expressiveness of Beethoven and the impressionism of

“A surprising collection of incidental pieces and serious sonatas, this recording is a revelation”

Debussy. The middle of this movement features imitative texture, and the work ends forcefully.

The aptly-named opening track, *Chanson Gracieuse*, is songlike. This is followed by *Danse Nègre*, a playful folk dance. Appearing between the sonatas is *Idylle Pastorale*, with an arpeggiated, improvisatory-sounding beginning that covers the full range of the violin. The piano joins in, expanding to larger, more definitive gestures before the opening material returns. The dramatic *Chant Élégiacque* comprises the penultimate track. The final track, *Polonaise*, is a lighter piece with a Gypsy flair; unfortunately, Schechter's somewhat insecure rendering of the

octaves diminishes its effectiveness as a finale to the recording.

A surprising collection of incidental pieces and serious sonatas, this recording is a revelation. Violinist Nancy Schechter and pianist Cary Lewis are a perfect match, playing with great sensitivity and expression. The recording is a satisfying blend of technique and musicianship, a fine tribute to the composer.

Diane Follet is Assistant Professor of Music at Muhlenberg College in Allentown, PA, where she teaches theory, physics of music and women in music, and conducts the College Orchestra. Her areas of research include music theory pedagogy and gender in music.

Jann Rutherford: "Discovery"

Solo piano. Tall Poppies Records TP 125 (1998)

By Cherilee Wadsworth Walker

This solo piano album is aptly named "Discovery." From Jann Rutherford's performance, one gathers the overall impression of a young woman with considerable musical training and creative power in search of a distinctive voice. The disc presents an interesting blend of blues riffs and jazz harmonies refined through the use of a cultivated technique. And if the emotional intensity does not always run as high as one might expect, perhaps it is comforting to realize that jazz can be as effectively performed by the "girl-next-door" as well as the stereotypical "fallen woman."

Expectations, the second cut, begins with an energetic ostinato, which vaguely hints at some of Vince Guaraldi's writings for the *Peanuts* soundtracks. Composed in a standard AABA form, the bridge offers a pleasant, lyrical contrast to the driving rhythms underscoring the primary theme; Rutherford occasionally extends this part over a pedal point, increasing the desire for the return of the A section. The improvisation of this piece takes the form of melodic embellishment, and perhaps lasts a bit longer than its musical ideas warrant. This can be easily forgiven, however, due to its light-hearted, infectious, cheerful mood.

Of the more traditional offerings, *January* is a lovely ballad, conceived in the manner of a jazz pianist, rather than the classical, rhapsodic approach of several other tracks, such as *Adventure*. *January*'s melody balances delicately atop a foundation of lush, extended, triadic chords and a solid yet unobtrusive bass line. This rendition shows the art-

ist has assimilated the techniques of the great stride performers, through the use of sweeping arpeggios and scalar passages. These devices vary the texture quite effectively, although one might have hoped for a bit more rubato to allow the listener time to appreciate them.

Perhaps the most interesting track is *One for Jo*, in which the piano actually sounds like a multi-voiced combo. This is accomplished through clever layering: a true bass line combined with clear chords in the middle register and a distinct melody that resides in the upper tessitura, except for an occasional doubling in thirds or sixths. Without the biting satire of Thelonious Monk, the heavily-blues-influenced theme features rhythmic displacement. Its quirky charm is further highlighted by the use of stop-time, a technique dating back to the earliest days of jazz, when accompanying instruments temporarily dropped out of a performance to allow the soloist greater freedom.

Overall, the album demonstrates a solid pianistic technique gained through a great amount of classical study, coupled with a thorough understanding of jazz conventions such as call-and-response, modern quartal/quintal voicings and rhythmic vitality. Although these elements do not always coexist harmoniously in their present development, there is enough talent and material evident in this recording to suggest that Jann Rutherford will become a force to be reckoned with in the future.

Dr. Cherilee Wadsworth Walker serves as Teaching Chair for Performing Arts at Illinois Central College in Peoria. Among her teaching duties are Music Theory, Jazz History and the Vocal Jazz Ensemble. Her arrangements are published through the University of Northern Colorado Jazz Press and Really Good Music.

"The disc presents an interesting blend of blues riffs and jazz harmonies refined through the use of a cultivated technique."

“Columbia-Princeton Electronic Music Center 1961-1973”

Electronic music by Bülent Arel, Charles Dodge, İlhan Mimaroglu, Ingram Marshall, Daria Semegen, Alice Shields. Recorded Anthology of American Music, Inc.; New World Records 80521-2

By Margaret Lucy Wilkins

This CD, containing electronic music composed between 1961 and 1973, was issued in 1998 as part of the ongoing Recorded Anthology of American Music project. The eight pieces presented here were all written early in the careers of the composers, while they were working at the pioneering Columbia-Princeton Electronic Music Center (EMC) in New York City.

Founded in 1959 and funded by the Rockefeller Foundation, the Center's first Director was Vladimir Ussachevsky, supported by colleagues Otto Luening, Milton Babbitt and Roger Sessions. From its earliest days, the Center was a magnet for the most talented composers working in the field of electronic music. Among these were Alice Shields and Daria Semegen. The very informative liner notes were written by Alice Shields, who, with her intimate working knowledge of the EMC, provides both a brief history of the Center and a detailed description of the resources available at the time. Her audience is the general musician rather than the electronic music specialist.

At that time, all electronic music centers were analog studios. Sound sources could be recorded either from the environment (“natural” or *concrète* sounds), or produced electronically. Oscillators could produce sine, square or sawtooth waves. The Columbia-Princeton Studios owned two Buchla synthesizers and a Thomas electronic organ. Sonic materials from these instruments were recorded and electronically manipulated, producing extraordinary sounds to excite the composer's imagination.

The principal technique at that time was splicing (literally cutting, re-assembling then re-joining small sections of recorded tape), a laborious and demanding activity by which phrases and series of sound patterns were built. Sound manipulation devices included filters, frequency shifters, electronic switches, speed variation, feedback, reverberation, mixer volume controls and Moog voltage-controlled envelope generators. The final process involved the synchronization of the assembled materials followed by mixing.

Alice Shields composed *Dance Piece No. 3* (1969) and *Study for Voice and Tape* (1968) while she served as technical instructor and later as associate director of Columbia-Princeton EMC (1965-82). The brief *Dance Piece No. 3*, created for the New York-based Mimi Garrard Dance Theatre, uses *concrète* sound sources including mechanical music from a fairground, snatches from Mozart's *Magic Flute* played on a glockenspiel, and samples from Ussachevsky's library of taped brass sounds. These were all manipulated using classical studio techniques.

In addition to her career as a composer, Alice Shields developed into a professional operatic mezzo-soprano. In *Study for Voice and Tape*, she combines the roles of composer and performer, also adding the role of poet. She “sets” her own poem, *The Sunbather*, as a cantilena (which Shields herself sings) against an electronic accompaniment. It is the only track on the CD that employs song. The vocal line is reminiscent of Dallapiccola. Unfortunately, the words are not clear in the recording and are unintelligible without the liner notes. The poem itself appears to be used structurally, rather than as a vehicle for word painting. Perhaps it was the intention to use the voice as an “instrument” rather than as a conveyor of verbal ideas. The electronic part uses samples of Shield's own voice, a bell tree and material created on a Buchla synthesizer.

“...the Center was a magnet for the most talented composers working in the field of electronic music...”

For much of the piece, the human voice and the electronic parts seem to be independent, the vocal vibrato unmatched by the rather clinical electronic sounds. However, the initial vocal entry is combined in an interesting way with an electronic timbre sounding at the same pitch. The opening low rumble tests the quality of ordinary domestic replay equipment. Structurally, this rumble is matched by the final gesture, which mercifully is free from overload. *Study for Voice and Tape* received its premiere at an ISCM (International Society for Contemporary Music) festival at Columbia University in 1969.

Daria Semegen completed *Electronic Composition No. 1* (1971) at the Columbia-Princeton Center following a two-year period of graduate study with Bülent Arel at Yale University. Spatial dimension is an important element in this piece, incorporating foreground/background, stereophonic activity, and near/far. The electronic music studio, whether analog or digital, is supremely capable of enabling the movement of sound in space. The sound sources are entirely electronic, treated by classical studio techniques. The opening section can be heard as a kind of slow-moving ostinato bass, above which more rapid musical fragments occur. This ostinato idea is echoed higher in the pitch range in subsequent sections. Microtonal melodies and harmonies are heard on “pure” sounds, akin to bowed cymbals. Contrasts of speed delineate the sections; textures range from single line to complex. The work builds to a climax, then ends abruptly, a

fascinating aural experience. Though short (5':47"), *Electronic Composition No. 1* is symphonic in its sonic scope.

Daria Semegen collaborated with her supervisor, Bülent Arel, in making the soundtrack for the film *Out of Into*. The film is a comic animation by Irving Kriesberg, its soundtrack created at the Columbia-Princeton Center in 1972. Again, the sound sources were electronic and involved tape loops and the synchronization of tape reels. Presumably matching the comic nature of the film, the track contains sonic materials that have come to be considered whimsical: "running" between speakers, whizzing glissandi, crashing thuds, "boings," etc. Actually, though this work is film music, it is entirely devoid of melodic content; nevertheless, it succeeds in evoking emotional context. Divorcing the soundtrack from the film enables one to pay particular attention to that aspect of the partnership. In this case, the soundtrack is full-bodied.

It is a hard-working piece of electronic music in its own right, yet it is impossible to tell how well it complements the film without experiencing them simultaneously.

The Turkish born Bülent Arel (1919-1991), who taught from 1965 to 1972 at the Center, belonged to the first generation of electronic music composers. His *Postlude from Music for a Sacred Service* (1961), the first track, is the earliest work in this group.

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, Korea, China, Switzerland, Brazil, Russia, Ukraine and Britain.

Elisabeth Jacquet de la Guerre: "Le Sommeil d'Ulisse"

Les Voix Humaines: Isabelle Desrochers, *dessus*; Alice Piérot, *violon*; François Nicolet, *traverso*; Marc Wolf, *guitare baroque* and *théorbo*; Freddy Eichelberger, *clavecin*; and Christin Payeux, *viole de gambe*. Production Alpha; Alpha 006 (2000)

By Beverly Lomer

Among the emerging cadre of prominent, if not yet canonical, women composers of the pre-modern era, Elisabeth Claude Jacquet de la Guerre stands out on several accounts. Living in an age in which musical opportunities for women were found most often in convents, and most of those in Italy, de la Guerre attained prominence in the secular arena under the auspices of Louis XIV of France. Though we have come to know her primarily as a harpsichordist and composer for that instrument, her oeuvre is quite varied, including sonatas, cantatas, two operas, an opera-ballet and songs.

