
Journal

of the

iawm

international alliance *for* women *in* music



sylvia glickman

In this issue:

Sylvia Glickman
Kendra Preston Leonard
Theresa Koon
Tsippi Fleischer
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Guidelines for Contributors

Articles

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

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

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Articles

The Inspiring Career of Sylvia Glickman (1932-2006): A 20th-Century Woman in Music

By Madelyn Gutwirth

Sylvia Foodim's photo in a *Time* magazine article (May 12, 1941) shows the young pianist at age eight already announcing her hold on life. She appears, though appropriately demure in dress and obligatory hair ribbon, almost disconcertingly sassy and challenging in her gleeful demeanor. *Time* evidently found her difficult to classify and expressed amazement at how this young "button-eyed, sheepish-smiling" virtuoso, emerging from the depths of Settlement Music School, "gravely played Beethoven" and "rattled through a Schubert scherzo."

A scrappy and enterprising spirit, unusual sagacity and a dauntless sense of fun, as well as remarkable musical taste and judgment, sustained Sylvia Foodim Glickman throughout her astonishingly variegated career as pianist, composer, musicologist, author, publisher and editor. Having begun taming the piano from the age of three, she was accepted by the Greenwich House Settlement School of Music at four, the youngest student accepted there at the time. Sylvia went on to distinguish herself at New York's La Guardia High School of Music and Art and at the Juilliard School, where she earned bachelor's and master's degrees. At Juilliard, she received that distinguished institution's highest award, the Morris Loeb Prize for Excellence. (Fellow-classmate Van Cliburn had to content himself with second prize.) Awarded a Fulbright Scholarship to the Royal Academy of Music in London in 1955, she there earned the Licentiate degree in 1956.

Even though performance had been her major focus from early childhood, Sylvia had already begun to compose from the age of 16. In recognition of her skill in this art, the Royal Academy awarded her the Hecht Prize in Composition for her suite for cello and piano. Once, when asked whether her female teachers had made any particular impact upon her, she retorted that they had, simply because during those years women were not encouraged to pursue concert careers, much less composing ones. A decided aura of great promise surrounded her even in her early years.

Romance enhanced Sylvia's life as she crossed the Atlantic on the Queen Elizabeth. On this journey, she was courted by young political scientist Harvey Glickman, also on a Fulbright Scholarship year. Upon their return to the States, they married and moved to Cambridge, where Harvey completed his doctoral studies at Harvard University. There, as she would always do, Sylvia set about creating outlets for her talents in establishing a strong piano teaching practice and giving courses at the New England Conservatory.

When Princeton University appointed Harvey to a post in the Politics Department, Sylvia became a faculty wife. In the Princeton setting, she again found occasions to exercise her superb pianism with chamber groups in private homes. The Glickmans' first child, Lisa, was born in 1958. Their second daughter, Nina, was to arrive in 1960, shortly after the family's

move to Haverford College (Pennsylvania), where Harvey had been appointed to the faculty.

It was there that Sylvia and I met. We were both faculty wives. A certain curse surrounded this category of persons in the 1960s. After all, this was the period preceding Betty Friedan's late 60s identification of "The Problem that



Sylvia Foodim, age 8, in *Time* magazine

Has No Name," the malaise surrounding educated mothers of families who found themselves stymied professionally by a society with little use for their finely-honed talents once they had, naturally enough, opted for love, marriage and family life. A case in point: at Bryn Mawr College, where I was doing graduate work, one of my professors, married but not a mother, informed me it was perfectly acceptable that I be married and pursue an academic career, as she had done. But she admonished me firmly that if I were to have children, I would of course abandon the profession. This was the atmosphere into which young wives of academic men were expected to fit themselves seamlessly, muting their own aspirations to conform to tenaciously rigid and antiquated norms of domesticity.

Along with the myriad difficulties inherent for anyone in achieving success in a concert career, Sylvia encountered a situation unpromising, even potentially daunting, to her ambitions as performer or composer. Her institutional marginality threatened to entrap her. Even her grace and delicate physical beauty played somewhat against her being recognized as possessing the powers, musical and organizational, that were hers. But she held several trumps in her hand. She was tirelessly resourceful, and had married a mate who loyally seconded her aspirations, wherever they led her.

The Glickmans' third child, Peter, was born in 1965. One of Sylvia's finest achievements was the creation, with Harvey, of a delightfully warm family ambiance. Her investment in her children, grandchildren and spouse was as unquestioned as her devotion to her musical life. Together, the Glickmans' home steadily radiated a welcoming hospitality. Sylvia's extraordinary quality as a person lay in a capacity to achieve a balance between the drive to express her remarkable musical gifts and a loving attention to her ongoing life, family and friends. A combination of tact and wisdom gave her a rare ability to sustain her needs for enhancing both her day-to-day world and her goals in music.

While her children were still very young, she became Artist-in-Residence at Haverford College and initiated and directed its chamber music program, a connection that lasted 16 years. It was there she launched a unique and unforgettable series of summer chamber music concerts. (At that time, no such summer musical events existed in the Philadelphia area, and since their demise, Philadelphia summers

mostly lack live occasions to enjoy this repertory.) At the Haverford College library, she performed with the De Pasquale Quartet, four brothers, all of them members of the Philadelphia Orchestra. Sylvia's superb performances at the piano during this period made the Haverford College student newspaper's music critic, Andy Silk, refer to her as Haverford's remarkable "secret."

Even as Sylvia continued teaching privately and at the various institutions within reach of her home—at West Chester, Haverford, Swarthmore and Franklin and Marshall—or afar, as at the Rubin Academy of Music in Jerusalem, and even as she concertized either in the vicinity or abroad in Europe or Africa, her restless energies sought out ever new avenues of expression. Her college teaching served to sharpen her musicological curiosity. In support of her interest in American music, she made herself first an expert interpreter and editor of the works of Amy Beach, virtually the sole American woman composer then recognized by music history. (Beach, Sylvia claimed, had been the only woman composer deemed worthy of mention by her instructors at Juilliard in the fifties.) Later, she disinterred works by the American Revolutionary era's Alexander Reinagle. F. Warren O'Reilly's *Washington Times* review of her playing of Reinagle's Sonata No. 3 in C major aptly captures Sylvia's essential qualities as a pianist. She played Reinagle's three-movement sonata, he wrote, "in grand style. It was clear from the outset that she possesses a prodigious technique, which she employs without show and which she subordinates to making music faithful to a composer's aims."¹

These forays by Sylvia into the lesser-known repertory, initiated in an exploratory mood, served an essentially pedagogical and propagandistic aim: to expand listeners' ideas of the musical canon. Ever an advocate of the new in music, as well as the old, she was in search of larger musical missions, more suited to her independence of spirit than those that had presented themselves to her earlier.

Even for those who knew her well, to peruse Sylvia Glickman's vita is to be awed by the reach of her energies during the last 30 years of her life. She concertized as soloist or in chamber groups in museums, colleges and universities; in communities; and even in concert halls in Holland, Italy, Belgium, Germany, Austria, Israel, East and Central Africa and Great Britain. A sampling of her reception: Turin: "Decidedly compelling....The rendition of Mozart was exquisite as well as precise....Surprising also was her interpretation of the gigantic piece by Beethoven [the "Waldstein"], in which Sylvia Glickman demonstrated, in addition to a faultless technique, the maturity of a great musician."² Brussels: "What a beautiful pianist....The three movements of the sonata in D-major by Mozart...[were] a pearl necklace of unutterable perfection."³ Salisbury, Rhodesia: "a recital of infinite polish and rare musical imagination."⁴

In Memoriam: Sylvia Glickman

When it was announced that Sylvia Glickman had died of lung cancer on January 16, 2006, many IAWM members expressed their grief at her passing as well as their appreciation for the outstanding contributions she made to the musical community. We reprint the eulogy that Judith Lang Zaimont sent to the IAWM listserv.

"I am very saddened to learn of Sylvia's death. What an enormously generous, visionary, unselfish and gifted musician she was! Her contributions to scholarly documentation, composition and performance are magnificent and have transfigured the area of study termed "women in music." Equal in its lasting significance was her extremely shrewd sense of publicity (with nuance). For information to make a dent in public consciousness, it has to be widely touted, and often. Her poster, books, public presence and indefatigable work on behalf of women's music/new music is a testament to her vision, and an extraordinary gift to us all.

"In 1989, I asked Sylvia in particular to take on a study of how women had fared in musical competitions over the decades, and internationally (for volume 3 of *The Musical Woman* books). Her article as published remains still a remarkable overview of our joint track record, and puts forward provocative suggestions as to strategies for competition entrants that have influenced the current generation of musical women in selecting how and when they will present themselves publicly within the competition universe.

"Someone who stepped forward to *do* the visionary right thing—that accolade is awarded to very few (such as Dianne Jezic). Sylvia Glickman is absolutely one of these elect."

By Judith Lang Zaimont

No mere prima donna, Sylvia Glickman was a conscientious and effective musical “citizen,” serving on state and local music and arts councils, presiding over the Pennsylvania Council on the Arts, and serving on the Pennsylvania Composers’ Forum. She also served as treasurer and board member of the IAWM as well as editor of the *IAWM Journal*. At the same time, she took on huge tasks of editing and publishing. While preparing Vol. IV of *American Keyboard Music: 1865-1909* for G.K. Hall, Sylvia noted its lack of representation of music by women, and as an American composer herself, she was so infuriated that she felt compelled to act. She resolved to seek out exemplary earlier works by women, frequently out-of-print, in archives and libraries, and find collaborating scholars to help make this music available again.

The last quarter of her life reflects two facets of an integrated goal: one selfless, one self-realizing. The 12th-century composer, Abbess Hildegard of Bingen, lent Sylvia both a model and a name. With the creation in 1988 of the Hildegard Publishing Company, she would research and publish, and, via her formation of the Hildegard Chamber Players, perform music by women to rectify the mendacious impression, universally accepted, that they had never composed works deserving of cultural remembrance. Sylvia also fulfilled her need to “sculpt time,” as she called it, into music; to create her own body of compositions published by the Hildegard Publishing Company, making her a member of the cohort of talented, successful women composers.

Sylvia described her Hildegard Chamber Players to the press as “a merry band of women who want to put the sounds of these composers in your ears.”⁵ Although women composers have recently made important inroads into popular acceptance, a review of a Hildegard Chamber Players concert of October 8, 1991 in the *Philadelphia Inquirer* by Daniel Webster recreates the atmosphere of reception they often faced. “Such concerts are as polemical as they are musical,” he wrote, “and the danger is that the music chosen or the performances themselves will contradict the argument on which the concert is based.” Webster chose to characterize Clara Schumann’s memorably melodic Trio in G minor as “not a strong” work. Sylvia’s initiatives in restoring the women’s repertory in live performance, reinforced by groups around the country during the 80s and 90s, must be acknowledged as daring and pioneering but not always richly rewarded. Her work, however, prepared the way for the more positive reception women’s compositions may find today.

The Hildegard Publishing Company, which, with the help of her new Macintosh computer, Sylvia had the courage to inaugurate in 1988, was at first a mere “table-top” operation. Yet, when she produced her very first offering of six historic items in 1990, they were purchased immediately. The market for them had lain underground but was palpably real. At present, the Hildegard Publishing Company catalog includes hundreds of works by women from the ninth century to the

present. These scores are now distributed internationally through Presser Music, and thanks to Hildegard’s continuation under Harvey Glickman’s leadership, the music will continue to remain available.

In 1995 Sylvia and her able and devoted collaborator, Martha Furman Schleifer, launched the huge anthology, *Women Composers: Music Through the Ages* (G.K. Hall-Thomson/Gale, 1996-2006). Volume 8 was completed ten days



Sylvia Glickman in her office

before Sylvia died. Through their initiative and labor, this vast women’s repertory has become part of our musical heritage for the first time in history. Glickman and Schleifer also published an excellent and pedagogically canny textbook, *From Convent*

to Concert Hall: A Guide to Women Composers (Greenwood Press, 2003). They reasoned that such a text, setting the composers in their historical and musical contexts, would enable students to seek out more information and actual works by women composers.

Certainly, Sylvia’s achievements did not go unrecognized. Women’s Way of Philadelphia honored her for her “exceptional talent as a musician and teacher and for her unique contributions to women’s music history” in May 1986. And in 1995, New York Women Composers, Inc. bestowed upon her their annual Award for Distinguished Service to Music Composed by Women. She also earned several grants and awards—for example, from ASCAP and Meet the Composer.

But it is, finally, her own music that must command our attention as we review her creative career. I can dwell upon only a few of her works, which for me provide musical expression of many aspects of her personality.

Sylvia’s compositions may not be numerous, but they are varied, richly creative, inventive, at once eclectic and original, emotionally expansive and well constructed. I will not stop to reflect on her impressive choral works, which include her movingly lyrical 13-part *Prayer Service* for cantor, choir, organ and flute, composed for her own Main Line Reform Temple of Wynnewood, PA, or the rightly harsher yet effective *Seven Deadly Sins*, set to parts of *Piers Plowman*, the 14th-century poem by William Langland.⁶ I choose instead to reflect first on her *Dances and Entertainments* for

piano.⁷ As described in a new music review, this “highly contemporary eight-movement work consists of an Introduction, four dances (Earth, Air, Fire and Water), and three intervening ‘entertainments’ (Sarabande, Waltz and Rag). It requires five drum sticks (two with felt head, two with woodenhead, and one wire brush) for strumming the piano strings and a light chain to lay across the upper strings. Dramatic and arresting, it merits investigation.”⁸ I see this piece as representative of Sylvia’s comic sense, her love of play, games, and puzzles. It is full of the lively brio of her being.