The pieces presented on this recording reflect de la Guerre's compositional versatility, and the disc's arrangement, in which instrumental and vocal works alternate, creates an appealing and varied listening experience. Each of the two cantatas, taken from the third book of the *Cantates françaises*, is preceded by a smaller selection from the *Third Suite in A minor* for harpsichord. The *Prélude pour clavecin en la mineur* introduces *Le Sommeil d'Ulisse*, and the cantata, *Samson*, follows the Chaconne from the same suite. Situated between the vocal presentations is the *Sonata for Violin and Basso continuo in D minor*.

According to the program notes by Catherine Cessac, de la Guerre was one of the leading exponents of cantatas and sonatas in the Italian style, which was just coming into

popularity in France. The cantatas performed here are distinguished by the prominent role played by instruments, especially in *Le Sommeil d'Ulisse*, and a theatrical dimension, which is evident in the congruence between the musical form and the action or event depicted by the lyrics. One of the more outstanding examples is the tempest scene in *Le Sommeil d'Ulisse*, in which the almost frantic character of the instrumental part closely mirrors the French text.

The ensemble Les Voix Humaines offers a superb performance that reflects a high level of both technical and interpretive skill. Isabelle Desrochers gives a dramatic yet nuanced presentation of the cantatas. The same interpretive sensibility applies to the instrumentalists, who are finely attuned to the conversational character of the music. The sleep scene from *Le Sommeil d'Ulisse* is especially worthy of mention for the sheer beauty of the song and the expressive and sensitive exchange among the performers. Also notable is the rich and mellow sound of the harpsichord, which makes for enjoyable listening in the solo works, and blends well in the ensemble numbers.

The liner notes about the music are informative. Although photos of the individual performers are interspersed throughout, the notes lack background information about the ensemble and its members.

Beverly Lomer is a doctoral candidate in Comparative Studies with a concentration in gender and music at Florida Atlantic University in Boca Raton. She is a recorder player and adjunct instructor in humanities at Nova Southeastern University, Ft. Lauderdale, Florida.

"...The pieces presented on this recording reflect [her] compositional versatility..."

Reports

World Forum on Music

Los Angeles, October 1-5, 2005

By Adrienne Albert and Jeannie Pool

The first biannual World Forum on Music, which met in Los Angeles, California, October 1-5, 2005, was organized by the International Music Council of UNESCO in cooperation with the City of Los Angeles Department of Cultural Affairs. The forum's intent is to provide opportunities for government officials, private sector professionals, scholars, artists and students to engage in serious debates on current issues related to the production, promotion and accessibility of diverse music.

A Celebration of Women in Music

Nate Holden Theatre for the Performing Arts, Los Angeles, October 3, 2005

By Adrienne Albert

Monday evening, October 3, 2005 was a night to remember as the Fondazione Adkins Chiti: Donne in Musica in collaboration with the City of Los Angeles Department of Cultural Affairs and the International Music Council of UNESCO joined to present A Celebration of Women in Music for the World Forum on Music. The program, held at the Nate Holden Theatre for the Performing Arts in downtown Los Angeles, was devoted to the works of women from around the world and included everything from fanfares to medieval chants, hymns, baroque liturgy, jazz, live electronics, dance, chamber music, traditional Arab songs and spirituals.

The program began as the guests entered the building and heard the Borealis Brass Quintet of Alaska perform five new works written especially for the occasion by women composers from the United States, Italy, the United Kingdom, Spain and Canada. These works included the first performances of *Alaska Fanfare* by Courtney Miklos, USA; *Quintetto Secondo* by Irma Ravinale, Italy; *Dovey Junction* by Rhian Samuel, United Kingdom; and *Seate la terra leve* by the Spanish composer Iluminada Perez Frutos. The final work of this opening portion of the evening was *Celebration—a Fanfare* (1974) by Violet Archer of Canada. The sounds of the brass quintet brightened the foyer from a landing above and made the beginning of the evening feel very festive.

Upon taking our seats in the auditorium, the Borealis Brass Quintet appeared on a side balcony to perform *A Celebration of Women in Music* (2005), a new work by Joanna Bruzdowicz of Poland. The transition to the stage was seam-

less as the curtain opened and Alessandra Belloni of Italy and the USA performed archaic and medieval invocations and chants for voice and tambourines. Baroque liturgy was represented by a Credo from Missa n 1, op. 18 (1678) and Magnificat, op. 19 (1690) by Suor Isabella Leonarda, Italy, performed by the 22-voice choir, Los Cancioneros Master Chorale, Joanna Nacheff, director, and the Cappella Strumentale del Duomo di Novara, conducted by Paolo Monticelli.

From the baroque liturgy, we were taken on a musical tour of traditional women's songs of life and love from Jordan with performances by the Arab Women's Music Ensemble of the National Conservatory of Amman, Jordan (a photograph of the ensemble was on the cover of the *IAWM Journal*, vol. 11/2). They performed a series of five Jordanian songs with native instruments: the oud, nai and qanoun, in addition to the more familiar instruments: violin, percussion and chorus. They wore the colorful native garb of the region.

From the Middle East, we journeyed to the USA to hear Los Cancioneros Master Chorale under the direction of Joanna Nacheff perform a spiritual, "Oh that Bleeding Lamb,"



L to R: Rain Shan (journalist), Berkeley Price, Deon Price, Li Yiding

arranged by Undine Smith Moore. Then from the balcony came the sounds of the Borealis Brass Quintet performing various works including the newly-commissioned *Splendid Shilling* (2005) by American composer Sheri Throop. The sonic and visual movement from the stage to the balcony again was seamless and created an interesting diversion. Next, we were swept across the ocean to China, where the wonderful Price Duo: Deon Price, piano, and Berkeley Price, clarinet, performed Li Yiding's interesting and exotic *Zhaxi Island*

Rhapsody (2001). Also in this Chinese segment, we were treated to Timothy Landauer, cello, and Nico Abondolo, double bass, performing the *Fughetta and Postlude* (1989) by Wang Qiang of Hong Kong.

The stage came alive with the premiere (by invitation of the Fondazione Adkins Chiti: Donne in Musica) of a new multimedia piece by Mihaela Vosganian of Romania for visuals, dance and live electronics titled *Reverberations* (2005) for tuba, percussion, processed voice, tape and dance. It was performed by the Inter-Art Ensemble of Romania with marvelous choreography and dance by Liliana Iorgulescu. The composer accompanied the dancers on percussion along with Andrei Kivu on tuba and Irinel Anghel singing processed voices.

A second multimedia work incorporated the talents of Daniel Noli performing various tangos and milongas from Brazil, Argentina, Mexico and Uruguay on the piano. Noli accompanied dancers Petra Conti and Marika Zannettoni with wonderful choreography by Adriana Borriello. In addition, pianists Maria Helena Rosas Fernandes of Brazil, Alicia Terezian of Argentina, Graciela Agudelo of Mexico, and Beatriz Lockhart of Uruguay accompanied the dancers.

The next segment featured women in jazz with Debbie Gifford singing a rendition of "What a Difference a Day Makes" by Maria Grever of Mexico, an original song by Gifford titled "So Many Songs about Love" (2002), "The Journey" (2003) by Linda Presgrave and "I Love Being Here With You" (1960) by Peggy Lee. Gifford was accompanied by Linda Presgrave on the piano, Sherry Luchette, bass, and Ricky Exton on drums. The grand finale had all the artists take the stage in a rousing rendition of Alice Gomez's "Jazz It" (2000)—an upbeat and delightful way to end an evening of international artists performing music from around the globe and a fitting conclusion to the World Forum on Music's Celebration of Women in Music.

Adrienne Albert, composer, is a recent recipient of a 2006 National Endowment for the Arts grant through the American Composers Forum to compose a three-movement work for choir and orchestra for the Continental Harmony Project in Alaska. A recipient of numerous other awards and commissions, Albert's catalog of works includes orchestral, chamber, choral and vocal music. Her music is published by Kenter Canyon Music (ASCAP). More information about her music as well as audio clip and scores can be found on her web site: www.adriennealbert.com or by emailing adrienne@adriennealbert.com.

Women in Music Roundtable

By Jeannie Pool

Patricia Adkins Chiti, President of Fondazione Adkins Chiti: Donne in Musica (Italy), presented a round table discussion, "The Future of Music—Women in Music." Held in the large ballroom of the Hollywood Renaissance Hotel

on October 1, the roundtable unfortunately attracted fewer than 20 people.

Chiti gave the opening address, "Global networking and advocacy." She had solid advice about networking and dissemination of information among women internationally. According to Chiti, "Networking enables us to see if the social reality of our countries is in line with existing legislation and practice. For a variety of reasons, many musicians are unaware of the funding possibilities that do exist; they need news of study grants, contributions for research, communication technologies and help in setting up libraries, research centers, all of which can be given through a network." Chiti urged women to pass on their knowledge to others.

Composer, musicologist, researcher and university lecturer Maria Christine Muyco, from the Philippines, gave a presentation: "Learning from the Panay Bukidnun Women: Task-Building as Empowerment in Music, Dance and Other Artforms in the Philippines." Muyco discussed empowerment in the ordinary day-to-day living of a community of the Panay Bukidnuns, whose women "have long been building their realm of power constructed from tasks and responsibilities of material, socio-political, economic and spiritual significance. Their articulation of power is not forceful and intimidating; rather it is felt in the subtleties of functional actions and in the intent of nurturing relationships that bond everyone in the community. Women here are closely affiliated with cultural practices and are held as a symbolic figure."

Leticia Armijo, a composer, musicologist and university professor, and President of El Colectivo Mujeres en la Musica A.C. from Mexico City, gave a paper entitled "Mermaids' whispers: The empowerment of women in music leading at the dawn of the new millennium." Armijo told of the activities of the collective of women in music which includes performers, composers, orchestral conductors and researchers. Her paper examined women's role in the music business in Mexico and analyzed the function of the state, monopolies and composers' societies. She said the aim of the collective is to make collective decisions and "make choices with a feminine vision."

Composer Nancy Van de Vate, Director of Vienna Modern Masters record company in Austria, spoke on the topic "A Worldwide Audience: Recording and Broadcasting Music by Women." According to Van de Vate, women composers need to be able to contribute recordings of their works to radio stations, if they are ever to be broadcast. She said that "the potential audience is both enormous and international, and once recorded, the music will probably also be heard in the future."

Composer and publisher Anne Kilstofte, President-elect of IAWM, gave a paper on "The Innovative Groundswell of Self-Publishing and Marketing by Women Composers." She spoke about issues related to composers becoming their own

publishers and the job of marketing the music. She said, "What is vitally important is that women must vigorously protect the rights of their intellectual property in order to fully develop their role as a composer/publisher, and should receive fair compensation for the use of their music, whether through scores, performances, broadcasts or recordings."

Lisa Neufeld Thomas, choir director, composer, musicologist and director of The Women's Sacred Music Project, gave a presentation: "Voices Found: a model for gender-mainstreaming of women in sacred music." She spoke about

her work that resulted in two publications of the Episcopal Church, USA that focus on the musical gifts of women and offered them as "helpful to women in different countries and denominations setting up similar projects."

Composer Jeannie Pool holds a Ph.D. from Claremont Graduate University in musicology, teaches at Mount St. Mary's College in Los Angeles and is a music consultant at Paramount Pictures in Hollywood, California. She has just completed her first documentary feature film, "Peggy Gilbert and Her All-Girl Bands," narrated by Lily Tomlin.

Music in the Convents of Mexico

Conference, Instituto de Órganos Históricos de Oaxaca, Oaxaca, Mexico, November 10-13, 2005

By Calvert Johnson

In the mid 1980s a manuscript of organ music with a nun's name on the cover was discovered in the archives of the Cathedral of Oaxaca, Mexico. This was the catalyst for a modern critical edition of what appears to be the earliest known Mexican organ music as well as a conference surrounding its publication by Wayne Leupold Editions. The manuscript, *Cuaderno de Tonos de Maitines de Sor María Clara del Santísimo Sacramento*, was found during the first comprehensive cataloging of all music manuscripts in the Cathedral Archive. The Institute of Historic Organs of Oaxaca took special interest in the manuscript because of its work documenting all known organs in the southern Mexican state of Oaxaca, and invited me to prepare the edition for publication. I asked musicologist Aurelio Tello to write an article, based on his research on the role of music in Mexican colonial convents, as part of the preface.

The manuscript consists of sets of versets for each of the eight Psalm tones, with multiple sets for the first and second tones. In addition, each Psalm tone is set to a figured bass so that the organist can accompany a singer or choir intoning the Psalm verses. Apparently, the versets were intended to replace the antiphon after each group of Psalm verses. Because Matins requires as many as nine Psalms, each with its antiphon, these versets would have been played frequently at the daily office of Matins.

Stylistically, the versets reflect late 18th-century styles, including Alberti bass, balanced phrases, and thin texture typical of gallant and early Classic music. Due to the variety of handwritings found in the manuscript, it is certainly a compilation of manuscripts rather than the work of a single composer or copyist, and the nun's name on the cover merely indicates that it belonged to her. Some of the versets may have been composed by her and other nuns, but probably most of the versets were provided by male composers, whether Mexican or Spanish. The modern edition faithfully follows the manuscript with its legible and modern notational practices. My own prefatory article discusses

performance practice issues (use of the versets at Matins, organ specifications and registrations, ornamentation, tempo).

Cecily Winter, founder and director of the Oaxacan institute, organized a splendid conference that featured the publication, and set the manuscript in its historic and cultural context. Of particular interest were a number of papers devoted to the subject of the role of music in late colonial Mexican convents. Appropriately, most of the papers were given in the buildings of former convents in Oaxaca (almost all of which are public buildings today). These included the ex-convents of La Soledad (now the municipal government offices), San José (currently an art school), and Santa Catarina de Siena (now the luxury hotel El Camino Real).

Other papers were given in the local cultural center, located in the ex-monastery of Santo Domingo, where a superb exhibit, "Music and Feminine Spirituality," was on display in the Biblioteca Burgoa, including the manuscript of organ music of Sor María Clara as well as other well-chosen colonial documents. The exhibit was organized by María Isabel Grañen Porrúa, Director of this library. In addition, I led the group in a mini-Matins service (only two Psalms, one entirely sung with its antiphon and the other with organ in *alternatim* style) at the church of La Soledad, using the versets from the seventh tone from the Sor María Clara manuscript.

Peruvian musicologist Aurelio Tello spoke on "Nun composers and keyboard music in colonial New Spain [i.e. Mexico]," giving the names of numerous Mexican nun musicians who sang, directed convent music, or played instruments during worship services at their convents. He drew our attention to the fact that accomplished musicians were frequently admitted to an order without paying the usual dowry because they had an important skill that was needed by the convent, such as the ability to play the organ.

Spanish harpsichordist Luisa Morales discussed “Secular keyboard music from the archives of the Convent of San Pedro de las Dueñas, Castillo, Spain,” noting that virtually none of this keyboard music was specified for use in worship, representing instead the typical stylistic types of Spanish sonata known in the 18th century, and noting the importance of secular music making in Spanish convents that she has studied.

American historian Anne Staples, who has lived and worked in Mexico City for many years, gave a very well written paper, “Daily life of nuns in Colonial Mexico.” She described the daily routine followed in cloistered convents, and discussed the differences among convents in Mexico City, particularly due to the social status of the women that each convent tended to attract. Some primarily admitted women from the wealthiest class (ethnically pure Spanish) who entered the order bringing their servants and living in well-appointed suites within the walls of the convent. She too noted that it was not uncommon for a woman from a lower social class, but who had a special skill such as playing the organ, to be admitted to these convents.

Mexican musicologist Nuria Salazar then spoke on “Music and choir in the Jesús María convent” of Mexico City, and Mexican musicologist Luis Lledías discussed “Organ and harpsichord music in the schools for girls in New Spain: a study of teaching methods and repertoire.” Rubén Vasconcelos Beltán gave a paper on the daily life of nuns in Oaxaca and their music. Finally, Polish organist Ricardo Rodys shared his recent findings in the two weeks preceding the conference in searching the newly digitized municipal archives of births, marriages and deaths. Thanks to this digitization, he seems to have identified María Clara, who—if his findings are correct—was the daughter of the second organist at Oaxaca Cathedral and sister of several local organ builders. She entered the Conceptionist convent (which took over the former Jesuit monastery after the Jesuits were expelled from all Spanish territories in the early 18th century) as a grown woman in her 30s because of her skill as an organist. While it is unfortunate that the municipal archives digitization on CD-Rom was not available when the publication of the manuscript was in preparation, Mr. Rodys is in the process of writing an article on this biographical data for the IOHIO newsletter.

A number of concerts brought to life music from the conference, including selections from the newly published manuscript itself. In the opening concert, I was the featured performer on Oaxaca Cathedral’s historic organ that was restored by American organ builder Susan Tattershall. My program included three sets of versets from the manuscript (all three intended for the first Psalm tone) and works by women composers: a hymn setting by Spanish nun Gracia Baptista from the mid-16th century; a motet by Italian nun Catarina Assandra transcribed for organ from around 1600;

a funeral dirge by English parish organist Miss Steemson from the late 18th century; an organ chorale prelude by Anna Amalia, Princess of Prussia, from the late 18th century; and a prelude and fugue, op. 16/3, by Clara Schumann from the mid 19th century—apparently contemporary with the actual María Clara!

Other works on the program were by late 18th-century Spanish composers José Larrañaga and José Lidón to demonstrate music contemporary with the versets in the manuscript, as well as the diverse styles found therein, including dance-like material. Several contemporary Mexican composers were on the program as well: José Bernal Jimenez and Ramón Noble (a setting of the popular dance *La Bamba*), and the encore was American jazz organist Shirley Scott’s *Samba Felicidad* with its quotation of the opening of “The Girl from Ipanema” melody.

Luisa Morales played a brilliant harpsichord recital of sonatas by Antonio Soler and Domenico Scarlatti in the cloister of Santo Domingo Cultural Center. During several sonatas written as boleros, she was joined by Spanish historic dancer Cristóbal Salvador, who garnered an enthusiastic fan base in Oaxaca during his brief visit to the city. Just as my recital underlined the importance of contemporary dances (the bamba and the samba) in contemporary music for organ, Ms. Morales’s program demonstrated that Scarlatti knew the bolero intimately, and his sonatas in bolero style precisely match the requisite dance steps without altering either harpsichord piece or dance.

An all-day excursion to rural areas in Oaxaca state provided the conference goers with the opportunity of seeing and hearing a number of historic organs, some restored and some not. Mexico City organist Roberto Oropeza played a recital at the ex-convent of Santo Domingo, Yanhuítlán (now a local cultural center and church), featuring early Spanish organ music and one set of versets from the Sor María Clara manuscript. Mexican brother and sister, organist Laura Carrasco and Baroque violinist Ludwig Carrasco, provided the day’s closing concert at the beautifully maintained church of San Andrés, Zautla, featuring music from a manuscript found in the archives of Mexico City Cathedral as well as a set of versets on the second tone from the Sor María Clara manuscript. The final concert of the festival presented sacred solo vocal music of the Renaissance and Baroque performed by Mexico City Conservatory organist José Suarez and Spanish baritone Josep Cabré using the beautifully restored historic organ at San Jerónimo, Tlacoahuaya. Their expressive music making resulted in an instantaneous standing ovation at the conclusion of the concert.

All in all, Cicely Winter must be congratulated for organizing a superb conference that brought together a number of scholars and musicians working in the area of

colonial Mexican convents and early Spanish keyboard music. There was great camaraderie among the presenters and conference attendees, a relaxed pace and wonderful local food. And no doubt there will be follow-up work as a result of this conference.

Calvert Johnson is the Charles A. Dana Professor of Music at Agnes Scott College, where he teaches courses on women in

music. He is engaged in research and performance of keyboard music by composers from under-represented groups, including women, blacks, Asians, and Hispanics. His editions of music by women composers are published by Vivace Press, ClarNan Editions, and Hildegard Publishing, while his books on historical organ performance practices and repertoire are published by Wayne Leupold Editions with accompanying recordings through Calcante Recordings.

Annual Meeting of the Society for Music Theory: Committee on the Status of Women

November 10-13, 2005, Cambridge, Massachusetts

By Valerie Samson

The Society for Music Theory (SMT) held its annual meeting November 10-13, 2005, in Cambridge, Massachusetts. A subgroup of the SMT, the Committee on the Status of Women (CSW), sponsored a stimulating Thursday evening session, "Negotiating Career and Family," and held a lively annual meeting during the Saturday lunch hour. Lori Burns, from the University of Ottawa, chaired both these events. I will confine my report to these two important events. Readers interested in SMT conference papers by women can find the meeting program on the SMT website: <http://www.societymusictheory.org/>.

The personal stories the panelists told us in the Thursday evening session were quite sobering. Joseph Dubiel and his wife Marion Guck discussed the logistical problems of a two-career couple living 600 miles apart. Anne Stone, who also had survived a commuting marriage, concluded that securing an academic career is not worth the gamble she took to get it. Administrative policies against hiring spouses have resulted in problems for many couples.

Fred Maus gave an eye-opening report, "Sexuality in Music Theory," about the results of his research on the experiences of gay musicians in academia. He covered problems arising during the job application process, the lack of benefits for partners, inadvertent discrimination from inexperienced colleagues, campus minority support aimed at students rather than faculty, and many other topics. Maus wrote a 40-page narrative based on the questionnaires 20 people returned to him.

In their presentation, "Professional Advancement and Family Care," Elizabeth Sayers and Lauren Parsons gave us some daunting statistics showing how family responsibilities have a negative effect on women at the tenure level. Sayers concludes that for women, the pipeline to success in academia is "leaky."

After the panelists spoke, attendees divided into smaller groups for discussion. I joined the group lead by Shaugn O'Donnell on family caretaking. This group consisted of six

men and eight women, a balance that surprised me. Catherine Hirata and Deborah Rifkin lead other groups.