The need to compose *The Walls Are Quiet Now* came to Sylvia after her visit to Berlin in 1992. While waiting in the S-bahn Gruenwald station, she was surprised and moved by its haunting memorial relief depicting “irregular silhouettes” of disappearing concentration camp figures. The searing orchestral composition it inspired features four brief but connected sections entitled I: Fear, Foreboding; II: Fright; III: Frenzy; and IV: Lest We Forget. It aims, in Sylvia’s words, not to “tell a story, but rather to explore the feeling aroused by the Holocaust.”⁹ The *Washington Post*’s critic, Tim Page, wrote of it:

It is difficult to memorialize such a ghastly event, and the many attempts to do so have often suffered from a certain sameness—a sort of white-knuckled, ultra-chromatic angst that can seem generic. Glickman took a different approach; this was a deeply felt but never indulgent work that invited solemn meditation rather than gnashing of the teeth. The composer made particularly expert use of a phrase from Beethoven’s Symphony No. 7, which flickered through the piece as a sad echo from Germany’s prouder days.¹⁰

When this work, rescored for string quartet, received its world premiere from the Hilton Head Quartet in November of 1999, Jane Shaw described it this way: “Contemplative and plaintive, dissonant and eerie, with phrases that rise and hover like calligraphic strokes, the impressionistic, asymmetrical piece combines a sense of fragility and poetry underscored by tightly packed emotion. There are curling musical sentences that become one phrase punctuated by fragments broken by silence. There is a delicate interplay of tonality throughout.”¹¹ Barbara Govatos, a Philadelphia Orchestra first violinist who performed in the Philadelphia première of this work, described it as “intensely moving; with a solid structure, it evokes a modern sensibility while retaining its tonal centers. With its heartbeat, cries, prayers and haunting waltz, the emotion of the music is on a human scale which has an immediate impact on listeners and performers alike.” These reports convey a sense of the intricacy, finesse and power of this extraordinary composition. As I look for Sylvia in *The Walls*, I find the depths of her commitment to our common life, to the fate of her own Jewish people, to humankind, to family, to friends. We find her pain, but also her hopes, as she contemplates a consummate evil.

Sylvia had a decided gift for setting poems to music. Her song settings seem to me to best represent her aspirations as woman and creator. Her wonderful version of Emily Dickinson’s recipe for *Black Cake* is a masterpiece of musical wit, altogether suitable to its poetic original. Sharon Mabry has recommended to singers Sylvia’s settings of three Dickinson songs: “From Cocoon forth,” “After Great Pain” and “It Will be Summer.”

They are full of pathos, delicacy, urgency, soaring vocal lines (which sopranos love), and beautiful legato movement, with little parlando or recitative....Glickman’s compositional style is expansive, but she has the ability to bring out the slightest intimacy apparent in the text. The music is tonal, bold, and buoyant. Piano and singer play as a true duo, feeding each other ideas and then relaxing to listen to the other’s comment. If you are looking for a stunning, somewhat romantic work in a contemporary style, choose this cycle.¹²

It is Sylvia’s identification with the solo singer’s voice that registers in this account, as well as her ability to dialogue through her music. These skills are likewise evident in her eloquent piece for soprano, flute, viola and piano, *Antigone Speaks*. There, she voices, sometimes with harshness, sometimes with tenderness, the protest of the girl who, in Greek legend, King Creon’s decree deprives of her right of conscience to give decent burial to her outcast brother.

Sylvia Glickman Memorial Fund

Sylvia Glickman was president of the Hildegard Institute, a charitable foundation active in creating and supporting opportunities for women composers; for example, commissions and performances, and appropriate auxiliary cultural projects. The Institute has been in existence for over 15 years. It obtained a number of grants in the past and received contributions for certain concerts. It has helped a number of individual composers to complete works and gain performances and recordings.

Several IAWM members and other musicians have inquired about a possible memorial fund for Sylvia, particularly involving contemporary projects. As a result, the Hildegard Institute has been established as a “501c3” charitable institution. Donations to the Institute are tax-deductible. If you wish to contribute, checks should be drawn to the Hildegard Institute, memo Sylvia Glickman Memorial Fund. Harvey Glickman, Sylvia’s husband, is serving as administer, and your contributions may be sent to him at the address below. When it has sufficient funds to make its first respectable grant, solicitation of proposals for distribution will ensue.

Harvey Glickman
Secretary, Hildegard Publishing Co.
P.O. Box 332
Bryn Mawr, PA 19010 USA

Sylvia's own individual voice emerges into its fullest expression in these vocal works.

Sylvia was strong, capable and talented. A glance backwards at her career suggests that her final goal, that of picking up and dusting off women's musical achievements after centuries of neglect and forgetfulness, evokes the rebirth from its ashen fate of the glorious Phoenix of Egyptian myth. A Phoenix, I would contend, she was herself.

Madelyn Gutwirth is Professor Emeritus of French Literature and Women's Studies, West Chester University, West Chester, PA.

Notes

1. F. Warren O'Reilly, "A prodigious talent at Festival," *Washington Times*, April 24, 1984.
2. Secondo Villata, *La Stampa Sera*, February 20, 1984.
3. Marcel Hastir, "Sylvia Glickman," *L'Atelier ASBL*, February 24, 1984.

4. *Rhodesia Herald*, August 12, 1959.
5. Lesley Valdes, "Hildegard group settles some unfamiliar scores," *Philadelphia Inquirer*, March 30, 1993.
6. Commissioned by the Pennsylvania Council on the Arts and the Pro Arte Chorale in May 1987.
7. Commissioned by the Network for New Music and premiered in Philadelphia, 1990.
8. J.M., *Clavier* 32/6 (July-August 1993).
9. Program Notes, premiere performance by the Lehigh Valley Chamber Orchestra in 1992.
10. Tim Page, *Washington Post*, May 24, 1999.
11. Jane Shaw, "Hilton Head String Quartet performance a cultural adventure," *The Island Packet*, November 13, 1999.
12. Sharon Mabry, "New Recital Songs," *NATS Journal*, December 17, 1996.

Publishing with Sylvia Glickman: A Recollection

By Martha Furman Schleifer

I first met Sylvia Glickman in 1988 when I asked her to prepare Volume IV, *American Keyboard Music: 1866-1910* for a series I was co-editing with the late Sam Dennison entitled *Three Centuries of American Music* (G. K. Hall/Macmillan 1989-1992). This was the beginning of years of productive labor and friendship.

In 1991 I received a request from an editor at G. K. Hall to organize a series of volumes on women composers. I immediately asked Sylvia to be co-editor. We began to lay the foundations for *Women Composers: Music Through the Ages* (G.K. Hall/Macmillan/Thomson/Gale 1996-2006). It took two years of planning and recruiting contributors until we mapped out a 12-volume series that would include scholarly articles with lists of works, bibliographies, discographies and extant music by women composers born from ca. 810 through the 20th century. Our time schedule was overly optimistic, which we realized as we were preparing Volume I (*Composers Born Before 1599*). We also had to deal with changes in ownership of the publishing company and editorial staff throughout production. During the 15 years we worked on the project we learned much and met many enthusiastic and capable researchers who shared our mission of finding and making available music that had been neglected and unavailable for centuries. Volume VIII went to the publisher ten days before Sylvia died.

Sylvia created the Hildegard Publishing Company (HPC) before we became collaborators. She continued to run HPC and expanded it while also working on the series. Sylvia started with a small hand-operated punch machine that allowed us to put music pages together using plastic binders; once the business grew, she could afford to have the scores professionally bound. In the beginning,

Sylvia shipped the music by taking packages to the post office in a sack, but once HPC was well established, the brown truck (a professional delivery service) arrived daily. She began with a few copies of scores created on a desktop machine and progressed to organized shelves filled with many copies of editions waiting to be mailed to musicians all over the world. The HPC catalog, which started with six scores, increased to over 500 compositions. I assisted Sylvia as an editor at HPC and can attest to her demand for excellence from those who proposed their own compositions or editions of works by others for publication. She succeeded in making important music by composers of the past and present accessible and obtainable through HPC.

During the production of *Women Composers: Music Through the Ages* a request came from Oryx Press/Greenwood Publishing Company for a single volume on women composers (*From Convent to Concert Hall: A Guide To Women Composers*, 2003) that could be used as a textbook. The volume includes chapters in chronological order, time-lines, suggestions for course organization, glossary and bibliographies. Greenwood Press notes that *From Convent to Concert Hall* is "the first substantive biographical reference book geared toward the student or nonspecialist, featuring information on nearly 200 women composers of the Western music tradition from the 9th century to the 21st." Until shortly before Sylvia's untimely death on January 16, 2006, we discussed the possibility of reprinting the volume as a paperback to make it more affordable to students, a project still being pursued.

Sylvia's contributions to the world of music by women composers are really beyond brief documentation. She was an advocate and a pioneer who will be sorely missed.

Sylvia Glickman: Selective Vita

Education

Royal Academy of Music, London (L.R.A.M. in Performance, 1956. Teachers: Harold Craxton, piano; Manuel Frankel, compositor)

Juilliard School of Music, New York City (B. Sc. 1954; M. Sc. 1955; Beveridge Webster, piano)

Honors and Awards

New York Women Composers: Annual Award for Distinguished Service to Music Composed by Women (1995)

Pennsylvania Humanities Council. Grant to support lecture-recital series on late 18th-century Philadelphia area composers (1986)

Samuel S. Fels Fund Grant to support series of Mozart piano concerto concerts (1986)

Women's Way, Philadelphia Award for "excellence as a classical pianist and an educator" (1986)

Barra Foundation Grant, Reinagle Recording (1982)

National Endowment for the Arts: Solo Artist Award (1981)

Royal Academy of Music: Hecht Prize, Composition (1956)

Fulbright Scholarship: Royal Academy of Music, London (1955-56)

Juilliard School of Music: Morris Loeb Prize, highest award for excellence (1955)

Juilliard School of Music: Concerto Competition Winner (1953)

Books and Editions:

From Convent to Concert Hall: A Guide To Women Composers, with Martha Furman Schleifer (New York: Greenwood, 2003).

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General Editor of all Hildegard Publishing Co. editions (1990-2006)

Amy Beach: *Virtuoso Piano Music* (New York: Da Capo, 1982).

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Reviews:

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Recordings:

The Walls are Quiet Now (A Holocaust Remembrance Trilogy): "Carved in Courage, Am I a Murderer?, The Walls Are Quiet Now." Lehigh Valley Chamber Orchestra (Albany Records, 2001).

Alexander Reinagle: *Four Piano Sonatas*, first complete recording (Orion Master Recordings ORS 82437, 1982).

Bela Bartok: *Piano Quintet* 1904, with the Alard Quartet (Leonarda Productions LP1 108, 1981).

American Piano Music Since 1750, 12 programs (Public Broadcasting System, Philadelphia, 1976).

Teaching:

Franklin and Marshall College: Artist-Teacher/Piano (1985-89)

Swarthmore College: Studio Piano (1983-89)

Haverford College: Artist-in-Residence, Assoc. Prof. (1969-85)

Princeton University: Studio Piano (1983-84)

West Chester University: Studio Piano (1967-68)

Rubin Academy of Music, Jerusalem, Israel: Studio Piano (1967-68)

New England Conservatory of Music: Studio Piano (1956-58)

Concerts: Solo and Chamber (since 1956)

Museums, colleges, universities and community and concert series throughout the United States and abroad, including Holland, Italy, Belgium, France, Austria, Israel, East and Central Africa, and Great Britain. With the Hildegard Chamber Players, Pennsylvania Trio, Alard String Quartet, Dorian Wind Quintet, de Pasquale String Quartet, Pennsylvania Chamber Players, and members of the Philadelphia Orchestra, New York Philharmonic, Baltimore Symphony and Bay Area Women's Philharmonic.

Administration:

Hildegard Publishing Company: Founder-President (1988-2006)

Hildegard Institute for Research on Women Composers: President (1992-2006)

Hildegard Chamber Players: Artistic Director (1991-2006)

IAWM: Treasurer (1996-97), Editor of the *IAWM Journal* (1995-96)

Pennsylvania Composers Forum, Vice Pres. (1992), President (1992)

Development Committee, Sonneck Society for American Music (1991-2006)

Advisory Committee/Music Industry-University of the Arts, Phila. (1991)

Executive Board, Northern Delaware Valley Chapter, PA Music Teachers Assoc. (1991-93)
 Pennsylvania Council on the Arts: Music Panelist (1988-91)
 Delaware Valley Composers, Vice-President (1988-90)
 Governor's School for the Arts, PA: Adjudicator (1988)
 Middle-States Accreditation Board, Director (1983)
 Early Philadelphia Composer Series, Project Director, Lecturer, Pianist
 Pennsylvania Chamber Players, Founder-member, pianist
 Philadelphia Orchestra Youth Auditions, Adjudicator (1970's)
 Chamber Music Programs and Artist-in-Residence Program, Haverford College, Director (1969-85)
 Haverford College Chamber Music Center (summers), Director (1967-68)

Selected Compositions (available from Hildegard Publishing Co.)

Am I a Murderer (basso, violin, viola, cello, flute, pc., clarinet/bass clar., piano)
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Carved in Courage (chamber orchestra or large orchestra)
Crystal Fanfare (chamber orchestra)
Dances and Entertainments (piano solo)
Emily Dickinson Songs (high voice, piano)
Prayer Service (cantor, choir, flute, organ)
Seven Deadly Sins (SATB soloists, SATB chorus, piano)
Shabbat Shira (cantor, choir, organ)
Sound Elements for Trio (flute, oboe, cello, prepared tape)
The Walls are Quiet Now (chamber or large orchestra)

"Two Hard Etudes and a Schumann Number": American Women, Repertoire and Mentoring in France, 1921-1951¹

By Kendra Preston Leonard

Introduction: The Conservatoire Américain

Created as a vehicle to provide American musicians with an education equal to that offered by the Paris Conservatoire, the Conservatoire Américain was founded in 1921 in Fontainebleau, France by Francis Casadesus and Walter Damrosch with three critical tenets: that the school would train students of the highest level by the best French musicians; that Franco-American exchange and goodwill would be cultivated on an advanced cultural and artistic level; and that men and women would be trained for professional careers on an equal basis.² Although this last goal was not always fully met, many women who studied at the Conservatoire thrived in an environment in which they were encouraged to compete with their male counterparts in terms of artistic and technical ability.

Gendered Repertoire: Historical Background

A number of scholars have chronicled the limitations imposed on female musicians in the late 19th and early 20th centuries in terms of repertoire choices and career expectations.³ Indeed, many of the female professors of the Conservatoire began their studies and careers in such environments, and some students had already experienced restrictions placed on them as American women of the middle and upper classes. Perhaps in response to these experiences, the majority of faculty at the Conservatoire taught repertoire that covered a broad spectrum of works, creating female artists equally at home with Mozart and Beethoven, Bach and Stravinsky.⁴

Piano Repertoire at the Conservatoire Américain

Paris Conservatoire professor Isidor Philipp set the tone for piano repertoire in the first session of the Conservatoire

Américain, and what is most remarkable about his tenure is his rejection of gendered repertoire, assigning both male and female students works from the same periods and of the same genres by the same composers. Philipp himself had been trained in a segregated environment, where women's repertoire was clearly defined: music composed before Beethoven and French works. His teaching career, however, took place during a time when female pianists were expanding their repertoire: his colleagues at the Paris Conservatoire included Marguerite Long, whose repertoire, while somewhat informed by the gendered practices under which she had developed, was certainly not limited to "women's pieces." Jacqueline Blancard commented on the universality of Philipp's approach: "he wanted us to play everything. He had me learn three of Liszt's Hungarian Rhapsodies, even though I was never excited by Liszt's music."⁵

His students were given challenges equal to their capabilities as opposed to their genders, and for his female students, the repertoire was not limited to the "feminine" realms. Conservatoire programs show that they performed concertos by Rubinstein, Saint-Saëns and Beethoven as often as their male counterparts. Houston pianist Katherine Morgan studied with Philipp in 1923. At home, Morgan tended to perform light programmatic works and her own compositions, but at Fontainebleau she found quite different expectations for her repertoire.⁶ "For my lesson on Friday with Mr. Philipp he has given me two hard etudes, a Schumann number [likely from *Carnaval* or *Kinderszenen*], a 'Siciliana,' a Bach [prelude and fugue] and a concerto," Morgan reported. "For fear that I will not have enough to do he has added almost a book of his 'Exercices des tenues [sic].'"⁷

Elizabeth Powell, Gaby Casadesus's student, recalled that her repertoire included Beethoven's Piano Sonata no. 31 in A-flat Major, op. 110, and Chopin's Nocturne no. 1 in C minor, op. 48, hardly the stuff of unaccomplished pianists. Other Casadesus students recall assignments of Ravel's *Jeux* and *Gaspard de la Nuit*, Debussy's *Preludes* and *Pour le Piano*, and Beethoven and Mozart sonatas and concertos.⁸ Casadesus, who had initially made her mark as an interpreter of Mozart and contemporary French composers, was cognizant of the changing expectations in regard to the abilities of female artists, and made sure that her students were prepared for this new set of standards by teaching repertoire that crossed any superficial boundaries of gender.

Instrumental Repertoire at the Conservatoire Américain

Instrumental professors such as violinist Maurice Hewitt, harpist Marcel Grandjany, and cellist Paul Bazelaire also taught to the changing climate enveloping repertoire for women. Hewitt prepared his students not only for careers as solo or chamber musicians, but also as orchestral rank-and-file players, even though few orchestras at this time admitted women. His female students learned major concertos including Brahms, Tchaikovsky and Beethoven, as well as orchestral excerpts. Likewise, Bazelaire pushed the women in his studio to study the major cello works, including all of the newly-rediscovered Bach Suites; the Schumann, Saint-Saëns and Dvorak concertos; and the entire host of chamber repertoire.

He often gave classes in orchestral repertoire, believing that women would soon be entering professional orchestras on a large scale. In analyzing the repertoire assigned to and performed by female string players at the Conservatoire, one striking aspect is that nearly all of the works assigned are not only "cross-gendered," but are also all standard and important works within the mainstream repertoire. None carry reputations of being for beginners or amateur performers; instead, the works assigned to women are pieces appropriate and expected for professional performance even today.

Table 1. Gender percentages of student population by year

Year	Women	Men	% Female	% Male
1923	61	22	73	27
1924	50	24	68	32
1925	129	52	71	29
1926	93	32	74	26
1927	95	27	78	22
1928	89	41	68	32
1929	87	36	71	29
1930	34	8	81	19
1931	62	14	82	18
1933	49	16	75	25
1934	24	8	75	25
1950	10	23	30	70
1951	39	37	51	49

Impact of the Conservatoire's Non-Gendered Approach to Repertoire

The *Fontainebleau Alumni Bulletin* records that of those who graduated from 1921 until 1939, more than 60 percent went on to teach or perform publicly on a regular basis.⁹ The Conservatoire had educated more than 800 female students by this time, nearly 500 of whom were actively performing or teaching, and all of whom were schooled in the full breadth of the Western art canon. (Table 1 shows the percentage of female to male students; complete data is unavailable for several years and so is not shown here.)

Personal reports of these alumnae's own performances and those of their students strongly indicate that alumnae who had been trained not to assign gender to repertoire continued this practice when teaching their own students. Alumnae often commented on their successful performances of works such as the Liszt E-flat Concerto,¹⁰ the Rachmaninoff concertos,¹¹ the Saint-Saëns concertos,¹² and the Chopin Etudes,¹³ all of which were still often considered part of the "male" repertoire by instructors and performers who had not been trained in a gender-equalized atmosphere (see Table 2).¹⁴

Table 2. Examples of Repertoire Performed by Conservatoire Alumnae, 1921-51

Piano	Brahms Liebeslieder Waltzes, op. 52a Chopin Piano Concerto No. 2 in F minor Chopin Études, op. 10 and op. 25 Clementi Sonatas Copland Piano Concerto Debussy Fantaisie for Piano and Orchestra Debussy Images (complete) Debussy Preludes (complete) Grieg Piano Concerto Liszt Hungarian Fantasia Liszt Piano Concertos Nos. 1 and 2 Liszt Sonata in B Minor Mozart Piano Concerto in D minor Rachmaninoff Piano Concertos Nos. 1, 2, 3, 4 Rachmaninoff Rhapsody on a Theme of Paganini Rubinstein Piano Concerto No. 4 Saint-Saëns Piano Concertos Nos. 1, 2, 3, 4, 5 Schumann Piano Concerto in A minor
Violin	Chausson Poème Fauré Violin Sonata, op. 13 Lalo Symphonie espagnol Thatcher Violin Concerto (premiere) Respighi Concerto Gregoriano Steinert Violin Sonata (premiere) Sessions Violin Concerto (premiere)
Viola	Hindemith Trauermusik
Cello	Bach Suites for Unaccompanied Cello Saint-Saëns Cello Concerto No. 1 in A minor Saint-Saëns Cello Sonata
Other	Beethoven Triple Concerto Brahms Double Concerto Fauré Piano Quartets Nos. 1 and 2 Fauré Piano Trio, op. 120 Mozart Quintet in E-flat Major, K. 452

In working with professors who did not believe in limiting their studies, women who studied at Fontainebleau became part of a demographic within the musical community that did not follow the gendered practices of their predecessors, but instead paved the way for further augmentation of the repertoire by women seeking to perform artistic and technical masterworks. By the time women were actively sought to replace men as soloists in concerts during the Second World War, repertoire had become nearly completely coequal. Their regular participation in American musical life affirms that Conservatoire alumnae were influential in American music: through their own activism (in the forms of performance and teaching), they supported female artists in performing whatever works they chose, regardless of critical views or audience expectations.

Mentoring at the Conservatoire Américain

It is critical to examine not only the repertoire female students learned, but also the kinds of personal mentoring that enabled them to compete and be accepted equally in the primarily male-dominated sphere of art music.¹⁵ As the primary female mentors on the faculty, Gaby Casadesus and Nadia Boulanger came to represent two diverse paths available to female musicians, with Casadesus confirming for students that being a professional musician did not have to exclude marriage and motherhood, and Boulanger encouraging an abstemious life dedicated solely to music.

"Madame": Gaby Casadesus as a model of work-life balance

Gaby Casadesus (b. 1901) taught at the Conservatoire from 1921 to 1926 and again from 1935 until her death in 1999. She was known for her empathetic approach; gentle corrections, suggestions and encouragement were complemented by passion, enthusiasm and a sense of humor in assisting students to overcome technical or interpretative difficulties as well as develop plans for their careers or further study. Although Casadesus described her teaching method as "a formula that allies pedagogy and personal interpretation," her students also found that she was willing to augment this in the form of a compassionate interest in her students' personal development.¹⁶ Elizabeth Powell described Casadesus in her diary. Of her first lesson, she wrote:

She was so inspiring. She was extremely pretty, with coal black wavy hair, very white teeth and a heart-shaped face. She wore adorable clothes, mostly pink and navy. She had a beautiful figure and was the mother of two boys, the eldest of whom was eleven. Her interpretation was fiery and emotional, and she had tremendous power in her broad, spatulate fingers. One time she took my hand in her large one and crooned over it, "Poor, poor."¹⁷

As both a successful concert artist and mother, Casadesus embodied for many young women the ideal balance of ca-

reer woman and family woman, and the impact of this embodiment is evident in Powell's writing. Her description of Casadesus indicates that she found her teacher an expert artist, full of emotion and "power," but also a model of contemporary womanhood, able to enjoy her career and her family, all while remaining "pretty" and maintaining her "beautiful figure," which are clearly important to Powell, who came of age in the inter-war, pre-feminist period. Powell felt free to consult Casadesus about topics beyond repertoire and technique, including her hopes for a concert career and her plans for further study in Paris—arrangements made through Casadesus's assistance.¹⁸ Casadesus's mentoring was a central aspect of Powell's decision-making process: "a long talk with Mme Casadesus helped me to decide what to do. I told her I enjoyed teaching but *loved* playing for people and wanted to study. She volunteered that with a year's study on technique I'd be equipped and ready to concertize!"¹⁹

While Casadesus was certainly no less of a musician despite her dually-focused life, she managed to offer many of her pupils—often conflicted between their socially-influenced ideals of marriage and motherhood and the new opportunities they could pursue as professionals—a happy medium incarnate: a persona situated between the stark and almost ascetic life of a musician like Nadia Boulanger and the then-familiar American-style housewife. A concert pianist and recording artist, Casadesus still managed to raise three children while never losing sight of her own identity as a musician.

Casadesus's students created a reciprocal, caring relationship with their mentor, throwing birthday parties for "Madame" and baby-sitting her children; many of them returned to the Conservatoire as well-established artists seeking her advice as they studied new works or prepared for competitions or major engagements.²⁰ By emulating her own practices, Casadesus's students learned how to combine their careers—when they desired to do so—with the demands of a marriage and family, ultimately realizing that as women functioning in a profession where they were still only emerging as a significant group, they would be responsible for creating a woman-friendly workspace within the musical sphere.

"Mademoiselle": a life dedicated to work

For female students not interested in combining a career with a traditional personal life, there were other role models to inspire them. Nadia Boulanger had dedicated herself to her career early in her life and never wavered from that decision. Boulanger began teaching at the Conservatoire in 1921 as a harmony professor and became director of the school in 1949, attracting a high caliber of students, faculty members and guest artists.²¹ She continued to teach full-time even while serving as the chief administrator of the school, holding daily classes in harmony and analysis, directing the student choir, and teaching piano, organ and composition.

It was not difficult to go to Fontainebleau and study with Boulanger: the difficulties lay inside the classroom. “*Il faut souffrir*—you must suffer,” became her catchphrase, sometimes uttered in all seriousness and other times with a wry humor. Although full of information and often marked by passionate teaching, Boulanger’s classes could also be tense and uncomfortable affairs, and students were quickly singled out for special attention sometimes bordering on cruel ridicule. Her private studio lessons were equally if not more demanding, but left successful students with a clear sense of accomplishment for both having survived the grueling hours that lessons could take as well as having performed to expectations.

Boulanger taught the majority of her classes using a modified Socratic method, calling on pupils to sight-read vocally or at the piano to demonstrate concepts or illustrate examples. Private lessons were held in her quarters, decorated with autographed photographs of Stravinsky and manuscripts by leading living composers. For students, the aura was one of intense devotion to music and utter immersion in the art. Despite her excellent reputation as an instructor and coach, however, Boulanger’s mentoring was successful for only a select few, but those few received an education beyond compare.

Boulanger’s heyday as a mentor for her students actually came before her ascent to the director’s office at the Conservatoire. Although Virgil Thomson noted a disturbing decline in his teacher’s once-nurturing persona as early as the 1930s, complaining to Aaron Copland that “she lives in a temple of adulation and knee-bending that is disgusting,” Boulanger’s earlier female students, including composer Louise Talma, returned for repeated studies with her, strongly indicating that they were pleased with both her teaching and their progress.²²

The IAWM Congratulates First-Prize Winner, Nancy Bloomer Deussen

Nancy Bloomer Deussen was the recipient of the following First Prize awards:

Large Composition Division of the Mu Phi Epsilon International Composition Competition for *Peninsula Suite* (2005)

Chicago Recorder Society Composition Competition for *Impressions Around G* (March 2006)

National League of American Pen Women Composition Competition, orchestral category, for *Peninsula Suite* and Second Prize for *Concerto for Clarinet and Small Orchestra* (2006)

National League of American Pen Women Composition Competition, choral category, for *Et in Terra Pax* (2006)

Towards the end of the 1930s, however, there seems to have been a shift in Boulanger’s approach to her students, one in which she apparently decided to focus her energies not on her classes or students *in toto*, but on only a select few whom she decided were worthy of her attention. Elizabeth Powell, who studied with Boulanger in addition to her lessons with the Casadesuses, initially found her to be an inspiring teacher, but her opinion soon changed:

She had no patience with less than perfection and said to me after a poor [organ] lesson, “Tell M. Panel [the organ teaching assistant] that your teacher wept in your lesson!” [. . .] Terribly discouraged, I wavered between studying only with M. Panel and dropping organ altogether. The latter finally won and I began to concentrate on piano alone.²³

Boulanger also began to work more and more exclusively with male students, believing that they would not have the distractions of family to draw them away from their studies.²⁴ She went so far as to suggest to her male students that they not marry but rather take mistresses because the demands of a spouse and family would be detrimental to their careers. An even more extreme suggestion was doled out to a number of talented female students: that they withdraw from their studies, become appreciators rather than practitioners of music, and find joy in their potential for motherhood.

Coupled with a complex psychology of ever-shifting balances between Boulanger’s own ambitions and her desire for societal normalcy in its early 20th-century heteronormative forms, these convictions led to uneven directives and eventually unequal treatment of men and women at the Conservatoire. Unfortunately for many women who attended Fontainebleau, the one woman they viewed as a role model was not emotionally positioned to assist them in reaching their professional goals, and often appeared incapable of understanding the pressures put upon them by still somewhat restrictive societal values and their own objectives of participating in the expanding world of professional opportunities. “The young women were not treated as serious candidates for professional careers in music, particularly by Mlle Boulanger,” musicologist Susan Forscher Weiss recalled. “She once asked me why I would choose a career in music when I could be a medical doctor. Some of my friends also reported similar conversations. A few of us compared notes regarding conversations she had with us about our personal lives, including questions about who we were dating.”²⁵ “The girls,” agrees Boulanger student and later director of the Conservatoire Jean-Pierre Marty, “were always less well treated than the boys. Worse than that, she was able to stifle great potential in this manner.”²⁶

This is not to say that students received no mentoring at all from Boulanger, but that her mentoring was limited and her manner of mentoring harsher than what many students

felt they could endure.²⁷ Boulanger was influential in assisting a select number of her female students (but a much larger number of male students) in their careers, arranging introductions to other artists and creating opportunities for instrumentalists or pianists to play for or with prominent guest artists. Addressing their personal lives, Boulanger carefully monitored her students' behavior, diet and attire. She taught table manners and social skills at her parties, and made sure that women considering a professional career knew exactly where they stood on her scale of appraisal.²⁸

For the rare students for whom she had special plans, Boulanger became something close to a guardian, especially for the young and exceptionally promising. Louise Talma, for example, studied with Boulanger for 17 years and was quickly taken into Boulanger's inner circle, becoming a close confidante of her mentor. Because of Talma's youth, Boulanger was able to mold the younger woman into a facsimile of herself: Talma devoted herself exclusively to teaching and composition, converted to Roman Catholicism with Boulanger as her godmother, and grew up, like her teacher, to be a single woman whose "family" was comprised of her students and supporters.