John Curtis, director of research at the American Association of University Professors (AAUP), was not available to deliver his presentation, "Balancing Academic Work and Family: Policy and Practice," ironically because of a family obligation, but we were given copies of his PowerPoint slides. The website of the AAUP has some of the same information. See <http://www.aaup.org/Issues/FamilyWork/index.htm>. For information on the economic status of university faculty, see <http://www.aaup.org/research/Index.htm>.

The Saturday luncheon meeting of the Committee on the Status of Women was well attended by 28 women and four men. The meeting was not long enough for the committee to adequately discuss the important topics on the agenda but made a good start. Lauren Parsons presented some conference data. A look at the conference program, she said, shows that "we are getting together to talk about the work of men." The program committee rejected articles about the music and theories of women. And since authors' names were concealed from the readers deciding the program, we don't know how many of the articles submitted were by women.

Of the 70 papers read, 12 presentations were by women, and of these 12, five were scheduled for Sunday morning, the last day of the conference and thus a less desirable time. Yet 30 percent of the membership in the SMT is women. Session chairs were women two of five times on Thursday, one of eight times on Friday, none on Saturday, and three of four times on Sunday. Of the 24 composers discussed in papers, all were male. Of the eight theorists whose tools were discussed (as identified in paper titles), all were male. Of the performers interpreting music, all were male. This lack of balance is stunning and disappointing. In the SMT's publication, *Music Theory Spectrum*, the number of women authors is going up, but the number of senior women authors is very low, and submissions are also low.

In the ensuing discussion, the following current objectives of the CSW were stated. (Other objectives were not discussed at this time.)

1. To be allowed to program a special academic session at the annual meeting of the SMT without submitting the papers to the program committee for approval. (The program committee is all male.) On Sunday, the general membership of the SMT voted on the resolution proposed by the CSW, but it failed. Members voting against it said they did so because the wording in the section of the bylaws affected by the resolution was under revision at the time. Nevertheless, the Executive Board has guaranteed the CSW the right to program an academic session at the next annual meeting and in fact did insert the provision when the bylaws were revised. Success came in a round-about way.

2. To create a mentor/mentee program for women.

3. To create a community of unaffiliated, independent scholars. "We don't have a space to reflect on the status of our field," one participant observed. As our employment options necessarily extend outside academia, so must the reach of our organizations also extend.

4. To establish a talk group where women in transition can talk to each other without leaving an on-line record.

(Leaving an on-line record may change if participants agree to it. This is currently under discussion.)

5. To create on-line resources, such as a database for bibliographies, pedagogical materials, texts, and a list of teachers who teach courses in feminist theory.

6. To counteract current regressive social policies.

Suggestions were made to extend the period of time one can be considered an "emerging scholar" and to lower conference fees for those outside academia. The Committee on the Status of Women has daunting work ahead of it, but with the help of many talented affiliates, it also has excellent ideas and abundant resources to realize its goals. Leigh Van Handel manages the CSW list. To subscribe, go to <http://www.societymusictheory.org/mailman/listinfo/csw-affiliates>.

Valerie Samson, Ph.D. is a composer and ethnomusicologist in San Francisco. In 1975, when she was a member of the League of Women Composers, she wrote an article on the women composers of Northern California, now available by emailing her at v.samson@earthlink.net. Valerie Samson is a member of IAWM, SMT, SEM and ICTM.

Report from Japan

By Taeko Nishizaka

Both a film and an opera I recently attended emphasized how effectively music can convey the essential message of the drama. To commemorate the 60th anniversary of the end of World War II, a number of events were presented in Japan to express the people's desire for peace. Among them was "Wish for Peace," held on September 24, 2005 at Nakano Zero Hall in Tokyo. The film, "Women in the Mirror," viewed after by a talk by Keiko Harada, composer of the music for the movie, was the featured event. Although the subject matter was about the atomic bomb, neither the mushroom cloud nor a realistic depiction of the disaster was shown in the film. Rather, the movie traced the thoughts and emotions of three generations of women, the eldest of whom was in Hiroshima at the time of the bombing.

Keiko Harada initially believed there was no room for music in the film because both the images and acting seemed perfect as is. The director, Kiju Yoshida, however, suggested that she compose the music as a drama in itself, without being bound by other factors. As a result, the enormous tragedy unfolded in the music. The work is a most impressive illustration of how music without text can con-

vey the desire for peace. The film was screened at the 55th Cannes International Film Festival by special invitation.

A chamber-opera, *Tabidachi no Asa* (Morning of Departure) by Junko Mori, was premiered by Tokyo Chamber Opera Theater at Kameido Bunka Center on December 15 and 16, 2005. It tells the story of the religious conversion of a warlord who persecuted Christians. The role of music was particularly significant because the focus of the opera was on the man's inner conflict and the change within him rather than on martyrdom or cruelty. Christians are in the minority in Japan, but nevertheless the audience was impressed by the opera, perhaps because of the film's emphasis on basic trust in human nature that was so well expressed in both the music and the libretto by Sakae Nakamura.

Taeko Nishizaka is a librarian at the Kunitachi College of Music Library and a member of Women and Music Study Forum 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, 2006.

Adrienne Albert's *Let Love Not Fail* (soprano, flute, piano) was performed at St. Bede's Episcopal Church in Los Angeles, California on October 23, 2005. The same program was performed on October 30 at California State University at Long Beach. In November of 2005, Albert was a Visiting Composer at California State University, Sacramento for the "Festival of New American Music." *Fantasia* (clarinet and piano) was performed during the festival. *Winter Solace* (alto saxophone and piano) was performed during "The Festival of American Music" in Romania on November 11, 2005, and again at California State University, Fresno. *Sam's Dance* (woodwind quintet) was performed by the London Chamber Group in London, England, and is a finalist in their "Piece of the Year Competition."

Albert has been awarded a National Endowment for the Arts grant through the American Composers Forum for the Continental Harmony Project to compose a three-movement orchestral and choral work to be premiered in the Kenai Peninsula, Alaska, in the spring and summer of 2006. She spent two

weeks in Alaska during the summer of 2005, returning in January to continue gathering materials for the project. The Newstead Trio performed *Japanese Gardens* (piano trio) in two different Southern California venues in February 2006: the Borrego Springs Performing Arts Center and The Sturges Center for the Fine Arts in San Bernardino.

On April 19, 2005, **Beth Anderson's** *New Mexico Swale* was performed in Kiev, Ukraine as a part of the biennial Ukrainian festival of contemporary music. Music of **Judith Lang Zaimont** was also performed. On April 16, 2005, *September Swale* was performed at the Capitol University Conservatory of Music in Columbus, Ohio. Anderson performed a 30-minute set of text-sound at the "Roaratorio—Geneva" festival in Geneva, Switzerland, on October 28, 2005. She composed *Kildeer and Chicory* for the occasion; also performed were *Torero Piece*, *If I Were A Poet*, *Crackers & Checkers*, *The People Rumble Louder*, *Country Time*, *Yes Sir Ree*, *Ocean Motion*, *I Can't Stand It* and *Riot Rot*. On November 16 and 18, The Jade String Trio premiered the newly-commissioned *Jasmine Swale* at the Underground Lounge in New York City. On November 17, the music faculty of Colorado College (Colorado Springs) performed *Night song* and *Swimmers on the Shore* (baritone and piano), which describes parental Alzheimer's disease. The concert also featured music by **Lori Laitman**.

On November 20, Belgian soprano Françoise Vanhecke premiered *Night song* in Brussels, Belgium, also performing *Lullaby*, *Beauty Runs Faster* and *Kilkenny Cats*. Vanhecke featured songs by Anderson in two European concerts entitled "More Than A Voice." On January 15, 2006, she sang *Kilkenny Cats* and *She Sights in Harelbeke* in Belgium, and gave the same program

on January 28 in Siracusa, Sicily at the "2nd Millennium Festival." Opera Astoria produced *Swimmers on the Shore* on December 3, 2005 in Queens, New York. Melanie Mitrano recorded *Lullaby* and *Beauty Runs Faster* (words by Anderson) for a new CD entitled "Songs in Transit: An American Expedition," released in December of 2005 on Capstone. The CD also includes songs by **Lori Laitman**.

Elizabeth Austin's Symphony no 2 ("Lighthouse") was recorded by The Moravian Philharmonic in April of 2005. It will appear on a Connecticut Composers, Inc. CD in 2006. *Frauenliebe und -leben* (version for soprano and piano) was the subject of a lecture/recital given by Michael K. Slayton, with Mei Zhong (soprano), and Jerome Reed (piano) at the National Society of Composers Conference at the University of North Carolina, Greensboro on October 15, 2005.

Music of **Danielle Baas** was featured at the "2005 Festival of Contemporary Belgian Music" in a November 19, 2005 concert commemorating the 175th anniversary of Belgium. Catherine Geels performed two works by Baas, *Mouvance*, *élégance* and *Hommage à Chopin*, in her piano recital on February 25, 2006 in Brussels, Belgium.

On December 6, 2005, **Mar Gutiérrez Barrenechea** received the National Award on Educational Research and Innovation from the Spanish Ministry of Education for her doctoral dissertation: "Professional music training in the conservatories in the context of educational reform: Madrid as paradigm." This award is given for the doctoral thesis (in any field of education) that has been defended in all the universities in Spain during an entire year. This is the first time (in its 20-year history) that the award has been received by a musician. One of the dis-

sertation chapters includes a proposal for music students to include works written by women composers in their studies. Barrenechea performed with Duo Barrenechea-Rasetti (piano) at the 10th International Meeting—6th Iberoamerican Meeting of Women in the Arts. The meeting was held in Mexico City from February 6 through March 20, 2006.

Betty Beath's *Merindu Bali...Bali Yearning* (dedicated to the victims of the terrorist attack at Kuta, Bali, on October 12, 2002) was written for Javanese pianist Ananda Sukarlan, who performed the work in a series of international "In Memoriam" recitals. The Australian recital was recorded live on July 18, 2004 in Sydney and broadcast nationally by ABC Classic FM on October 12, 2004. The first American performance was given by pianist Marvin Rosen at Westminster Choir College of Rider University in Princeton, New Jersey on July 7, 2005. *Towards the Psalms* (narrator, soprano and instrumental ensemble), a setting of an extract from the novel *Fugitive Pieces* by Canadian writer Anne Michaels, received its premiere performance on September 30, 2004. Commissioned by the Brisbane Writers Festival 2004, the first performance of the piece was recorded live by the Australian Broadcasting Corporation and broadcast nationally over ABC Classic FM on January 5, 2005. *Piccolo Victory, Images of Colonial Australia* (didgeridoo, piccolo, flute, harpsichord and cello) was performed at the Queensland Conservatorium of Music, Brisbane on April 12, 2005 during "Encounters," a week long event looking back over 200 years of musical encounters between white and indigenous Australians.