Her education under Boulanger was all-encompassing, spanning the range of music history and aural and compositional skills. When, in 1938 and then again in 1939, Talma won the prestigious Prix Stovall at Fontainebleau for composition, which was judged in 1938 by Igor Stravinsky and carried a considerable cash prize, she was also teaching solfège classes, though she continued as Boulanger's student in composition and organ for more than ten more years. Finally assuming a position at Hunter College, Talma became established as a composer in her own right, widely recognized and frequently performed.

It is unfortunate that Boulanger did not always use her experience and expertise in a constructive manner for her female students. However, for those few women whom she favored with advice and assistance, her mentoring was very valuable. In addition to Talma, composers Elizabeth Austin and Dorothy Rudd Moore and pianists Idil Biret and Julia Osinchuk were all provided with mentoring that guided their development as professional musicians. While not all of them followed Boulanger on her path of personal asceticism and a solitary life, they did succeed by following her guidance and teaching, particularly in matters concerning personal voice. Her instruction was meant to provide competence, which her students would apply as they saw fit for their own artistic visions.

Austin has noted that she takes on projects much like Stravinsky, one of Boulanger's closest colleagues and a composer whose works were taught frequently at Fontainebleau. "I approach music, as Stravinsky did, at the piano. I'm a very kinetic type of composer who works at first in an improvisa-

tory way with ideas and motives. I'm very textual. I work with words and literature. That's the big catalyst for me."²⁹ Moore, too, allowed Boulanger's influences to come out in her composition. Like Lili Boulanger and Louise Talma, she focused on the unity of text and music in her work, employing a distinctly neoclassical harmonic language.³⁰

Conclusions

Many women entering into the music profession prior to World War II actively sought sympathetic professors who were willing to mentor them as they prepared for and began their careers. Because of the Conservatoire's goal of equal education for men and women, and because its founders and administrators actively included professional women on its faculty, the school was the ideal vehicle for such individual attention and tutoring. Although the mentoring provided by the women of the Conservatoire was very dissimilar, with each professor drawing on her own disparate experiences as a professional musician, it proved successful for hundreds of women who came of age professionally during this period, and who in turn influenced American audiences, creating acceptance for women as concert artists, composers and scholars in music.

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NOTES

1. Research for this paper was supported in part by the National Coalition of Independent Scholars in the form of a Yosef Wosk Award for Independent Scholarship. This article was presented in a slightly different format at the IAWM Congress, May 11, 2006, Miami, Florida.

2. Kendra Preston Leonard, *The Conservatoire Américain: a History* (Scarecrow Press: Lanham, MD, 2007).

3. Katharine Ellis, "Female Pianists and their Male Critics in Nineteenth-Century Paris," *Journal of the American Musicological Society* 50, no. 2/3 (University of California Press); Annegret Fauser, "'La Guerre en Dentelles': Women and the 'Prix de Rome' in French Cultural Politics," *Journal of the American Musicological Society*, 51, no. 1 (University of California); and Judith Tick, "Passed Away is the Piano Girl: Changes in American Musical Life, 1879-1900," in *Women Making Music*, eds. Jane Bowers and Judith Tick (University of Illinois Press: Urbana, 1987).

4. Leonard, "'A Prelude and Fugue a Week': Repertoire and Gender at the Conservatoire Américain." (currently under review.)

5. Charles Timbrell, *French Pianism: a Historical Perspective*, 2e (Portland, Oregon: Amadeus Press, 1999), 89.

6. My thanks to Dr. Walter Bailey of Rice University for bringing Morgan's accounts to my attention.

7. "Miss Morgan Pleased with Study Abroad," *Houston Chronicle*, September 9, 1923, 42.

8. Elizabeth Powell, "Coming Home," 1939.

9. Data drawn from the *Livre des Éléves*; *Fontainebleau Alumni Bulletins*, 1922-1939, alumni updates sections; and from

the Fontainebleau Alumni Association mailing lists cross-referenced with *Alumni Bulletin* materials.

10. Ocy Downs, piano, class of 1929, *Fontainebleau Alumni Bulletin* (January 1934): 2.

11. Florence Stage, piano, class of 1926, 1927, *Fontainebleau Alumni Bulletin* (May 1931): 14.

12. Jessie Crenshaw, piano, class of 1924, 1925, *Fontainebleau Alumni Bulletin* (January 1933): 4.

13. Merle Van Zandt, piano, class of 1932, *Fontainebleau Alumni Bulletin* (May 1935): 8.

14. These works were reported as performed by Conservatoire alumnae in the *Fontainebleau Alumni Bulletin*, 1929-1951. However, since most alumni announcements include only the name of the performer and location of the performance, a large number of works performed have not been recorded for posterity. This list therefore represents only a small sampling of the repertoire performed by women trained at the Conservatoire Américain.

15. Leonard, "Finding Mentors Abroad: American Women and their Musical Education in France, 1921-51," paper presented at the Society for American Music annual conference, February 16-19, 2005, Eugene, Oregon.

16. Gaby Casadesus, *Mes Noces Musicales* (Paris: Buchet/Chastel, 1989), 190.

17. Elizabeth Powell Saylor, "Coming Home," unpagged essay.

18. Ibid.

19. Ibid.

20. Edith Turpin, "Another Start," *Fontainebleau Alumni Bulletin* (June 1947): 4.

21. Jean-Paul Alaux to Quinto Maganini, September 1953 (undated). Also: Marie Brodeur to Peggy and Quinto Maganini, September 6, 1963.

22. Anthony Tommasini, *Virgil Thomson: Composer on the Aisle* (New York: Norton, 1997), 99-100.

23. Saylor, unpagged essay.

24. Emile Naoumoff, interview with author, October 14, 2000.

25. Susan Forscher Weiss, "Conservatoire Américain Alumnae Survey," June 2005.

26. Jean-Pierre Marty, letter to George Steiner, "A propos de Nadia Boulanger," undated.

27. Marty, letter to author, December 2005.

28. Jay Gottlieb, interview with author, July 2000.

29. Interview, Elizabeth Austin with Bruce Duffie, <http://www.bruceduffie.com/austin.html> (accessed May 31, 2005).

30. Christine Ammer, *Unsung: A History of Women in American Music* (Portland, Oregon: Amadeus Press, 2001), 178-9.

Kendra Preston Leonard is a musicologist specializing in the music and musical culture of 20th century America, France and Britain; women and music; and music and film. An independent scholar, she received the Yosef Wosk Award for Independent Scholarship in 2004, and in 2006 was appointed the National Coalition of Independent Scholars' representative to the American Council of Learned Societies.

Theresa Koon's *Promise* Fulfills

By Sharon Mabry

The word “promise” can be used to mean several things. It can be a declaration that something will or will not be done, an indication of future virtuosity and distinction as in *a singer shows promise*, a reference to a pledge of some kind, or the expectation of an engagement, act, gift or stated outcome. Lastly, it is often used as an emphatic declaration (*I won't do that again, I promise you!*). All of these usages appear, in some manner, in Theresa Koon's new opera, *Promise*, about the sculptor Camille Claudel (1864-1943). This fascinating two-act, full-length opera was first work-shopped in February 2003 at the Nautilus Music Theatre in Minnesota, where the composer took part in the composer-librettist project *Saturday Market/Sunday Opera* under the leadership of Ben Krywosz. Since that time it has received excellent reviews for a semi-staged concert performance in Portland, Oregon (2004), and narrated concerts of excerpts at the National Opera Association National Conference in Ann Arbor, Michigan (2006) and Detroit Institute of Art (2006) as part of their Claudel/Rodin sculpture exhibit. At this writing, the work is being considered by several opera producers but has yet to receive a fully-staged world premiere.

The Oregon-based composer/librettist, Theresa Koon, has an extensive resume that includes degrees and training in voice, composition, improvisation and acting, as well as ballet. Her professional acting and singing credits show an unexpected and unique range of expertise in fields not always associated with composers. These experiences and skills have contributed to the fluency and security with which she creates the world of the much admired, despised and misunderstood Camille Claudel, the brilliant artist who showed much “promise” at an early age. Claudel became famous as a sculptor and infamous as the assistant, model, mistress and muse of Rodin, eventually succumbing to mental illness (destroying every new sculpture she created), and spending the last decades of her life in French mental institutions before dying in 1943.

The composer's interest in the subject seems a rather prophetic merging of seemingly disconnected events. Koon's father worked on the Marshall Plan after World War II, during which time he and his family were housed in a mansion in the town of Chatou, outside Paris. Next door was the family of Paul Claudel's son, Henri Claudel. Theresa was not yet born, though her older siblings played with the Claudel children and the entire family developed a friendly relationship with the Claudels. During that time, Paul Claudel, who was a foreign diplomat, would visit his family. As Theresa Koon grew up, she heard stories about Paul, the famous writer, and his sister Camille, the inspired and esteemed sculptor.

Many years later, when Koon was in graduate school, she was reminded of all of those stories she heard as a child, when her friend, Christy Slovacek, introduced her to the film “Camille Claudel,” based on the life of the sculptor and her relationship with Rodin. Koon says the film immediately made her want to examine all of those stories that she had



Theresa Koon

not pursued. So, curiosity took her to the Claudel sculptures, which broadened her fascination with Camille. Eventually, Koon reconnected with the Claudel family in France. They were most forthcoming with shared memories, personal letters and their own research about Camille. Koon was also given access to private materials at the Rodin museum in Paris.

From this curiosity and research came insight, inspiration, craft, imagination and eloquence that united to bring forth an extraordinary, artistic operatic experience, resulting in *Promise*.

A number of questions arose from these encounters with the elusive Camille and those who knew her. Was she really insane, or a victim of a complicated commitment to Rodin? Did notoriety, responsibility to her art, or expectations of greatness cause her ultimate cessation of creativity? What are the subtle nuances and coincidences in life that bring “promise” to fruition? How much of the fulfillment of “promise” is fate? Is one obligated to express one's talent if one has “promise”? What is the role of art in society? Is there a correlation between art and sanity? What subtleties of mind and spirit are connected to creativity? These are questions that all artists, their mentors and loved ones face when choosing a roadmap to help nurture a potentially great artist. Watching these ideas play out in *Promise* will give the audience much to think about concerning the development of talent and problems that arise when dealing with the innate sensitivity of the artist's temperament.

This opera is not simply a biography of Camille. Koon did not focus on the intense, mercurial relationship between Camille and her mentor/lover Rodin, who was unwilling to marry her. Eventually, irreconcilable artistic and personal differences developed between them and Rodin felt threatened by her growing fame as a sculptor. Rather, Koon chose

to delve into the questions about art and sanity, art and spirituality, and art in our society. Primarily, this is a story about love in all its forms, joys and disappointments; it serves as an enlightening work about Camille through a factual account of important relationships and events. However, the conversations between characters are imaginary, construed dialog that bring the characters to life.

The heart of this work concerns the relationship between Camille and her brother Paul. Members of the Claudel family called them

"twin souls." Both were fragile, creative spirits, forever tied. At the end of her life, Camille found mental, physical and spiritual peace. Those who were with her at the end of her life spoke of the joy that was seen in the light of her face during her final days. Paul was with her to the



Camille Claudel: *La valse*
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very end. Some believe that it is that bond between the two that prevented Camille from committing suicide. Near the end of the opera, Paul bets her to fight to live and she promises that she will. During the course of the opera, Paul comes to realize that he cannot take away her pain or save her; he can only love her. Once he stops trying to save her, Camille somehow reconnects with him and feels his love for her. This love transcends all of her suffering. She reaches out to comfort him and is able to love again. After having created and destroyed many sculptures, then becoming dormant for many years, she is suddenly able to create her final work, a sculpture of her brother's face. It would be the only work she did not destroy from that period of her life.

Though *Promise* would be a marvelous showcase piece for semi-professional or professional opera companies, it is particularly suitable for college and conservatory opera training programs. These programs often have many more available women than men, creating problems when casting roles. Koon has written roles for five to ten women, depending on the casting of ensemble parts. The major roles are: Camille (soprano or mezzo), Louise (mezzo), Rose (mezzo), Paul (tenor), Rodin (baritone), and Louis-Prosper (baritone.) There is a Sculpture/Ensemble of four women and one man. This group can include Rose, Louise and Louis-

Prosper if they are masked, and two sopranos. The instrumental ensemble consists of B-flat clarinet (doubling on B-flat bass clarinet, and soprano saxophone, if possible) violin, cello, and piano.

This opera with thirteen scenes, several segues and interludes, and considerable connecting dialog is beautifully constructed with arias, duets and ensemble pieces that depict Camille's life, environs, relationships and emotional turmoil. The various segments proceed seamlessly as the small ensemble of instruments is used to connect dialog with music, voices with voices, and characters with dramatic import. Koon uses the small instrumental ensemble in dramatically creative ways: underpinning the dialog sections with a single clarinet or violin that becomes an audible character in response to what has been said by the actors; as a reflective instrumental duet during onstage dramatic pantomime; or as a flexible instrumental ensemble capable of projecting every nuance of the text from the barbed pointillism of animated gossip to the ardent and lush harmonies that portray strong emotion. This pristine and flexible ensemble of instruments becomes the thread that holds the work together. It can be delicate at one moment and overtly harsh and dramatic at another. The singing roles require strong actors able to project the subtleties of nuance in the dialog sections. There are gorgeous, soaring, inspiring arias and scenes for the characters to express anger, loss, fear, insecurities or joy in intimate and overtly dramatic situations. The inclusion of elements of dance, voice and theater in this opera are natural outgrowths of the composer's multifaceted training and professional life. Camille's emotional changeability is often projected through the voices of the sculptures as the audience is allowed to view Camille's circumstances and feelings as she sculpts them.

Koon's compositional style is basically tonal but shows an easy ability to become angular when needed to project an extreme emotional range. The effective instrumental writing is never excessive or intrusive upon the vocal lines. Rather, it completely and satisfyingly supports the strong and direct vocal writing. *Promise* is a work that will be intellectually and musically gratifying for both singers and instrumentalists. The composer's innate ability to write fulfilling music for each character and instrument is apparent and will be appreciated by those who perform the work. Koon collaborated with composer/pianist Christy Slovacek on five of the pieces. She said, "For these I wrote the words, set them to melodies and rhythms, and sketched out the accompaniment atmosphere that I was hearing. Christy would take that and run with it, and then we'd send it back and forth for adjustments and alterations." This must have been a very stimulating collaboration, bringing excellent results.

Opera is a fascinating medium and one that requires "good bones," a fluency of musical and dramatic expression that arouses the sensibilities of a discerning audience and

leaves them wanting to know more about the music and the characters presented during the performance. Without a firm structure and a clear, stimulating concept, an opera's desired communication may be lost in a jumble of disconnected visual and musical details. Many works have foundered due to a less than eloquent vision. But it is the quality of the musical and dramatic components that is fundamental in raising an operatic contender above those that elude lasting distinction. Any composer who ventures to create a new opera not only faces immediate decisions concerning the aforementioned characteristics of a successful operatic production, but the additional problem of getting the work produced by a company or group of individuals capable of providing a suitable showcase for the composer's efforts. It can be a very long process from initial compositional inspiration, networking of potential opera patrons, work-shopping and honing the piece to its most brilliant realization, producing satisfactory performances, and giving the piece time to become established and find its place in the repertoire.

Fortunately, for those who love opera and desire to experience new and provocative works, there are composers like Theresa Koon. This is an opera that deserves to be

seen and heard. Its thought-provoking themes and memorable music will give listeners much to discuss and enjoy. It is a versatile work that can be done in concert version or as a fully-staged production. The latter would be more satisfying and would allow the fascinating Camille to come to life once again.

Sharon Mabry's sensitive interpretation of traditional and contemporary music has placed her in demand as a recitalist, soloist with symphony orchestras and master teacher of vocal techniques. She has premiered works by more than 30 composers. Her critically acclaimed recordings have showcased works by contemporary and women composers. Mabry is professor of music at Austin Peay State University, having received the university's highest award for creativity (Richard M. Hawkins Award) and for teaching (Distinguished Professor Award). Since 1985, she has been a featured writer for the Journal of Singing with her column "New Directions." Her book Exploring Twentieth Century Vocal Music was published by Oxford University Press in 2002.

Ed. Note: The IAWM welcomes Theresa Koon as a new member and hopes that *Promise* receives many performances. For additional information on the opera, see: www.promise-opera.org.

An Interview with Israeli Composer Tsippi Fleischer

By Esther Madar (translated by Gila Abrahamson)

During her 35-year career, Israeli composer Tsippi Fleischer has written some 70 compositions (of which 66 have opus numbers). Her works have received innumerable performances and have been recorded on 19 compact discs. I interviewed her in Tel Aviv, Israel, on April 15, 2006.

Esther Madar: You are recognized as a composer whose works are widely performed beyond the confines of her homeland. Tell me about two of your operas that were recently premiered in Europe.

Tsippi Fleischer: *Medea* was first launched in Israel during the radio festival, "Kfar Blum—Upper Galilee Music Days," in July 1997; then, in April 2004, it was staged at the prestigious Oper Köln (Cologne, Germany). *Cain and Abel* was first performed in Israel in October 2002 in a co-production of "The Israeli Music Celebration" (Jerusalem Theater) and "The International Biennale for Contemporary Music—'Tempus Fugit'" (Tel Aviv Museum of Art). In April 2005 it was presented in Vienna by the excellent opera company, Musikwerkstatt-Wien.

With both works I found the Israeli birth pangs to be difficult and quite exhausting, whereas in Europe I sensed that both operas were spreading their wings and becoming completely independent of my involvement. When I am able to see a new presentation—as a mere guest—I realize how amazingly attractive the operatic genre is for both creators

and audience, since the staged conception may vary from place to place.

EM: Is it just by chance that we are discussing two of your operas? Might opera be your favorite genre at the moment?

TS: It is not just by chance. Opera is indeed the genre I have long preferred. When I was younger, it was my dream to focus my energies and potential on this all-embracing genre. It had a powerful attraction for me. When I was just starting out, in the early 70s, I was very involved in theater and ballet music. Even then I already felt that after I established my musical style in smaller formats—ever increasing in size—I would eventually find my way to opera. And this is exactly what happened. The compositional process became more complex as my musical language took shape. The conceptual roots of my works—connected at all levels to my life story—underwent many developments and adjustments, so that I am



Tsippi Fleischer

now approaching the ultimate composition: a grand-opera, *Adapa, in Accadian*. [Accadian (or Akkadian) is a Semitic language from ancient Mesopotamia.] The formulation of the libretto and the musical concept alone, even before my having set a single note to paper, has already taken a number of years.

EM: *Medea*, in the 2004 Köln version, was given an interesting, extremely up-to-date interpretation. Could you expand on this?

TS: In Rivka Kashtan's libretto, *Medea's* exotic roots are emphasized—she cries out at times in the Georgian language; we learn how she lands in Corinth as a stranger who falls madly in love with Jason and how she loses her reason in the end. Euripides interpreted parts of the myth in his own way, and the cultured world has followed in his footsteps ever since. We presented a new version based on sections of the myth that he completely disregarded.

In her review of the compact disc of *Medea* (*IAWM Journal* 4/2 [Summer 1998]: 34), June Ottenberg wrote:

The story of *Medea* has attracted a number of composers over the centuries, but no one, I believe, has taken the sympathetic view of her that Fleischer and her librettist, Rivka Kashtan, offer. This impressively creative text is at once poetic, thought-provoking, and dramatically effective. Here, *Medea* gives her side of the story.

It's true that the children were murdered, but in our version it is still uncertain that it was she who killed them. And if indeed it was *Medea* who killed them, her mental state was pitiful after Jason deserted her—after she had done so much for him—since now she had lost absolutely everything. In the fifth scene, which is devoted to her cathartic aria, she exposes her vulnerability, and the audience cannot help but identify with her.

In Israel, the English director Nigel Watson enhanced his production with a great deal of lyricism and exoticism, whereas the German producer, Uwe Hergenröder, eight years later, influenced by the prevalence of female suicide-bombers, pushed "my" *Medea* one step further—from complete desperation to suicide, and with a contemporary edge that terrified the audience. This is what he set out to do, and he certainly succeeded. At the very end of the opera, *Medea* rises up from the stage and tosses a hand-grenade into the audience. What a powerful way to conclude the work!

EM: How much are you involved in regional politics, in the Israeli-Arab

conflict? Your work-list shows that you have set a number of Arabic texts to music.

TF: I don't see myself as political, even though the Israeli Left may consider me to be a "dream come true," the sort of person who sees herself as part of the local culture, a culture that is a compound of East and West and is uniquely ours in the land of Israel. I was born in this region, in Haifa, which has always been a mixed Jewish-Arab city. As a child, the daughter of Polish-born Jewish parents, I grew up in the vicinity of an Arab population. From an early age I learned Arabic formally at school, and when I entered university, my curriculum consisted of studies of the Middle East alongside my studies of music.

After peace with Egypt was declared, I made numerous journeys to that country. My background and interests guided me to sources of inspiration from the Semitic East and from Arabic literature. And of course the elements of the "World of Pitch" emanating from exotic regions were there to be assimilated. Superimposed on my western schooling, they had an unquestionably nurturing effect. That is to say, my involvement is mainly cultural, and although it appears to radiate a certain political light, you won't find me at political demonstrations. For example, a relatively early work of mine, *Girl-Butterfly-Girl* (1977), a song-cycle to texts by four different Lebanese and Syrian poets in which the worlds of Arabia and the West are intermingled, has become very popular.

EM: *Girl-Butterfly-Girl* was published at the beginning of 2005 on an unusually festive compact disc. You defined the disc as a journey. What type of journey were you implying?

TF: On this celebratory CD, "*Girl-Butterfly-Girl—A World Journey*" (22 tracks), each of the four songs has its

The image shows a musical score for the song cycle "Girl-Butterfly-Girl". It is presented in three languages: Hebrew, Arabic, and English. The score is written on a grand staff (treble and bass clefs). The lyrics are written below the notes. The English lyrics are: "A girl dreamed that she was a but-ter-fly — When she a-rose She did not know if she was A girl who had dreamed she was a". The Hebrew and Arabic lyrics are written above the notes. The score includes musical notation such as notes, rests, and dynamic markings like "cresc. (sempre)" and "mf".

Girl-Butterfly-Girl from the manuscript of the song cycle in 3 languages: Hebrew, Arabic, English

own particular atmospheric and dramatic direction, with the mood of the Arabic text affecting the western texture. The first song is Oriental-Impressionist, in a manner of speaking, with drifting vocal and instrumental phrases; the second is agitated with a severe fugato in which the three voices jostle one another; the third is dramatic—tranquility is followed by a sense of near-suffocation in a clearly homophonic texture; the fourth is dreamlike, an unaccompanied monody—a girl dreaming that she is a butterfly. In addition, the pitches are assembled from parts of Arab maqamat scales and the connections between them.

In this early period, I was not as yet sufficiently aware of my strong attraction to color in music—to timbre. Without giving it much thought, I authorized performance versions with oriental instrumental accompaniment (oud, kanun, and so on) or western (flute and piano, guitar, etc.). My acceptance of varied instrumental versions as well as my prior directions in the master score (published by IMI in three languages: Arabic, Hebrew, English) resulted in many performances by instrumental groups according to the particular ensemble's make-up.

When the work began to be heard often outside Israel, different languages were used such as French in Canada and Spanish in Mexico. Subsequently, ensembles requested permission to substitute a mezzo-soprano for the original soprano voice or change the instrumentation; for example, in 1989 in New York with oriental instruments, and in 1992 in London with western accompaniment. This abundance of presentations resulted in the work itself making an unprecedented journey, both in its own metamorphoses in various versions and in its journeys to so many places in the world. There were even exciting performances scored for instruments without voice, for a man's voice and for chorus.

EM: Of all the performances of this work, is there a particular version that speaks to you more than others?

TS: That's a very difficult question. I am happy with every new version, and additional ones will surely appear in the future. In every new performance, it is fascinating to see how—somewhere in the world—yet another musician has taken the written score and made it her or his own. It's an almost absurd situation and fantastically wonderful at the same time because this results from my rather tolerant approach towards timbre, when it was still not an important issue for me. Today, I would never substitute one instrument for another in any score of mine.

At present, judging from the trend in the world of music generally, with the ever-growing tendency to introduce extra-European and ethnic elements, I would say that the most attractive version is that of Esti Keinan Ofri, the first number on the compact disc. She is a vocalist equally at home in Schoenberg's *Pierrot Lunaire* and Jewish liturgical chants, all performed artistically and in excellent taste. On the disc

"Girl-Butterfly-Girl—A World Journey," Ofri takes another step forward towards freedom of performance: after having been given my permission, she sings the entire song-cycle in Arabic, unaccompanied and without any breaks. She has succeeded in adding an endless range of colors and has drawn this song-cycle into her own magical world.

EM: Your fascination with other cultures leads you back in time to very early, mainly Semitic, cultures on the one hand and geographically to distant lands and to peoples with whom one seldom comes into contact. You have set to music texts in Accadian, Ugaritic and Coptic. You have even gotten as far as Alaska in your creative work. How do you explain this fascination?

TF: I think my spirit of adventure is at the root of the matter. Each of my works incorporates some kind of adventure; for example, the use of extremely unconventional instrumental ensembles. The orchestra in the contemporary opera *Cain and Abel* features a section of old instruments: harp, lute, recorder, and harpsichord. In the world premiere of my new opera, *Victoria* (now under preparation in Israel), the instrumentalists include four guitarists, three percussionists, and a cellist. In *Appeal to the Stars* (in Accadian) I include a zurna [wind instrument] and palm-tree branches.

When preparing an unconventional ensemble for performance, you know from the outset that you are looking for trouble, yet this has never daunted me. Ever since I discovered my love of timbre, I have been enthralled by creative freedom and crave it as an alcoholic craves wine. And the adventure itself is easy and effortless—one simply travels about in the world studying and drinking thirstily at the very source of different landscapes, cultures, sounds. That was how I got to Alaska. A festival of women composers was held there in 1993, and I made good use of the opportunity to travel that far north, evidently out of my urge to explore. [The festival womenALASKAwomen was sponsored by the International League of Women Composers.]

At the time I was working on my cycle of "Ethnic Silhouettes" (Opus One CD #181), reproducing and preserving the sounds of various peoples and cultures in an electro-acoustic work. It includes pieces in Croatian and Georgian. Each work in the cycle has a very clear compositional objective, but it is by no means an ethnomusicological collage. The second section of this CD includes works in ancient Semitic languages—a somewhat different and very important aspect of my world, and of ethnicity: that is, my immersion in cultures of the ancient Semitic East and the composition of music to be sung in extinct languages; for example, Coptic: *Daniel in the Den of Lions* and Ugaritic: *The Goddess Anath*. This was another satisfying journey, which occupied a great deal of my time in the first half of the 90s.

Proof that the ancient East was the earliest cradle of civilization is to be found not only in the special reverberations

of these ancient languages, which my music serves to revive (my educational background and degree in Semitic linguistics stood me in good stead). The visual elements of these cultures are abundantly supplied in the CD booklet.

EM: Let's return to the opera *Cain and Abel* (VMM 4005). Once again in this work you transport us back to an early culture in which rites of sacrifice take place. Didn't you feel that the contemporary psychological interpretation given it in Vienna moved too far away from the story you meant to tell?

TF: "Contemporary" and "early" have always intermingled for me. I live in a kind of bubble in which these terms merge integrally so that the compositions themselves embody a sense of the authentic. All the ancient, mystic features are present in the libretto of the opera *Cain and Abel*, and director Nima Jakoby, in the Israeli world premiere, highlighted them to achieve a ritual ambience. The librettist, Yossefa Even-Shoshan, expanded the biblical story by assigning two female lambs to the two brothers, which adds greatly to the dilemma concerning God's favoring Abel above Cain. The libretto perhaps hints at some kind of protest against God and also introduces a good deal of feminism and Eros onstage. Obviously, from the very start, the dichotomous concept of old and new is much in evidence.

The contemporary interpretation in Vienna brought with it a cosmopolitan depth, underlining the power of philosophy and psychology in our lives since the happenings that led to the first murder. The vocalists onstage made suggestive movements, appropriate to the various psychological situations in which they found themselves. The director placed particular emphasis on the philosophical idea of the loss of innocence in the world: the shattering of the idyll between man and man and between man and beast was now replaced by never-ending conflict and unremitting restlessness. Incidentally, the original version is in Hebrew (with occasional use of biblical language), but in Vienna the opera was staged in English.

EM: Towards the end of 2004 another CD of yours was issued, comprising five symphonies composed between 1995 and 2004. Five symphonies—that is unquestionably a remarkable output! Are they connected stylistically or thematically?