Lament for Kosovo (solo piano) was performed by pianist Valerie Dickson in a series of recitals given in Germany in June of 2005. *Indonesian Triptych* (voice and piano), with texts by Indonesian writer Goenawan Mohamad, was published in October of

2005 by Wirripang Publications, Australia. On January 7, 2006, Beath gave a program called "In Conversation" at the 4MBS Classic FM Summer School of Music, Brisbane. Beath spoke about and performed some of her piano pieces and presented illustrations from her recorded orchestral music. *Adagio for Strings...Lament for Kosovo* was performed by the Rhode Island Philharmonic Orchestra in Providence on January 21, 2006. The All State String Orchestra performed the work in San Antonio, Texas on February 18 with Tanya Simons conducting.

Carolyn Bremer is completing a commission from the California Band Director's Association for their 50th anniversary. Other recent commissions include St. Lawrence University for their "Ives Celebration Concert" and Indiana University for a consortium of university wind ensembles. This summer, the California Philharmonic will perform *Early Light* in Disney Hall. Bremer has recently signed with C. Alan Publications.

Liane Curtis gave two presentations on *A Rebecca Clarke Reader* in the Boston area. The January 24, 2006 presentation included recorded and live musical examples. On February 6 Curtis focused on the copyright and censorship issues that surrounded the publication of her book. Electronically formatted (PDF files on a CD) copies of the *Clarke Reader* are available free of charge to current members of IAWM. To receive a CD, contact clarkecomposer@yahoo.com with your mailing address.

Nancy Bloomer Deussen's *Tico* (orchestra) was performed by the Santa Clara (California) University Orchestra at the Santa Clara Mission on May 20, 2005. Trio for Violin, Cello and Piano was performed on June 4 at a NACUSA concert held in Palo Alto, California and on September 25 at a Mu Phi Epsilon (Palo Alto Alumnae Chapter) 50th Anniversary Concert in Portola Valley, California. The Diablo Symphony gave the world premiere performances of

American Hymn (orchestra) on July 1, 2 and 3, 2005 in Martinez, California. *The Encounter* (flute and guitar) was performed on October 29 at a NACUSA concert in Palo Alto, California. *The Dawn of Freedom* was commissioned by The United States Continental Army Band (stationed at Ft. Monroe, Virginia). Lt. David Paroby conducted three premiere performances: January 25, 2006 in Mansfield, Ohio; January 27 at the Ohio Music Educators Conference in Cleveland, Ohio; and January 30 at James Madison University in Harrisonburg, Virginia. On February 18 Deussen coached her chamber works at the Northern California Chamber Music Workshop held at San Jose State University.

Upcoming performances include an April 22, 2006 performance of *Ascent to Victory* by the Mission Chamber Orchestra in San Jose, California and the May 14 world premiere of a new work for flute, cello and harp by the Blackledge Chamber Music Society in New Britain, Connecticut. Deussen's works have recently received radio play on KDFC-San Francisco, Radio Sweden, WUSR-Scranton, Pennsylvania, WBST/Indiana Public Radio, and WDAV (NPR) Davidson, North Carolina.

Reena Esmail graduated from The Juilliard School in May 2005 with a Bachelor of Music degree in composition. Her graduation recital included premiere performances of Sonata for Oboe and Piano (for oboist Josiane Henry) and *Unfortunate Coincidence*, a song cycle for soprano and chamber ensemble on eight texts of Dorothy Parker. In May she was a guest on "Kalvos and Damian's New Music Bazaar" in Vermont. In September *Unfortunate Coincidence* was recorded in New York City with soprano Jessica Gould. In October Esmail's music was performed by The Debussy Trio on two NACUSA-sponsored concerts in Los Angeles. She was recently appointed to the piano faculty at the New Jersey Workshop for the Arts.

Esther Flückiger (piano) and **Rose-Marie Soncini** (flute) performed music by Clara Schumann and others in two "La musica delle donne" concerts in Naples and Bari in February 2006. On March 30 and 31, Duo Laderach-Flückiger (violin and piano) presented a concert in Baden, Switzerland. Flückiger and artist Susana Talayero presented a multimedia performance on March 22 at Galleria Venti Correnti in Milan entitled *Microfantasticheria*. The event explored the relationship between different forms of expression: music, painting, film, light and shadows. A video on works by Talayero includes music by Flückiger. As part of the project, a CD entitled "Volo Libero" was released; the bird on the cover was designed by Talayero. Flückiger also released another CD containing works related to birds, "Papillions et Paradisières."

Carol Ann Floyd has released "Premiere," a CD documenting her live European piano solo debut and the European and Hungarian premieres of *Variations on Balkan Themes* by Amy Beach. The CD documents the discovery linking Beach to Franz Liszt, including critical reviews. "Premiere" is now at the University of Cincinnati Gorno Music Library in the Special Collections Archives. Floyd received a grant from the University of Cincinnati Friends of Women's Studies to help support her concerts in Europe and studies and performances in France. She was the guest speaker at the Idaho Federation of Music Clubs State convention, where she spoke of her European concerts and the inclusion of women composers in performance and teaching. Floyd is currently on the Faculty at the Idaho Music Academy where she created a summer piano master class program and a music history seminar with emphasis on American women composers. She performed at the Idaho Music Academy anniversary open house in October of 2005, and premiered her Christmas arrangement on December 9. Her biography is scheduled to appear in the

special 25th anniversary edition of *Who's Who of American Women 2006*. Please see: www.carolannfloyd.com.

Jenece Gerber earned the Master of Music degree in composition from the University of Akron (Ohio) in August of 2005, then immediately commenced Ph.D. studies in composition at the State University of New York at Buffalo. In October of 2005, her 5-movement work *Oregon Sketches* (solo piano) was performed by Sarah Evans at the National Conference of the Society of Composers at the University of North Carolina at Greensboro.

Lynn Gumert was commissioned to compose and perform *Milkweed* (solo voice) for the "I'll have what she's having..." Dance Project, which will be performed March 11 and 12, 2006 at Rider University in New Jersey. Her early music ensemble, Zorzal, received a Pennsylvania Partners' in the Arts grant to support their 2005-2006 concert season.

Elizabeth Hinkle-Turner announces the release of her book, *Women Composers and Music Technology in the United States: Crossing the Line*, the most definitive attempt to date to discuss the achievements of women as composers of experimental and avant-garde music from the 1930s to the present day. A 15% discount is offered through www.ashgate.com.

Hsiao-Lan Wang was one of the winners of the 2005 Student Score Competition sponsored by the College Music Society. *Star Gazer* (solo flute and computer) was performed at the 2005 College Music Society National Conference in Quebec City, Canada, by flutist Leslie Marrs, as part of the recognition.

Mara Helmuth performed a Faculty Recital on January 12, 2006 at the University of Cincinnati, including the premiere of *Primary Materials* for Percussion Group Cincinnati, a performance of *Smoke* with Rick VanMatre on saxophones (inspired by the graphite painting installation of

Anna VanMatre), and *The Man and the Moon* with Alan Bern and Helmuth performing on computer and qin (Chinese zither). "Sonic Explorations," a concert held on January 20 at the University of Cincinnati, featured electroacoustic works by Helmuth and Allen Otte, including *No. 7 for Gyl and Computer*.

Jennifer Higdon's Oboe Concerto was premiered by Kathy Greenbank and the St. Paul Chamber Orchestra on September 9 and 10, 2005 at the Ordway Center in St. Paul, Minnesota. Her Percussion Concerto was premiered November 25-December 6, 2005 at the Kimmel Center in Philadelphia and Carnegie Hall in New York with soloist Colin Currie and the Philadelphia Orchestra, Christoph Eschenbach conducting. Additional performances are scheduled with the Indianapolis Symphony (March 31, April 1) and the Dallas Symphony (April 6-8). The Atlanta Symphony performed *Dooryard Bloom*, a meditation on death based on Walt Whitman's famous poem "When Lilacs Last in the Dooryard Bloom'd," on a concert honoring Martin Luther King, Jr. The performance was broadcast on National Public Radio's "Performance Today" on January 16, 2006. On February 16-18 Higdon's Trombone Concerto was premiered by the Pittsburgh Symphony with Sir Andrew Davis conducting and Pete Sullivan, principal trombonist, as soloist. The concerts were held at Heinz Hall.

On February 5, 2005, The New York Treble Singers premiered **Katherine Hoover's** *Incantations* (SSAA, flute and percussion), based on contemporary Mayan women's poetry, at the Madison Avenue Presbyterian Church. The Colorado Quartet performed String Quartet no. 2 "The Knot" on the "Cutting Edge Series" at Greenwich House in New York City on April 6, 2005. *El Andalus* (cello and piano) was performed by Sharon Robinson and Joseph Kalichstein on the Kalichstein-Laredo-Robinson Trio Series at the 92nd Street YMCA in

New York City on April 19 and 20. On May 7 a concert of music by women composers at the Unitarian-Universalist Church in Linbrook, New Jersey, featured *El Andalus*, piano works, *Aria and Allegro giocoso* (cello and piano) and *Ritual* (clarinet and piano).

Flutist Hoover performed *Kokopeli* and *Masks* with pianist Susan Wheatley in Alcala de Henares, Spain, for the College Music Society conference on June 15, 2005. *3 + 3*, *Dream* and *Chase* were presented by pianist Joseph Kubera at the "Festival of the Hamptons," in Bridgehampton, New York on July 13. On September 24, Kristen Samuelson (soprano), Colette Valentine (piano) and Hoover (flute) performed *Masks* (flute and piano) and *The Heart Speaks* (song cycle) in New York City. Mirian Conti premiered *Six Preludes* (piano) in New York City on November 13. Hoover was a guest on Marvin Rosen's "Classical Discoveries" radio program (WRPB Princeton, New Jersey) on March 15, 2006, as a part of the "In Praise of Women" series.

The Institute of Historic Organs of Oaxaca invited **Cal Johnson** to prepare for publication a modern critical edition of the earliest known Mexican organ music. He gave the opening concert for the "Music in the Convents of Mexico" conference held November 10-13, 2005 at the Instituto de Órganos Históricos de Oaxaca on Oaxaca Cathedral's historic organ, restored by American organ builder Susan Tattershall. In March of 2006, Johnson gave a presentation about the Oaxaca manuscript and conference at the Southeastern Historical Keyboard Society in Rome, Georgia. He is completing the final revisions on the third of his three-volume set on Italian organ performance practices, "Italy: 1650-1730," for Wayne Leupold Editions.