TF: I feel that whoever listens to these symphonies consecutively, in spite of their tremendous dissimilarities—since each is a world unto itself—will sense that they are all by the same composer expressing herself each time with confidence but in a different manner. Ton Meister, the superb soundman who edited the CD for Vienna Modern Masters (VMM 3056), noted how much I had developed from one symphony to the next. The company president, Nancy Van de Vate, suggested that the entire CD could be heard as a long symphony in five movements.

I'd like to speak very briefly about the symphonies. Each has a poetic title, indicating its particular concept and hence my choice of an appropriate style. Symphony No. 1, "Salt

Crystals," is pastoral and deals with "static" and "mobile" elements in nature; the orchestration is clearly minimalist. The Second, "The Train," conceives the passage through life dramatically, as a train journey, with the train's motto serving to connect motifs expressing love, disappointment, despair, and so forth. The Third, "Regarding Beauty," is picturesque, almost rhapsodic, to depict all the beautiful things that enrich our lives. The Fourth, "A Passing Shadow," is exotic, featuring two ethnic instrumentalists who have often appeared as soloists with orchestras. The symphony, which sets out to express tranquility in the Middle East, suddenly becomes agitated and fearful. The Fifth, "Israeli-Jewish Collage," correlates Jewish prayers, the call of a shofar and the voice of a rock singer with the symphony orchestra. It deals with the survival of all who live in Israel. Its musical style combines computerized ethnic material with the full symphony orchestra.

EM: What are you composing now?

TS: In May 2006, the world premiere of a section of the chamber opera, *Victoria*, took place in Tel Aviv. The oriental world, in which I feel so comfortable, is portrayed in contemporary, sophisticated operatic language, and the story takes place in Iraq before the establishment of the State of Israel. The protagonist, Victoria, is a strong, refined young Jewish woman, who must live with the humiliating discrimination against women that is so pervasive in the oriental world.

In recent years, I have also composed a number of song cycles. All have been performed and recorded and will be issued as a CD album by Vienna Modern Masters in 2007. I am now working on my grand-opera *Adapa*, to be sung in Accadian, and I am also intensely involved in writing a number of books that will sum up my lifelong interest in the field of education. The first has already been published in two volumes: *Harmonization of Songs*. It deals with the teaching of harmony for the practical purpose of accompanying and arranging songs.

EM: Having reached the age of 60, how do you feel about everything you have accomplished?

TF: It was what I had to do—I had no option. This fills my life completely. For me, writing music means getting through life a bit more easily perhaps than had I not been composing. How would I have dealt with the birth of a still-born baby without my works *Resuscitation* (1981) and *Lamentation* (1985)? Without the Fifth Symphony, how could I have coped, and continue to cope, with the unrelenting tension and anxiety we suffer in this land of ours?

I started out initially composing light music for the theater and ballet, but I soon abandoned this area to search for my own particular language as a composer. While in high school and in youth movements, I was buoyed by my Zionist ideals. Today, they have evaporated as if they never existed. I then channeled my early love for folk and popular music

into a serious commitment to teaching. The two additional books that I intend publishing will deal with the world of Hebrew songs, an ongoing research project of mine throughout the years. This will leave a meaningful legacy that I bequeath to Israeli and Zionist culture.

I feel at peace with everything I have done. I have worked tirelessly, to the best of my ability, from an existential need. If, in the future, I manage to realize the dream of my largest

work—the grand-opera, *Adapa in Accadian*, and complete the legacy of which I just spoke, I could not ask for more.

Esther Madar has worked at the Israel Music Institute on various projects. She earned a degree in Islam and Arabic Language and Literature from Tel Aviv University and is an aficionado of contemporary music. An outstanding graphic designer, she has been responsible for all of Tsippi Fleischer's publications for the past five years.

The BBC Proms: Where are the Women?

By Jennifer Fowler

The BBC Proms season is an annual series of mainly orchestral concerts held in the summer in London, United Kingdom. The 2006 Proms (running every night from July 14 to September 9) was bigger than ever and covered a broader field. There were 59 main-evening Proms and nine late-evening Proms, all in the Royal Albert Hall (capacity 6000), all broadcast on Radio 3 and many on BBC television. In addition, the schedule included six daytime Proms in the RAH, eight chamber music Proms in the Cadogan Hall, five “Proms in the Park” and, for the first time, four Saturday matinee Proms in the Cadogan. As well as being broadcast in the UK, many of these concerts were heard and seen all over the world. The BBC Proms season is the biggest music festival on the globe.

So where are the women? The 2006 Proms included *no* women composers and *no* women conductors.

A Proms season always features a significant representation of contemporary music. Indeed, in an introductory article in this year's Proms booklet, Paul Driver comments on society's marginalization and ignorance of living composers as contrasted with writers and visual artists. His remedy? “Go to the Proms!” As he says: “Here connections are drawn, contexts proliferate, and a forum for today's composers exists that genuinely reaches a large public—global one, indeed—and seems uniquely able to persuade people to put music at the forefront of their minds.” The article concludes: “One thing is sure, though. Thanks to the Proms, the prospects for new music, and its wider appreciation, are hugely enhanced.” In the 2006 Proms 27 living composers were featured and many others only recently died. All of them were men. The 2006 “forum for today's composers” and “prospects for new music” are not for women, it seems.

For some years past, I have been surveying the numbers of women represented in the BBC Proms for the organization Women in Music. I chose the Proms to survey, not only because it is the largest music festival in the world, but also because the BBC generally has a good record with regard to women. For instance, the BBC orchestras employed women in all sections long before the other main European symphony orchestras employed any. When I compared the Proms with

other music festivals in the UK, I found that it was fairly typical, and certainly not the worst, in its inclusion of repertoire by women. However, in other UK festivals that have a significant proportion of contemporary music, the numbers of women composers—as one would expect—have been expanding in recent years. This makes the absence of any women in the 2006 Proms very surprising, especially given the rising number of smaller chamber concerts in the Proms.

What proportion of women should listeners expect? The British Music Information Centre, which represents contemporary composers in the UK, lists some 17 to 20 percent women. Music centres in some countries include up to 25 percent women, although others have considerably less than the UK.

So what proportion of women composers have been featured in Proms seasons since 1989 (when I first started counting)? All of those seasons included works of over 100 composers (up to 126 in 2002). The Proms from 1989 to 1993 included one woman composer in each year (less than 1%). After that the numbers mostly went up to five, although in 1996 no women were included. From 2000 to 2005, the numbers were: 3, 3, 3, 5, 2, 4. These numbers must be qualified in that most of the women composers were included in late-night or lunch-time concerts rather than in the main evening series. In 2001 all three women composers were in evening concerts and one was a BBC commission. In 2003 some BBC commissions or co-commissions were given to women, but last year, when works by 17 living British composers were played, 16 of them were men. Nine BBC commissions and co-commissions were given. All men. This year, no women at all.

The inclusion rate of women conductors is even more depressing. The figures since 1989 range from zero to two, with the exception of 2000 when there were three (but only one in a full evening concert). In contrast, the total number of conductors in each season is exceptionally large, ranging from 43 to 64. Women instrumental soloists range from nine to 25 percent. In 2006 nine out of 62 (about 14%) were women.

To what extent do these figures represent a genuine lack of women at the top from which to choose? For me, it all began in 1989 when I was leafing through the Proms booklet of that year and was struck by the contrast between the pages listing singers—half of whose photos were of women—gifted, famous, glamorous women—and the pages listing composers, instrumental soloists and conductors, most of whom were men. I have never heard anyone claim that among singers, women are inferior to men in technique, musicianship, personality, ambition, dedication, drive, and “seriousness,” or any of the other qualities that might be needed for an international career in music. Yet these are all reasons that are given to explain the imbalance in numbers between men and women who reach the top in other areas of music-making. Clearly, there *are* fewer women at the top in every field except singing. It is, therefore, even more important that our main music festivals should engage some of the outstanding women musicians who *are* available.

Numbers, of course, are a crude way of vetting concert programming. A season of programs needs to follow some basic themes and cross-references, which may not allow other considerations to take precedence. One would expect peaks and troughs in particular categories of works. This, however, does not explain the consistently low numbers of women, nor does it address the possibility of change. The lack of new commissions given to women, compared to men, is particularly dismal.

One of the themes in most recent Proms has been the recognition of composer anniversaries. This year marks the 100th year of the birth of Elizabeth Lutyens and Grace Williams, yet neither composer is represented in the 2006 season. Anniversaries that are acknowledged are Mozart (250), Shostakovich (100), Dutilleux (90), Henze (80), Kurtág (80), Feldman (80), Steve Reich (70), Colin Matthews (60) and Marin Marais (350). The Queen (a woman) is given an 80th birthday tribute by the Poet Laureate and the Master of the Queen’s Music (both men).

The BBC is funded by the public and should strive to avoid discrimination. Indeed, it should be leading the way to the future. In an article in the Proms booklet, Lincoln Abbotts emphasizes the many ways in which the BBC is expanding the learning experience of the Proms. As he says: “the Proms play a pivotal role in introducing classical music to a huge new audience. Our learning programme sits at the core of this intense two months of musical activity.” In the light of the ever expanding, educative, and otherwise exciting BBC Proms seasons, I repeat: “Where are the women?”

Postscript

After I had written the above article, but before it was published, the Director of the Proms, Nicholas Kenyon, heralded the 2006 season with various triumphant announcements: “We have an amazing richness of new and

recent work in each Proms season.” “Giving composers an opportunity to be heard has [always] been a vital component of the Proms mix.” “We want to perform that service (i.e. opportunities) for an outstanding new generation of living British composers.”

Surprisingly, no one spotted the lack of women until I mentioned it. Certainly, in boasting of what the Proms does for living composers, Nicholas Kenyon showed no sign of noticing the omission.

After the publication of my article on July 8th, however, there was an explosion of interest. The issue was taken up by a number of journalists, including Ivan Hewitt in the *Daily Telegraph*, and Richard Morrison in *The Times*, letters on the topic were published in newspapers and online, and I was interviewed on Radio 4. The omission of women was mentioned by many other commentators—indeed, the problem was discussed nearly every time the Proms was mentioned, although the lack of women was usually treated as something accidental and untypical, something that applied only to this year. Director Nicholas Kenyon, in an article in *The Guardian*, defended himself with such statements as: “We achieve balance over several seasons, not every season.” Morrison responded that his defense was “pretty limp” (*The Times*).

During the debate, the term “positive discrimination” kept cropping up. Why? My article suggested that the Proms had not been representing women fairly—not that women wanted special consideration. I think there is confusion here. For most people, the norm is male composers. The inclusion of ANY women then seems “positive.”

To achieve the balance mentioned by Nicholas Kenyon, some seasons would need to include more than a “fair number” of women in order to make up for the years in which there are fewer. Would it be *possible* for the BBC to do that without an outcry? At any rate, it hasn’t happened yet.

One consequence of note is that when other women composers were asked for their reactions, some of them decided not comment at all, and others said: “I wouldn’t want to be selected as part of a quota.” It would be interesting to do a gender reversal: “The Proms concerts include 27 living women composers and no men; men composers are reluctant to comment.”

Again, if I could reverse another comment quoted: “There are some hot male composing talents coming up. In 50 years time the Proms season will always include work by men.”

Jennifer Fowler is a free-lance composer, originally from Western Australia, and resident in London, UK, since 1969. For additional information, please see her article, “Words from a Composer,” IAWM Journal 12/1 (2006): 14-20. “Where are the Women?” was first published in a somewhat different version in Classical Music (Rhinegold Publishing Ltd, London WC2H, www.rhinegold.co.uk, July 8, 2006).

IAWM News

President's Message

By Anne Kilstofte

It is a distinct honor to have been elected president of the IAWM and to serve in that capacity for the next two years. I follow the large footsteps of a number of very highly respected past presidents. The main focus of my presidency will be to develop and offer as many new opportunities as possible for our constituency. Our membership is extremely varied, including those who write music, those who write about music, those who perform music, and those who teach music, as well as other related fields. I think the IAWM membership roll will flourish if members have myriad opportunities to further their careers in their chosen field.

We are fortunate that despite the geographic distances between us we can always maintain contact with one another via e-mail and the Internet, uniting us in our musical endeavors through technology. Our listserv, available individually or in bulk, is a valuable resource containing a wealth of ideas, from advocacy to new projects in performance and, possibly, recording initiatives. On this site, your input can help drive those discussions, which enable us to determine our priorities and new areas that need to be addressed. This forum can reinforce the idea that our Search for New Music includes not only numerous styles of music but also numerous age groups, and could, perhaps, be used as a model for other competitions around the world.

This year brought our first Congress for Women in Music in the 21st century, held in Miami, Florida at Florida International University, following a tradition of congresses that has evolved through the decades by Jeannie Pool. The congress at FIU included a wonderful set of concerts and papers, discussions and meetings, ably hosted by Kristine Burns (you can read more in the congress article) and brought many of us together again to connect in person and hear each other's interests and work.

I also have the privilege to announce our next Women in Music Congress, to be held in Beijing, China, April 18-22, 2008. Some of the planned venues include the China Conservatory of Music, Beijing Concert Hall and the new National Theater. We will present large and small ensemble concerts as well as papers, and an additional day to tour the Great Wall of China, Tiananmen Square, and other famous sites. Composer Li Yiding will host this large endeavor with the help of the IAWM, the China Conservatory of Music, and China Central Television.

Many of you had asked that the annual meeting and concert be changed to a different location and/or time of year, indicating it would influence your attendance or ability to stand for election to the board of directors. We will announce shortly the change in date and location of our next board meeting, which is open to anyone who wishes to attend; it will be held in conjunction with our 2007 annual IAWM concert.

Many of these recent and future events and/or changes are partly due to requests or ideas from you. Please remember, most of all, that your input is very important to our organization. We all listen to and learn from each other. If you have suggestions, criticism, new ideas or feedback you can always send them either to the IAWM listserv or to me directly. My email is kilst001@tc.umn.edu but you may also reach me via our Web page.