Anne LeBaron's *Southern Ephemera* (flute, cello, surrogate kithara and harmonic canon) was performed by Newband at The Kitchen in New York City on January 28, 2005. She was appointed the Visiting Darius Milhaud Professor at Mills College during the

Spring Semester, 2005. In February of 2005, she was invited to the Bellagio (Italy) Conference and Study Center as leader of the creative team for her multimedia chamber opera, *Wet*. She served as Composer-in-Residence for the "New Music Festival" at the University of North Carolina/Greensboro, with performances of *Pope Joan* and *The Left Side of Time* on April 9. *The Left Side of Time* was also performed at New York University on June 6. LeBaron was the recipient of an Individual Artist Fellowship from the City of Los Angeles Cultural Affairs Department, which was used to finance the workshop production of *Wet* at the Barnsdall Gallery Theater in Hollywood, California on June 10. *Wet* received its world premiere performances at the Disney/California Institute of the Arts Theater (REDCAT) in Los Angeles, California on December 1-3, 2005.

On March 14, 2005, mezzo-soprano **Sharon Mabry** performed the leading role of George Sand in the premiere performance of *George Sand...and Chopin?* by **Persis Vehar** at the 25th anniversary celebration of the "Dimensions New Music Series" at Austin Peay State University in Clarksville, Tennessee. A subsequent performance was presented on April 8 at Canisius College in Buffalo, New York. On August 5-7 Mabry was the featured recitalist and lecturer for the NATS New England Region Summer Conference held in Newport, Rhode Island at Salve Regina University, performing works by **Elizabeth Vercoe** and **Persis Vehar**. Mabry's book *Exploring Twentieth Century Vocal Music* (Oxford University Press) was the primary source for sessions on contemporary art songs that use extended vocal techniques.

The Spindrift Woodwind Quintet performed a program of works by **Pamela J. Marshall**, Amy Beach and others during March of 2005 in Lexington, Massachusetts. Marshall received a commission from Carson Cooman for a suite for organ, *Meditations*. The

Assabet Valley Mastersingers of Northboro, Massachusetts joined a consortium commissioning *Weaving the World* (chorus, oboe, piano, percussion) with text by environmental writer Janisse Ray; they performed the piece on March 19, 2006 in Southboro, Massachusetts. *Esprit de Cor* premiered *wild horn whose voice the woodland fills* (written in memory of one of the ensemble members) in Lexington. Spindrift Music Company published several of Marshall's new titles: *Wordless Prayer* (organ), *Echoes of Golden Brass* (8 horns and organ), and *Loosely Blue* (mandolin ensemble). A movement of *Loosely Blue* was recorded by Enigmatica.

Kathryn Mishell announces the launching of the "Into the Light" website at <http://www.intothelightradio.org>. The website is intended as a valuable resource for musicians, presenters, students and all who are interested in women composers. Her radio program had its sixth anniversary on January 1, 2006; it may be heard over the Internet on Sunday evenings at 9:00 (Central USA time)—click on "What's New." Mishell's Quintet (flute, violin, viola, cello and piano) was premiered on January 22 and 23, 2006 at "Salon Concerts" in Austin, Texas.

Janice Misurell-Mitchell presented a concert of her works for flute/voice and video at the Wissenschaftskolleg zu Berlin in July of 2005, including *Mobius Trip* (solo flute), *Motel...loneliness* (flute/voice), *Give Me an A!* (voice/flute), *Two From Berlin* (solo voice) and the video version of *After the History* (voice, flute and percussion). In September she and **Patricia Morehead** created a program for CUBE entitled Making Art Sound at the MusicCircus presented at the Museum of Contemporary Art by the Chicago Composers Forum. In October she attended the Society of Composers, Inc. National Conference at the University of North Carolina, Greensboro, where she played *Sometimes the City is Silent* (solo flute) and participated in a

panel discussion on improvisation. Later in October, CUBE premiered *Agitación* (two pianos and percussion) at the Merit School of Music in Chicago. In December Misurell-Mitchell and Morehead were interviewed about CUBE's upcoming concert season on a radio program hosted by David Unum at Northeastern Illinois University in Chicago.

Alice Moerk won an award from the National League of American Pen Women (NLAPW) for *Elegy* (cello and piano), premiered at the NLAPW National Convention in Washington, DC. *Tapestries* (wind ensemble), *Variations* (piano), *Little Babe* (Christmas carol), *Pen Songs* (song cycle for voice and piano), *I Am, Vistas* (piano) and *Sky Dreams* (flute and piano) also received awards from the NLAPW. Recent performances include: *Tableaux I*, performed by the London Chamber Group; *A Cinderella Fantasy* (narrator and piano), performed by students at Baker, West Virginia Middle School; *Pen Songs*, performed by soprano Franklyn Skidmore at the Ringling School of the Arts; *Peculiarities* (guitar), a winner at the VII International Guitar Congress Festival in Corfu, Greece; *Zanities* (bassoon), a winner at the Third International Festival of A. Gigli; String Quartet, performed at the Irish Music Rights Organisation Festival at the University of Aberdeen; *Songs of the Middle Ages* (cello and piano), performed at the Arklow Music Fest in Ireland; and *Little Babe*, a winner in the International Original Christmas Song Competition. *An Appalachian Mother Goose* (musical) has been commissioned by the West Virginia Folk Arts Center and is scheduled for performance in 2006.

Caitriona Bolster of KWAX, the classical music station at the University of Oregon (available over the Internet), interviewed **Beata Moon** by telephone on "Arts Line." On December 15, 2005, a program of chamber music at Symphony Space in New York City featured three of Moon's newest works, the world premiere of *A Collage of Memories*,

performed by violinist Patricia Davis (for whom it was written), a new piano solo and the piano trio *Dinner is West* (commissioned by SENSEDANCE). Moon also performed pieces by colleagues.

Patricia Morehead has completed a Ph.D. in composition at the University of Chicago. The process of composing *Multiples* (oboe d'amore, oboe, English horn and digital audio orchestra) a concerto-like work in three movements has helped Morehead to realize a dream of creating a work for electronically-produced orchestra and live performance for her chosen family of instruments. She was a guest composer/performer of *Multiples* on the Chicago Composers Consortium concert in Los Angeles on December 19, 2005; on the Ensemble Noir concert series (Canadian Premiere) in Toronto on February 7, 2006. She is scheduled to perform on the "Cutting Edge Series" at Greenwich House in New York City on April 20, 2006.

The "Lullabies for Free Children" project created by **Shelley Olson** and **Joan Yakkey** invited composers from all cultural and language backgrounds to compose lullabies based on lyrics encouraging positive ideals and positive values for the 21st century. Composers were encouraged to seek poems from children, unknown women living in remote areas, or their own poems as a creative source. Please see: www.LullabiesForFreeChildren.org. The "Lullabies For Free Children" project music was featured in Internet broadcasts of the Daniel Pearl Foundation during October of 2005, including lullabies by Olson, Yakkey, **Maryanne Rumancik**, **Hasu Patel**, **Jeanne Shaffer**, **Marilyn Shrude**, **Katia Tiutiunnik**, **Melissa Tosh** and **Meira Warshauer**. On October 17, 2005, Olson was interviewed on "Triad Arts Up Close" for WFDD Public Radio on the growth and development of "Lullabies For Free Children." Please see: <http://wfdd.org/tauc.php>.

Hasu Patel spent two weeks in July of 2005 at the Sivananda Vedanta Center in Val Morin in Quebec, Canada giving solo sitar concerts and workshops on the music of India (theory and voice lessons). She also gave workshops and a solo sitar concert at the Amrit Yoga Institute in Salt Springs, Florida, October 20-27. On November 16 she presented a solo sitar concert at Oberlin College in Oberlin, Ohio. Beginning on February 1, 2006, Patel taught music of India (sitar, tabla, and voice) at the Atma Center in Cleveland Heights, Ohio. From March 25 to April 1, 2006, she led Indian music workshops and gave sitar concerts at the Amrit Yoga Institute in Salt Springs, Florida. She also taught sitar, tabla, voice and collaborative music classes at Oberlin College in Oberlin, Ohio, during the Spring Semester. From April 13 to May 5, 2006, Patel will be teaching Indian classical music workshops and also giving sitar concerts at the Sivananda Ashram Yoga Farm in Grass Valley, California.

The Percussive Arts Society published **Sabrina Aguilar Peña's** article "US vs. Them: The Creation of an Audiovisual Digital Landscape" in the February 2006 edition of *Percussive Notes*. The article discusses contemporary technical and logistical issues in multimedia composition, a field that has yet to reach standardization in academic literature. *US vs. Them*, composed in 2005 for the Kansas State University Percussion Ensemble, combined video/tape with over a dozen percussionists playing a motley collection of sound producers, including dueling drumsets, baby dolls and bubble wrap.

Karin Pendle's annotated bibliography, *Women in Music: A Research and Information Guide*, was published by Routledge in the Fall of 2005. It focuses on literature from 1980 to 2000, but includes some unique or historically important items published before 1980 and a number of items that appeared since 2000. Sources cited include books, scholarly articles, popular-press articles, and dissertations.

Jeannie Pool has completed a feature documentary film, *Peggy Gilbert and Her All-Girl Band*, narrated by Lily Tomlin, about the life and advocacy work of saxophonist and bandleader Peggy Gilbert, who turned 101 years old in January 2006. The film will be shown at the IAWM Congress in May in Miami. Pool wrote, scored and directed the film. For more information, visit www.peggygilbert.org. The Palisades Symphony, under the direction of Joel Lish, premiered Pool's *Overture for Orchestra* (2005) on February 12, 2006 in Pacific Palisades, California. She has been commissioned by Long Beach guitarist Jonathan Marcus to compose a new work for two guitars and chamber orchestra to be premiered in the fall of 2006.

Deon Nielsen Price's song, *To All Women Everywhere*, was performed by Linda Sue Marks-Guarnieri, soprano, and Frank Basile, piano, on October 23, 2005, at St. Bede's Episcopal Church in Los Angeles, CA. Price performed the piano solo version of her concert piece for piano and orchestra, *Epitaphs*, on a NACUSA-Los Angeles concert December 10, 2005. The Price Duo (Berkeley, clarinet; Deon, piano) premiered sections of *Yellow Jade Chinese Banquet* on the same program. The Duo performed the work at the Chinese New Year Celebration, Kodak Theater in Hollywood, CA on January 21, 2006. Price's arrangement of the Christmas Carol *Far, Far Away on Judea's Plains* was performed December 11 and 18, 2005, by the Westdale Choir in Santa Monica, CA. The first edition of Price's book, *Accompanying Skills for Pianists*, has sold out, and the Second Edition was recently released by Culver Crest Publications. It includes a new chapter: "SightPlay with Skillful Eyes." Please see: www.culvercrest.com

Belinda Reynolds announces the release of "Cover," a CD featuring performances of her works by American Baroque, Citywinds, Claricello, New Millennium Ensemble, Peggy Benkeser, Sergio Puccini, Teresa McCollough and

Tom Burritt. "Cover" is available for purchase at www.heshemusic.com or innova.mu.

D'Arcy Reynolds received an ASCAPLUS award for the 2005-06 season in recognition of the international scope of performances of her chamber, orchestral and band music throughout the United States and South Africa last year. This included performances in Portland, Oregon, New York, Northern California and several cities in South Africa. A documentary was filmed about Reynolds' music, to be released this fall in South Africa. Reynolds' *21* for cello, vibes and marimba was performed in a concert by Adesso on February 17, 2006 at Old First Church in San Francisco.