I once had a composition professor who said it was easier NOT to like something than to like it—he was referring, of course, to new music, but one could take that further and apply it to other situations as well. In other words, it is much easier to criticize because some fault can always be found. However, I believe that with feedback comes responsibility. I truly hope that if you have not yet participated in the infrastructure and decision-making of the IAWM that you will become more involved. It is one of the finest groups of women with whom I have been proud to work. You can be as active as you would

The IAWM Congratulates Marta Ptaszynska

IAWM Advisor Marta Ptaszynska was selected by The American Academy of Arts and Letters to receive the 2006 Benjamin H. Danks Award for creative music achievements. The Danks Award is given to an exceptional composer of large ensemble works such as symphonies, operas or oratorios. Candidates for music awards are nominated by the 250 members of Academy. The Award was presented on May 17, 2006 at the American Academy in New York. Ptaszynska, Professor of Music and the Humanities, University of Chicago, was awarded an endowed chair in composition: Helen B. and Frank L. Sulzberger Professor in Composition.

like, either running for election to the board or joining a committee or just being involved in a discussion. Please contact one of us if interested, and consider this an open invitation to join a committee or run for election. The head of our election committee is Maryanne Rumancik, who handles all nominations to the board, including self-nominations. If this is not the best time for you to run for election, please remember that we will still need your help when the timing is better for you. Our greatest strength is the size and composition of our membership and our greatest leaders come from members like you.

And, finally, I am proud to announce the launch of our redesigned Web site. You may not see all the pages from the previous Web site at this time but those pages as well as many others are in the process of being included. It is our hope that nothing will be different from the previous Web site, except that the design and configuration will be clearer and more manageable—and there will be even more content. The launch of this page happened only a few months ago and we wanted it to coincide with the Miami FIU Congress. Some sections are not yet up and running, but our computer wizard is madly trying to catch up with the volumes of pages that need to be re-coded.

There are many people I would like to thank for their years of service: Elizabeth Hinkle-Turner, our Web diva, as we refer to her, who handles all things e-mail and Web-like regarding the IAWM, and her university, University of North Texas, for its continued support; Michele

Edwards, who has been our treasurer these past two years; and Susan Cohn Lackman, who has served as both treasurer and head of our membership committee for many years—sometimes handling both jobs at once. Both Michele and Susan will be stepping down this year to focus on their burgeoning careers. I would also like to mention the anniversary of the *IAWM Journal's* editor, Eve Meyer, who has very capably taken us through 10 years of this great publication. This journal has been a lifeline for many—long before the Internet was very strong—and we anticipate will continue to bring us this legacy for years to come.

Lastly, I would also like to acknowledge the passing of two very important women in music, Sylvia Glickman and Ruth Schonthal, of whom I cannot say enough. They both influenced many generations of women in music and will be greatly missed—but will live on through their works and those whose lives they touched.

Call for Nominations for the IAWM Board of Directors

Please accept this invitation to consider running for a board position or to nominate someone you think would be a good candidate during the 2007 board election period. A copy of the Responsibilities for Board Members is available from the IAWM Nominations/Elections Chair, Maryanne Rumancik (mnrumancik@mts.net).

Candidates need to be members in good standing for at least one year in order to run. If you have further questions please contact the IAWM Nominations/Elections Chair or President Anne Kilstofte (kilst001@tc.umn.edu).

The deadline for receipt of nominations is December 15th, 2006.

IAWM Board of Directors

By Maryanne Rumancik (*IAWM Nominations/Elections Chair*)

Congratulations to the following candidates who were elected in 2006 to the IAWM Board of Directors. Their terms end in 2009.

Christine Ammer

Ying-Chen Kao

Brenda Hutchinson

Hsiao-Lan Wang

Beverly Lomer

Sharon Mirchandani

Li Yiding

I wish to thank all the members who helped with the election process and the elected candidates who are volunteering their time to make the IAWM a vibrant organization. I would like to thank Diane Follet, Andrea Gullickson, Nanette Solomon and J. Michele Edwards who completed their terms as Board members. We need to start thinking about the 2007 Board election. If you are interested in nominating someone or self nominating please contact me for details: mnrumancik@mts.net.

2006 IAWM Women in Music Congress: Global Perspectives

Florida International University, School of Music, Miami, Florida; May 10-13, 2006

Overview

By Kristine H. Burns, Host

The International Alliance for Women in Music Congress 2006: Global Perspectives was held May 10–13, 2006 in the dynamic city of Miami at the city's primary public institution of higher education, Florida International University. The planning committee has spent the past three years in preparation for the 2006 Congress. Out of the approximately 200 submissions, ten concerts, six paper sessions, several panel discussions, and a feature-length film were presented during the four-day event. Over 85 registrants made this one of the larger Congresses in recent history.



Kristine H. Burns

The IAWM Congress 2006 was honored to feature two world-class ensembles-in-residence for the duration of the festivities: the Ruckus Ensemble from Baltimore, Maryland, USA, and the NODUS ensemble from Miami. Both ensembles specialize in the performance of contemporary music and brought an added dimension of sonic experimentalism, sheer virtuosity, and, indeed, musical excellence to this year's Congress.

Many people assisted in producing this event including Dr. Joseph Rohm, Interim Director of the FIU School of Music; Dean Juan Antonio Bueno, College of Architecture and the Arts; the FIU School of Music staff; Dr. David Dolata, director of the FIU Collegium Musicum; Dr. Jose Lopez, coordinator of the FIU Piano Department; Dr. Colby Leider, City of Miami local coordinator; as well as many students from the School of Music. The IAWM Congress 2006 would not have been possible were it not for the assistance of the Congress judges. Susan Epstein-Garcia (chair), Ileana Perez Velazquez, and Beth Wiemann served as composition judges. Sharon Mirchandani (chair), Elizabeth Hinkle-Turner, and Anne Silverberg were paper and panel judges. Lin Foulk (chair), Monique Buzzarté, and Marietta Dean were performance and lecture-recital judges. They sifted through many hours of recordings and papers to select the very best of compositions, performances, and papers.

I hope that everyone enjoyed the festivities of IAWM Congress 2006: Global Perspectives and all that Miami has to offer. Best wishes for a successful 2008 Congress in China!

Paper and Panel Sessions

By Sharon Mirchandani

The 2006 IAWM Women in Music Congress: Global Perspectives comprised numerous concerts, a film, 14 paper presentations at six sessions, and a panel discussion. I report here on the paper and panel sessions, with greater attention given to those I was able to attend.

The morning session on May 11 focused on the education of women musicians in two distinct contexts. Kendra Leonard's well-researched paper, "Two Hard Etudes and a Schumann Number: American Women, Repertoire and Mentoring in France," examined the sharply contrasting attitudes of Nadia Boulanger and Gaby Casadesus toward their female students. Both teachers held their female students to the highest of standards, but Casadesus served as a role model for female students who also wanted a family life, while Boulanger encouraged her female students to forego marriage and children. The paper's title, which comes from a letter of a student describing her assigned repertoire, emphasizes that, contrary to popular thought, female students were assigned music equal in difficulty to the male students. At the same session, Jewel Smith in her paper, "Educational Philosophy in Nineteenth-Century American Female Seminaries: Music and the Ideal of Real Womanhood," explored the high standards and repertoire performed at the Moravian Young Ladies' Seminary in Bethlehem, Pennsylvania. Smith carefully documented the beliefs of the Seminary ("when you educate a woman, you educate an entire family"), its draw for women even outside the Moravian community because of its rigorous education and its relationship to the Moravian Nazareth Hall for men. She illustrated with four case studies of graduates from the Seminary. The session, which I moderated, stimulated a lively discussion about the papers as well as music education and curricular issues.

Colby Leider moderated a concurrent session concerning women's electroacoustic music. Pamela Madsen presented the history of the "Women's Electroacoustic Listening Room," which is part of the Annual Festival of Women in New Music at California State University-Fullerton and features a day-long non-stop playback of electroacoustic works by woman composers from around the world. In "Mirror Story: An Electronic Opera," Alicyn Warren discussed the origins, history and premiere of her opera for solo soprano, ten dancers, electroacoustic music and video projections.

The IAWM thanks Dr. Kristine Burns and the faculty and students of Florida International University for their gracious hosting of the IAWM Congress in May.

The afternoon session, moderated by Anna Rubin, concerned the expression of womanhood by living women artists. Composer Linda Dusman in her paper, "To Persist is to Ignore: Women Composers and the Denial of the Body," explored the idea of the characteristics of a woman's compositional voice by analyzing feminist works programmed at the Congress and also spoke on her own artistic evolution. A thoughtful discussion followed her paper. Michele Edwards, in "The Work of Mieko Shiomi at the Intersection of Fluxus, Feminism, and National Identity," examined the art movement known as "Fluxus" and more specifically the music of performance artist and pianist Mieko Shiomi. Of particular interest was a work called *Disappearing Music for Face*, which elicited a vigorous discussion of what a "smile" meant to women in various contexts. Edwards also incorporated an intriguing event into the discussion period involving the audience and balloons.

David Dolata moderated a concurrent session on music-text relationships in works by historical women composers. In her paper, "Rhetoric and the Feminine Divine in the Marian Songs of Hildegard of Bingen," Beverly Lomer analyzed the Marian Songs of Hildegard showing how particular musical characteristics enhance the relationship between Christian and pre-Christian images of the divine. In the following paper, "Agitata infido flatu: Probing Vivaldi's Timbral and Structural Characterization in *Juditha Triumphans*," Vivian Montgomery explored the meaning of Vivaldi's reassignment of an aria from a female to a male character.

Anne Kilstofte moderated the morning session on May 12 at which various activities by women in music were examined. In "Lullabies for Free Children: Music and Positive Globalism," Shelley Olson reported on her uplifting project in collaboration with the Daniel Pearl Foundation. The project has invited and continues to invite submissions of poetry and music for lullabies to be broadcast on global radio in an effort to inspire peace and hope. Olson's presentation included samples of the poetry she has already received and her own moving vocal performance of "Adam's Lullabye," accompanied by Hasu Patel on sitar. (Adam is the name of Pearl's son, born shortly after Pearl was murdered.) Olson especially welcomes submissions by women. Elizabeth Yackley's meticulously-researched paper, "Power and Gender in Modern Music Patronage: Elizabeth Sprague Coolidge's Changing Patronage Style," traced the change in Coolidge's patronage

from a more nurturing style to a tightly controlled style. Susan Wheatley's paper, "Nightmare! Historical Percussion Pieces by Gunild Keetman," explored two dance suites composed in Germany in the 1930s. Her analysis of musical primitivism, accompanied by sound and dance clips, was fascinating. The discussion following the paper centered on the reception of Keetman's music in the context of World War II.

Brenda Hutchinson moderated a concurrent session highlighting the recent work of women composers. Using Dutch researcher Hannah Bosma's work as a scholarly framework, Elizabeth Hinkle-Turner's "Hear Me Now: The Implication and Significance of the Female Composer's Voice as Sound Source in Her Electroacoustic Music" explored how women composers have utilized the voice in works by Pamela Z. and Alice Shields in addition to her own

works. Peter Swendsen's "(Re)hearing the Potential: Collisions and Explorations of Sonic Landscapes in Maggi Payne's *Resonant Places*" analyzed Payne's work and its categorization between soundscape and acousmatic electro-acoustic music. In his paper, "The play of light and shadow in Gubaidulina's Fourth String Quartet," Michael Berry presented a narrative of Gubaidulina's work by examining the effects of her use of pre-recorded music, a lighting display and other oppositions.

Carol Worthey graciously moderated the afternoon IAWM panel session. The members of the panel were: Anne Kilstofte, IAWM President (USA); Anna Rubin, IAWM Past President (USA); Li Yiding, Senior Composer CCTV (China); Eun Jung Suh, Korean Society of Women Composers (South Korea); Esther Flückiger, President Suonodonne (Italy); and Han Shunji, translator (China/USA). The main topic was the role of the IAWM in helping women in music in different parts of the world. Contrasting viewpoints concerning the value or detriment of involving men in the organization were offered.

The quality and variety of papers at the congress, combined with the opportunity to hear ten outstanding concerts, view Jeannie Pool's outstanding film *Peggy Gilbert and Her All-Girl Jazz Band*, and share comradery with fellow women in music made for a terrific congress, and I look forward eagerly to the next one.



L to R: Anne Kilstofte, Jeannie Pool, Hilary Tann, Deon Price

Sixteenth Annual IAWM Concert of Chamber Music by Women Composers

Wertheim Performing Arts Center Concert Hall,
Florida International University, Miami, Satur-
day, May 13, 2006

By Sharon Mirchandani

An exceptional musical experience was had by all who attended the IAWM's Sixteenth Annual Concert of Chamber Music by Women Composers. The enthusiastic audience included musicians and music lovers from the Miami area and different parts of the United States, Europe, Korea and China. Expert performers presented eight works from the 20th and 21st centuries.

Various combinations of instruments from RUCKUS, the University of Maryland, Baltimore County's contemporary music ensemble, skillfully performed the first three works and the final number on the program. The individual members (Kazuko Tanosaki, piano; E. Michael Richards, clarinets; Airi Yoshioka, violin; Gita Ladd, cello; Lisa Cella, flutes; Tom Goldstein, percussion; and Jason Love, conductor) exhibited consistently fine musicianship.

Inspired by a Yeats poem, Elizabeth Bell's *Perne in a Gyre* (for piano, clarinet, violin, and cello) conjured images of turning, flickering and dancing with its colorful instrumentation and interpretation of the poetry. The work's quarter tones, stretched-out glissandos and ringing complex chords in the piano created an attractive, mystical effect.

Cynthia Folio's *Through Window's Lattices* (for flute/alto flute, clarinet/bass clarinet, violin, cello, piano, percussion and conductor) uses musical and textual quotations from the music of Hildegard von Bingen. The extensive work has many dramatic effects: a formal opening with a bass drum

rumble, exciting pizzicato and staccato articulations in the winds and strings, dramatic pauses, oscillations between two pitches that pass among the instrumentalists, passages in which the instrumentalists sing, rolled piano chords and percussion, and layered textures. The percussion instruments: marimba, crotales, tubular bells, bass drum, bell tree, bohran, glass windchimes, medium gong, medium suspended cymbal, tambourine, and triangle, were particularly colorful.

Part of the charm of the piano trio, *The Blue Wings* by June-Hee Lim, was the hint of Asia created by the use of C#-F#-B as the main pitch material (derived from a Korean folk song, "Saeya, Saeya"). The work was inspired by a Korean poem, "The Blue Bird," about a bird with broken wings. The fluttering of wings could be heard in very rapid, delicately-performed trills, particularly in the first and last of the three movements. The slower middle movement was the most beautiful of the three and featured a steady pizzicato in the cello, an ostinato in the piano and a melodious violin part. The violinist Yoshioka was particularly effective when she played double stops in which one pitch was sustained and the other trilled.



Elizabeth Bell

A more jocular atmosphere was created with clarinetist Scott Locke and pianist Jennifer Snyder's performance of Claude Arrieu's *Capriccio*. This lighthearted neo-classical duet featured rapid virtuosic passage work and elements of jazz—witty dotted rhythms and metrically-shifting melodic patterns—contrasted with more learned contrapuntal passages.