Catherine Roma's book, *The Choral Music of Twentieth-Century Women Composers: Elisabeth Lutyens, Elizabeth Maconcy, and Thea Musgrave*, has been published by Scarecrow Press. To order, please see: <http://www.scarecrowpress.com/>.

Basura! an experimental puppet production, was performed August 12 to 19, 2005 as a part of the New York International Fringe Festival. Creator and Director Colette Searls used a work of **Anna Rubin** in the piece. During the fall of 2005, Rubin lectured on women in electronic music and played excerpts from a tape work at the "Women in the Arts" conference held at the University of Missouri, St. Louis. She has received a commission from CUBE (Chicago) to write a piece with text by Bertolt Brecht for soprano and electronics as part of CUBE's commemoration of the 50th anniversary of Brecht's death. The piece will be performed in both Chicago and Berlin. She is also scoring an hour-long experimental puppet production of *Frankenstein*, conceived by Colette Searls at the University of Maryland, Baltimore County. Violinist Airi Yoshioko is recording a piece by Rubin for violin and electronics on a CD to be published in 2006. The work was performed at the Electronic Music Conference in Havana during March of 2006, along with a tape work by Rubin

and collaborator Laurie Hollander. Rubin has written an article on *Forêt profonde*, the epic electronic work by Francis Dhomont, to be published in France during 2006.

The London Philharmonic Orchestra recorded **Vivian Adelburg Rudow's** *Urbo Turbo* (Urban Turbulence) on November 8, 2005. A different version of *Urbo Turbo*, called *Spirit of America* was performed during the Riverside Festival in southern Maryland. The Orchestra Sinfonica Compagnia d'Opera Italiana, Jeffrey Silberschlag, conductor, performed *Dark Waters of Elba* in Alba, Italy on December 18, 2005. *The Bare Smooth Stone of Your Love* was published on the 2005 NACUSA CD, "Greetings From," performed by the late Stephen Kates (cello) and Eun-Jung Shon (piano). The music is in memory of the late Baltimore cellist Daniel Malkin and was composed to a poem by Malkin's mother, Carole Malkin. Please see: www.vivianadelbergudow.com.

Maryanne Rumancik's *In Memoriam—Rest in Peace* (solo piano) and *Hail Mary* (SA with piano extended techniques) were included in the Daniel Pearl global Internet radio broadcast "Harmony for Humanity" during October of 2005. *Qualis ergo est infans iste?* (SATB a cappella), commissioned by Donne in Musica, was performed in Rome, Italy December 8 through 18, 2005 by Coro da Camera "Goffredo Petrassi." Sung in Latin, *Qualis ergo* combines Gregorian chant and late Renaissance motet writing with rich east European choral textures. *La Pace/Peace* (2-part choral with piano) was completed in the fall of 2005 for the "Lullabies for Free Children" project organized by Shelley Olson and Joan Yakkey. In keeping with the international peace theme, the text is sung in Italian, South African, German and English. Rumancik set an original poem by youth Marzio Pratellesi of Florence, Italy, to a gospel style arrangement of Fanny J. Crosby's 1873 hymn, "Blessed Assurance," also quoting the South

African spiritual "We are Marching in the Light of God." Performance plans are pending.

Kathleen St. John's *Il Muro: The Wall* (soprano, English horn and symphony orchestra), a dramatic psychological music-drama in three extended phases (10 sub-phases) was recently written for soprano **Deborah Kavasch**, with a poetic text by **Jeannie Pool**.

Alex Shapiro's pieces have appeared on four CDs released in 2005 and two released in early 2006. *At the Abyss* appears on the Innova Recordings CD "Music for Hammers and Sticks," recorded by pianist Teresa McCollough and percussionists Thomas Burritt and Peggy Benkeser. *Bioplasm* was released on the Los Angeles Flute Quartet's new CD, "Above and Beyond" and heard recently on John Schaefer's WNYC-FM radio show, "New Sounds." *Of Breath and Touch* and *Deep* appear on the Crystal Records CD, "Beck and Call," recorded by bassoonist Carolyn Beck and pianist Delores Stevens. *Music for Two Big Instruments* (tuba sonata) is the first piece on "Coast to Coast," the debut CD from New York Philharmonic principal tubist Alan Baer. *Slip* (violin and harpsichord) is featured on the Italian DC Records disc "La Discordantia," and *For My Father* (solo piano) appears on an Oehms Classics CD, "California Concert," by German pianist Susanne Kessel.

Shapiro's autobiographical article, "Compose, Communicate and Connect," published in the Spring 2005 issue of the *IAWM Journal*, was so well received that it was reprinted in the Fall 2005 and Winter 2006 issues of *Sounding Board*, the magazine of the American Composers Forum. She continues to contribute articles and insights to the online magazines *New Music Box* and *Sequenza21*. Shapiro is President of the Board of the American Composers Forum of Los Angeles, serving as moderator of its "Composers Salon" series, and "Composer to Composer" backstage chats at Walt Disney

Concert Hall. On January 13, 2006, she spoke on a panel about blogging at the Chamber Music America conference in New York City (see: <http://www.alexshapiro.org/blog/>). Shapiro was the Moderator and Guest Composer for the New Music Festival at Santa Clara University in February 2006, and will be the Keynote Speaker and Composer-in-Residence for the Society of Composers, Inc. National Student Conference in October 2006. She is currently composing a quartet commissioned by the Chamber Music Palisades concert series.

Judith Shatin's *Alleluia, in Memoriam* was premiered by the Chicago Chorale December 9, 10, and 11, 2005 on a program called "Salvation is Created: Choral Music for Advent and Christmas." *Alleluia* is dedicated to Timothy Welty, a firefighter who died in the World Trade Center on September 11, 2001 and the son of Shatin's friends. *For the Birds* (amplified cello and electronics made from birdsong from the Yellowstone region) was commissioned and premiered by cellist Madeleine Shapiro at the TechnoSonics VI festival, "Ecology and Emusic," at the University of Virginia. *Clave* (flute, clarinet, sax, violin, viola, cello, piano and percussion) was commissioned and premiered by the New Ear Ensemble in Kansas City.

Other performances include *Stringing the Bow* by the La Crosse Symphony; *Ockeghem Variations*, presented at the "Staunton Music Festival"; and *Singing the Blue Ridge* (mezzo, baritone, orchestra and electronics from wild animal sounds), performed at the "River Concert Series" in St. Mary's City, Maryland. *Grito del Corazon* was performed by Da Capo Chamber Players at the Knitting Factory in New York City, and by F. Gerard Errante at the "Lipa Festival of Contemporary Music" at Iowa State University. *Akhmatova Songs* (three of the Russian poet's poems) was performed by the Creo Ensemble in Charlottesville, Virginia. *Cherry Blossom and a Wrapped Thing*

(after Hokusai) was performed by clarinetist David Jone on the "Contemporary Music Forum" series at the Corcoran Gallery in Washington, D.C. Recent commissions include *Civil War Memories* for Jane Franklin Dance, and a setting of *The Jabberwocky* for the University of Virginia Glee Club. The New York Treble Singers premiered *Shapirit Y'feh'fiah* (The Beautiful Dragonfly—poem by Israeli poet Mira Meir) on a "Meet the Composer" concert held on February 5, 2006. *Friends* and *The Habit of Anger* by **Judith Lang Zaimont** were also performed. On March 4, the Azure Ensemble premiered the complete version of *Three Summers Heat* (soprano, flute, viola and harp) at Symphony Space. The program also included music by **Chen Yi**, **Beth Anderson**, **Hilary Tann**, **Alice Shields** and **Marilyn Bliss**.

Clare Shore's *Petite Messe* (SATB and small orchestra) has been published by Schirmer Music of Boston. The piano/vocal score is now available and the SATB/organ version will soon be available from the publisher. ECS Music has also published *Three a cappella Carols* (SATB unaccompanied). Please see: <http://www.ecspublishing.com/> or phone 1-800-777-1919.

Kenilworth Lake (flute and piano) by **Jamie K. Sims** was premiered at "Nature's Romance," a concert presented by the chamber ensemble EcoVoce in Alexandria, Virginia on October 23, 2005. *Midnight Mockingbird* (voice and piano) and *Birds Turning at Sunset* (solo piano) were also performed on the concert. EcoVoce specializes in music with natural themes.

Susan Thompson Smith's advanced intermediate piano solos, *Butterfly Ballet* and *Susan's Soliloquy*, were performed by students (ages 7 to 14) April 16-17, 2005 in Prokuplje, Serbia at the "Donne in Musica—Youth for Justice and Peace" piano/accordion competition. This was the first competition in Serbian and Balkan history in which young performers were required to perform works by women compos-

ers. Another first was the inclusion of compositions by girls ages 8 to 20. Smith, along with composer **Susan Cohn Lackman**, represented the United States on the Honor Committee. Women from Belgium, Canada, Germany, Serbia/Montenegro, Austria, Italy and the United Kingdom also served on the Honor Committee.

Rose-Marie Soncini (flute) and **Esther Flückiger** (piano) performed music by Clara Schumann and others in two "La musica delle donne" concerts in Naples and Bari in February 2006.

Choral music by **Naomi Stephan** and Julie Sibson was featured in a March 25, 2006 concert entitled "The Feminine in Music: Past and Present" presented at the Church of the Foothills, Ventura, California, by the Ventura County Women's Ensemble, directed by Patricia O'Toole.

Harrock Hall Music (USA) recently published **Roberta Stephen's** *Spiritus Sanctus* (SAB with organ) in its online sacred music catalogue (<http://tinyurl.com/b8cuk>). The text is taken from Hildegard of Bingen's *Symphonia Armonie Celestium Revelationum*, interspersed with Stephen's translation of the original Latin. CBC radio in St. John's, Newfoundland interviewed Stephen as part of Canada Music Week. This rather unusual interview was conducted by children. *Suite for Harp* was premiered by the students of Mary Muckle on July 1, 2005 as part of the Bytown Celebrations in Ottawa, Canada.

Suzanne Summerville presented a paper, "Violet Archer and Bela Bartok: A Memoir of Two Composers Influenced by Folk Music," at a conference entitled "Bartok's Orbit: The Context and Sphere of Influence." The conference, sponsored by the Bartok Archives of the Institute for Musicology of the Hungarian Academy of Sciences, was held in Budapest, March 22-24, 2006. Summerville has edited and published a volume of songs by women composers for solo voice and piano based upon the poetry of Lord Byron entitled *Songs*

by Women Composers: The Poetry of Lord Byron.

Karen P. Thomas, Artistic Director and Conductor of Seattle Pro Musica, announces the release of "Music of the Spirit," a CD recorded in St. James Cathedral in Seattle, Washington. "Music of the Spirit" includes the premiere recording of Thomas' *Lux Lucis* (women's voices) on texts by Hildegard von Bingen. The CD may be purchased at www.seattlepromusica.org.

On October 31, 2005, the Manhattan Brass presented a program featuring the music of Australian composers and performers, including **Katia Tiutiunnik's** brass trio *Via Trionfale Verso Il Loto Benedetto* (dedicated to the victims of 9/11) and a trombone solo *Mahdooom* (dedicated to the children of Iraq). The concert was sponsored by the Australian Consulate General of New York City. *The Quickening* (flute and piano) was premiered on December 7 at Columbia University, as part of a concert of works written for the late Jonathan Kramer. Tiutiunnik's works were scheduled to be featured on a December 20 concert by The Ikarus Chamber Players at The Turtle Bay Music School in Manhattan, New York, but the concert had to be rescheduled due to the transit strike.

Dumuzi, Priest and King, a 3D Sound Cube composition utilizing multiple channels of Tiutiunnik's viola compositions and other sounds, was installed at Gallerie Rachel Haferkamp in Cologne, Germany, between November 22, 2005 and late February 2006. Tiutiunnik improvised on the viola along with the all woman group named Paprika, while they performed Arab music, *Ma'rif nash*, at the Bowery Poetry Club in Manhattan, New York on January 20, 2006. At the 30th Florida Flute Association Annual State Convention Fair, held January 27-29, 2006 in Altamonte Springs, Florida, she lectured on several of her solo and chamber flute compositions. On February 8 Canadian cellist Julia MacLaine gave a private performance of solo works by

Tiutiunnik at the Mannes College of Music in New York City.

September of 2005 marked the first publication of **Zoe Vandermeer's** monthly newsletter "Live Sound Studios Newsletter," written specifically for opera singers. Please see: www.livesoundstudios.com. "Time Stands Still," her interview/article on the theme of artistry (with conductor/composer Louis Menendez), was featured in the *Classical Singer Magazine*, October 2005 issue. "Scaling the Heights," her interview with international coloratura soprano opera star Elizabeth Futral, was the featured cover story in the magazine's December 2005 issue. Please see: www.classicalsinger.com.

Vandermeer (coloratura soprano), Louis Menendez (piano) and Kevin Hanek (tenor) performed "Operatic Tales of Poison, Passion and Murder" featuring solos and duos from *Zoe's Musical Fairy Tale, Upon A Time* (story, libretto and music by Vandermeer) on December 9, 2005 in Danbury, Connecticut and on December 14 in New York City. Proceeds went to benefit victims of Hurricane Katrina. The performances also featured the premiere of *Give Me A Boat* (music and text) a new song added to *Zoe's Musical Fairy Tale*. Vandermeer and her spouse, Louis Menendez, were commissioned in the fall of 2005 to compose a *Christmas Oratorio* for the United Methodist Church of Danbury, Connecticut, where Vandermeer is the music director. Scored for church choir (SSAB) plus soprano, alto, baritone solos, narrator, flute, English horn, percussion, piano, and optional organ, the premiere performance was held on December 18, 2005. Please see www.zoevandermeer.com.

The Crane School of Music Wind Ensemble performed *Fanfare of Praise* by **Persis Anne Parshall Vehar** at the Crane School of Music (SUNY Potsdam) in October of 2005. *Sound-Piece* (clarinet and piano) was performed by Jessica Hajek on her graduate student recital at Northern Illinois University in DeKalb, Illinois,

on January 29, 2006. On January 30 Ellen Barnum (bassoon) and Vehar (piano) performed *Four Developments (Of a Single Motive)* at Canisius College in Buffalo, New York. C. F. Peters recently published *Life Dances* (soprano saxophone, alto saxophone and piano). A review of Vehar's opera, *George Sand...And Chopin?* appeared in the 2005 September/October *NATS (National Association of Teachers of Singing) Journal*, written by *NewMusic* columnist **Sharon Mabry**.

Sharon Mabry performed a selection of vocal pieces by **Elizabeth Vercoe** on a lecture-recital at the University of Indiana in Bloomington on January 27, 2005, including Vercoe's *Irreveries from Sappho* and portions of *Herstory III* on the life of Joan of Arc. Francis Massinon (horn) premiered *Five Inventions* (horn and piano) at Austin Peay State University on February 27, 2005 on the "Dimensions New Music" concert series. Massinon commissioned the piece in 2003.

Mihaela Vosganian was the artistic coordinator and a percussionist for the Inter-Art Contemporary Music and Dance Group performances at "EXPO 2005" in Aichi, Japan on September 8 and 12, 2005. The Inter-Art group presented both old and new facets of Romanian culture and spirituality. Several of Vosganian's pieces were performed: *Reverberations* (tuba, drums and dance), *Clarinet Sonata* (music and dance), *Japanese Interferences* (piri, hun, cello, percussion and dance) and *Armenian Interferences* (tape, music and dance).

The Darling Thrush (SATB and piano) by Emmy award winning composer **Lynette Westendorf** was premiered on a program of choral works performed by the Cascadia Chorale in Twisp, Washington on December 13, 2005. Westendorf was at the piano.

Two compositions by **Wang An-Ming** were recently published by Gold Branch Music Inc. in North Carolina. *Kapalua* (flute and piano) and *Dazzling*

Jewels (high voice and piano) are available as sound samples and for purchase at www.goldbranchmusic.com. *Dazzling Jewels* was premiered in Rockville, Maryland on November 5, 2004 with Lisa McNeil, soprano, and Muriel Balzer, piano. Two pieces commissioned by Tim Friedlander were premiered at the Gaithersburg Flute Camp in Gaithersburg, Maryland. *Flute Expressions* was performed by Friedlander (flute) and Mark Pfannschmidt (piano) on June 30, 2005. *Jubilee for Flute Choir* was performed by the Gaithersburg Flute Choir on July 1. On October 7 Wang presented an hour-long program of her music at the Golden Friendship Society of Rockville, Maryland. On October 18 *Kapalua*, *Dazzling Jewels* and *Ali San* were performed at the Washington, D.C. chapter of the SigmaAlphaIota. The program was repeated on October 20 at the Ratner Museum in Bethesda, Maryland, sponsored by the National League of American Pen Women. Wang's *Danse chinois* (solo piano) has been accepted by the Society of Composers, Inc. for a Capstone Records recording.

The Los Angeles Jewish Symphony performed **Meira Warshauer's** *Like Streams in the Desert* on August 21, 2005 at the Ford Amphitheatre in Hollywood, California. The piece was written in 1998 in honor of the 50th anniversary of the state of Israel. On October 29 *Bati l'gani* (I Entered My Garden) (flute and percussion), *Yishakeini* (Sweeter than Wine) (soprano, flute and piano) and *Shevet Achim* (Brothers Dwell) (bass clarinets) were heard on the Daniel Pearl Music Days e-Stage webcasts. Three major works, *Ahavah* (Love), *Shacharit* (Morning Service) and *Like Streams in the Desert*, were performed on "Music of the Jewish Heart," a concert given by the Slovak Radio Symphony Orchestra and the Slovak Philharmonic Choir on February 2, 2006 at The Concert Hall of Slovak Radio in Bratislava, Slovakia. The performance was also

broadcast live on the Internet through Slovak Radio.

Eva Wiener's *Aurora* (percussion quintet) was performed by The Mannes Percussion Ensemble on January 21, 2006, at The College of New Jersey. The concert was part of The College of New Jersey Percussion Festival, 2006.

Sherry Woods received the 2005 Miriam Gideon Prize for the song cycle *Of Rivers and Trees*. She also received Summer of 2005 artist residencies at the Julia and David White Artist Colony in Costa Rica and at the Wildacres Retreat Center in North Carolina. During these residencies, Woods wrote *Chambers* (string quartet), commissioned by the Ciompi Quartet of Duke University, for a January 29, 2006 premiere at the North Carolina Museum of Art "Sight and Sound" concert series. *Wisdom Fanfare* (orchestra) was recorded in early 2005 by the Kiev Philharmonic on the ERM Media label. *Diversions* (string trio) was premiered at Francis Marion University in South Carolina in April of 2005.

Carol Worthey's *An Iridescent Splash in Liquid Time* received its world premiere performance by The Debussy Trio at Loyola Marymount College in Los Angeles, California on October 28, 2005. The same program was performed on October 30, 2005 at California State University at Long Beach.

Judith Lang Zaimont won the 2005 Jabez Press Composition Invitational. Her winning composition, *A Calendar Set: Twelve Preludes for Piano Solo*, published by Jabez Press, was premiered at the 2005 World Piano Pedagogy Conference in Anaheim, California in October of 2005. Ukrainian conductor Maksim Kuzin hosted and narrated "Musical Dialogues: Ukraine—USA" on September 27, 2005 at the Chamber Concert Hall of the National Philharmonic of Ukraine in Kiev. Sponsored in part by the United States Embassy in Ukraine, the concert featured national premieres of music by American composers including Zaimont's *Borealis*. Zaimont gave

Riding the Tide of New Notes" to the 2005 National Conference of Women in the Arts on November 12, 2005 at the University of Missouri at St. Louis. See: <http://www.newmusicbox.org/article.nmbx?id=4454>. The conference also featured a retrospective lecture about Zaimont's vocal music and an evening concert of her music, including performances of Wind Quintet No. 2 "Homeland" (2001), commissioned for Norway's Bergen Wind Quintet; *Virgie Rainey—Two Narratives for Soprano, Mezzo and Piano* (2002) with text by Eudora Welty, *Snazzy Sonata* (1972) for piano four-hands, and *Vessels: Rhapsody for Mezzo and Piano* (1991), commissioned for the Second Festival of Women Composers at Indiana University of Pennsylvania. *Friends* and *The Habit of Anger* were presented by

the New York Treble Singers and their conductor, Virginia Davidson, on February 5, 2006 at Madison Avenue Presbyterian Church, New York. Zaimont's *Parallel Play* was performed by the Presidio Saxophone Quartet on February 17 at the North American Saxophone Alliance Conference in Iowa City as part of the Alliance's Biennial Conference

"Pure Colors" (Troy 785), a CD featuring six works by Zaimont for solo instruments and small chamber ensembles, was released by Albany Records on November 1, 2005. The CD includes the first recordings of the required competition piece for the 2003 International San Antonio Piano Competition, works for solo clarinet, solo cello and solo flute, and two small en-

semble works. "The Rose" movement from *Spirals* (string trio) was the featured score in the December 2005 issue of *Chamber Music* magazine. On November 15, 2005, a Naxos American Classics CD (8.559444) was released featuring *Sacred Service for the Sabbath Evening* (baritone soloist, chorus and orchestra), the world premiere recording of *A Woman of Valor* (mezzo and string quartet), the second recording of *Parable: A Tale of Abram and Isaac* and the re-release of the premiere recording of *Meditations at the Time of the New Year*. The "Milken Archive of American Jewish Music" website has published an interview with Zaimont in connection with her new CD. Please see: <http://www.milkenarchive.org/articles/articles.taf?function=detail&ID=103>.

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