Pianist Margaret Mills closed the first half of the program with a sensitive performance of Miriam Gideon's *Of Shadows Numberless*. This six-movement work with titles based on Keats' "Ode to a Nightingale" creates a mostly introverted, gentle mood as it "evokes the delight and wonder of youth awakening to the beauties of nature." Mills skillfully executed rapid passagework, rhythmically free sections, undulating chords, dreamy pedal effects and numerous cross-hand passages in this strongly programmatic work that includes references to the Hippocrene spring, flies on summer eves, and hawthorn and eglantine.

The second half of the concert had a striking opening with Janice Misurell-Mitchell performing her own work, *Blooz Man/Poet*



Ruckus

(photo by Richard Anderson)

Woman, for amplified flute and voice. The text combines two poems by Chicago poet Regie Gibson. Following her captivating recitation of the poem, Misurell-Mitchell performed the poem again, simultaneously with the amplified flute. At times she spoke into the flute, at others times she sang the words. Flutter tonguing, spitting sounds, overblowing, thickly-tongued passages and other contemporary flute techniques punctuated specific words, provided outbursts, or melded into the voice part in this highly creative work.

Soprano Eileen Strempel along with pianist Sylvie Beaudette gave a commanding performance of Elisenda Fabregás's *Moments of Change*, a powerful cycle of five songs based on poems by Margaret Atwood. The vocal part is at times highly declamatory and chromatic, at others more lyrical and not strongly metrical. The piano part, primarily supportive using trills and complex chords in the more austere passages, is quite virtuosic in the last song. The poetry is philosophical, contemporary and passionate (especially in the third and last songs which concern desire), and reflects extreme states of mind.

The concert ended with Hilary Tann's beautiful *The Gardens of Anna Maria Luisa de Medici* (for flute, cello and piano) perceptively played by RUCKUS members: flutist Lisa Cella, cellist Gita Ladd, and pianist Kazuko Tanosaki. Each of the three movements was inspired by some aspect of the gardens of Anna Maria Luisa, the last of the Medicis. The first movement, based on a reference in one of her letters to yellow tulips, opens with unaccompanied flute. The work slowly expands as the other instruments enter. The movement has a great sense of freedom with its overlapping melodies, chords with added tones, and intervallic expansions from seconds to thirds to fourths. The second movement was inspired by Anna Maria Luisa's enjoyment of the garden of Schloss Benrath. With its running triplets and an oscillating pattern carried over from the first movement, this is the most beautiful of the three. The final movement, reflecting a formal garden in Florence, is a bit more melancholy and tense than the second. The work as a whole uses the pentatonic scale in a subtle, unobtrusive manner and emphasizes much interesting solo flute writing that simulates shakuhachi techniques.

The concert was varied and enjoyable. A hearty "well done" to Dr. Lin Foulk, Chair of the IAWM Concert Committee, and committee members Maria Niederberger and Katherine Powers!

Sharon Mirchandani is an Associate Professor of Music History and Theory at Westminster Choir College of Rider University in New Jersey.

Chinese Musicians in Miami

By Li Yiding (translated by Zhao Ying)

Four musicians from Beijing, China, attended the IAWM 2006 Congress in Miami. Of the group—Mr. Wang Ning, Dean of the Composition Department of China Conservatory; Ms. Zhang Xiuyan, Associate Professor of Voice from the Music College of Capital Normal University; and Ms.

Zhang Yamei, from the staff of the International Cultural Exchange Center of China Conservatory—I was the only one who had previously visited the United States.

We were invited by IAWM President Anna Rubin to attend the Congress to learn how to organize this kind of international music event. The next International Congress for Women in Music will be held in Beijing in April of 2008. At the IAWM Board meeting, I read the proposal for the "2008 Beijing International Congress on Women in Music" and put the resolution to the Board of Directors. Mr. Wang Ning spoke on behalf of the China Conservatory.

The Board members were interested in the proposal and asked many questions. After the proposal was passed, the Board and we four Chinese musicians all cheered. We are now back in China and are already preparing for the 2008 Congress.

I am immensely pleased to have had my piece, *Zhaxi Island Rhapsody*, played by the Price Duo (Deon Price and her son, Berkeley) at the Congress. It was performed for the first time in Beijing in June 2001 and was selected to be played at the IAWM 12th Annual Chamber Music Concert in Washington, D.C. in June 2002. It was performed at the World Music Forum of UNESCO International Music Council in Los Angeles in October 2005. Each of the performances was by the Price Duo. They have played *Zhaxi Island Rhapsody* more than 30 times, and I take this opportunity to give them my heartfelt thanks.

We four Chinese musicians are profoundly grateful to Deon Price for her effort in finding seven women composers from Southern California who answered her call to sponsor the Congress registration fee for the delegation from China, and we wish to thank the seven women for their kindness in enabling us to experience this outstanding event and to meet so many IAWM members from around the world.

Li Yiding is a native of Beijing, China, and graduated from Shenyang Conservatory of Music in 1982. She is working for China Central Television (CCTV) as the senior composer. Zhao Ying is a lecturer in English at Shenyang Conservatory of Music.



Li Yiding

Film Review: "Peggy Gilbert and Her All-Girl Band"

Friday afternoon, May 12, 2006

By Carol Worthey

"Peggy Gilbert and Her All-Girl Band," produced by Jeannie Pool, was premiered at the Congress. It is an inspiring, delightful and heart-warming portrait of an indomitable and ageless woman who broke through stereotypes and pioneered the way for women musicians everywhere. Alternating between interviews with Peggy (whose wry humor, remarkable memory, and spunky sweetness shine through like a good

jazz riff) and bits of Americana, the film presents fascinating personal photos and nostalgic postcards from more innocent, less hurried times. This is a multi-layered portrait of a great woman and a burgeoning America.

Narrated by Lily Tomlin and filled with insightful interviews with a treasury of jazz and music greats, this film touches the heart and the funny bone. "Peggy Gilbert and Her All-Girl Band" will appeal to musicians and non-musicians, to young and old alike, to anyone who has ever asked, "What does it take to make a difference?" It's a saga. Don't miss it!

(Please see Jeannie Pool's report on making the film elsewhere in the *Journal*.)

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 some of these organizations. Our affiliates maintain some excellent Web sites. We list the links at <http://www.iawm.org/about_affiliates.htm>. Or, go to <<http://www.iawm.org>>, then pull down the "About IAWM" menu and click on "Affiliates & Exchanges," where you can click on the name of the affiliate organization.

Archiv Frau und Musik: Internationaler Arbeitskreis e.V.

The Web site <http://www.archiv-frau-musik.de> offers a link to an online catalog of the holdings of museums and libraries in Frankfurt including the important AFM, materials on women's work in music.

Association of Canadian Women Composers

At the annual general meeting in May, association members welcomed a guest speaker from the Archives of Ontario, who talked about preserving your legacy, how to store electronic media, and related concerns of composers.

CID-Femmes

An online catalog of the center's library of books, CDs, and scores is available at <http://www.cid-femmes.lu>.

Fondazione Adkins Chiti: Donne in Musica (Italy)

As part of the MozartJahr celebrations, the Foundation will produce, in Vienna in September, 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 Viennese court. The Foundation has rediscovered, researched and revised the work. The production is the only Italian contribution to Vienna's MozartJahr celebrations.

At <http://www.donneinmusica.org> the Foundation offers news from its Women in Music Network in Jordan, Lebanon, Palestine, Ukraine and Uruguay. Click on *Notizie dalla Rete per le Donne* / *Information from the Women in Music Network*.

In Jordan, Agnes Bashir, President of the International Arab Alliance of Women in Music, reports that her group collaborated with the Goethe Institute on an animated film, "Adventures of Prince Ahmad," based on paintings about the *Thousand and One Nights* by the German woman painter, Lotte Reiniger. The music was a mixture of traditional music, performed by a leading group, and music by Ms. Bashir for clarinet and horn. Showings of the film outside Jordan are planned.

In Lebanon in June the Lebanese Higher Conservatory of Music presented a composition forum and a concert featuring pieces by John Cage and by the jazz pianist and composer Joelle Khoury. From Palestine, Rima Tarazi, President of the Edward Said Conservatory and member of the Foundation's International Honour Committee, reports that the Marcel Khalife Music Competition in Jerusalem earlier this year "enabled us to transcend the gloom of the moment for a period of five days, filling our laden hearts with the joy of listening to young aspiring musicians.... Young musicians from all parts of historic Palestine and the Syrian Golan Heights, braved the barriers and restrictions and flocked to Jerusalem to be judged by panels of internationally renowned jurists. Those who were not able to make it, especially from Nablus and Gaza, were connected to a video conference system." The Competition was divided into five sections: piano, strings, wind instruments, guitar and Oriental music. The evening ceremony was televised by Al Jazeera, and included an impassioned address by Marcel Khalife, the awarding of prizes and performances by the first-prize winners.

From Ukraine, Ludmila Yurina, President of Women in Music, has been awarded a prize for a flute solo, which will be published. In Uruguay, the Asociación Mujeres en Música began operations on December 25, 2005. Elisabeth Gonzales, Secretary General, reports that the Association has already presented three significant concerts this year. In May, it presented a tribute to Juarez Lamarque-Pons (d.1982) and other

Uruguayan composers. A concert in June featured piano music and songs of Robert and Clara Schumann. Later in the month, a concert of piano works and songs of Fanny Mendelssohn Hensel and Felix Mendelssohn was presented at the Goethe Institut, under the auspice of the German Embassy in Uruguay and the Fondo Nacional para la Música.

FrauenMusikForum Schweiz / Forum Musique et Femmes Suisse

In recognition of MozartJahr 2006, FMF features in the Summer 2006 issue of its journal, *clingKlong*, a section on *Contemporaines de Mozart / Zeitgenossinnen Mozarts*. Three scholars discuss the work of six important women musicians who lived and worked in Switzerland during Mozart's lifetime—and a little beyond, from about 1740 to 1836. The issue also includes articles about two young conductors, Felicitas Gadiant and Anna Jelmorini; about the French composer Augusta Holmès (1847-1903) and her third opera, *La montagne noire*; and about two contemporary composers, Edith Canat de Chizy and Silvia Colasanti.

Kapralova Society

Vítězslava Kapralova's critically acclaimed *Partita for Piano and String Orchestra*, op. 20, has been published by the Czech Radio Publishing House in Prague; the 2nd edition was produced in cooperation with the Kapralova Society. Kapralova wrote the *Partita* during her studies with Bohuslav Martinu in Paris in 1938-39. It was much admired by the legendary Czech conductor Rafael Kubelik, who performed it on several occasions with the Czech Philharmonic. In August the *Partita* had its U.S. premiere in San Jose, California, by Sara Davis Buechner, piano, and the San Jose Chamber Orchestra, conducted by Barbara Day Turner.

Athena Festival

The Athena Festival is a biennial event, sponsored by the Department of Music of Murray State University in Murray, Kentucky, devoted to the study and performance of music composed by women. The University will host the fifth Athena Festival March 6-9, 2007; it will include three days of lecture/recital sessions, concerts featuring the MSU Concert Choir, MSU Symphonic Band, MSU Orchestra, and Department of Music Faculty Chamber Music ensembles. An important part of the festival will be the premiere of the winning choral and chamber music compositions. The festival also features scholarly papers; the emphasis for 2007 is the music of African-American women, although other topics will be presented. One of the featured guests will be Helen Walker-Hill, an acknowledged authority on the music of black women. For information, please contact Eleanor Brown, festival director; Department of Music; 504 Fine Arts Building; Murray State University; Murray, KY 42071-3342; athena@murraystate.edu

Karla Hartl, chair of The Kapralova Society, announced a major step in the rediscovery of the music of Kapralova: the publication of the critical edition of her songs—a project undertaken in partnership with Amos Editio in Prague. Dr Timothy Cheek, University of Michigan School of Music, is the author of beautiful English translations of the Czech texts. The project involved two publications: Kapralova's *Leden* (January) for voice and quintet and her songs for voice and piano (148 pages, with prefaces in Czech and English, the texts of the songs in Czech with English translations, editorial notes in both languages, and the songs and song-cycles). For additional information, please visit the Society's website: <http://www.kapralova.org/EDITION.htm>.

National Association of Composers, USA

Jeannie Pool has resigned as National Secretary, and Deon Nielsen Price has turned over the duties of National President of NACUSA to Daniel Kessner. Price is now Immediate Past President and NACUSA Los Angeles Chapter President. Jenni Brandon is serving as the NACUSA-LA Treasurer.

Several current and former NACUSA members participated in the IAWM International Congress on Women in Music in Miami. NACUSA composers whose works were performed during the ten concerts included Maria Niederberger, Ruth Schonthal, Hsiao-Lan Wang, Elizabeth Bell, and Deborah Kavasch. Jeannie Pool presented her full-length documentary film "Peggy Gilbert and Her All-Girl Band," which included 36 minutes of Pool's original music. Deon Price performed with Berkeley in the Price Duo. David Zea made an impressive display about his archival work on the music of Catherine Urner and her mentor, Charles Koechlin. Carol Worthey, as a member of the IAWM Board, moderated a lively panel discussion on the state of contemporary music by women in many parts of the world.

Sigma Alpha Iota

S.A.I., honorary music fraternity for women college students and alumnae in the U.S., held its national convention from July 27 through 31 in Orlando, Florida. The program featured concerts, workshops, awards and recognition of S.A.I. philanthropies.

Sophie Drinker Institut

The Institute announces the publication of *Musik, Frauen, Gender: Bücherverzeichnis 1780-2004* by Marion Gerards and Freia Hoffmann, the fourth volume of its series. The 668-page volume is a listing of over 4,000 musicological books in women's studies and gender research that date from around the late 18th century through 2004. Titles are arranged by subject, and the material is thoroughly indexed.

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.

The International Alliance for Women in Music

26th IAWM (2007) Search for New Music by Women Composers

Theodore Front Prize (\$300)

(for women - minimum age 22)

Chamber and orchestral works

Sponsored by Theodore Front Musical Literature, Inc.

Miriam Gideon Prize (\$300 and \$200)

(for women - minimum age 50)

Works for solo voice and 1 to 5 instruments

Libby Larsen Prize (\$200)

(for women currently enrolled in school)

Works for any medium

New Genre Prize (\$200)

For innovation in form or style, including improvisation, multimedia, use of non-traditional notation. If no score is used, a description of the work and its structure must accompany the audio CD or DVD.

Pauline Oliveros Prize (\$150)

Works for electro-acoustic media

PatsyLu Prize (\$500)

(for women of color and/or lesbians)

Works for any medium

Judith Lang Zaimont Prize (\$400)

(for women in or out of school, age 30 and up, whose music has not yet been recorded or published)

Extended instrumental compositions:

large solo or chamber works

Ellen Taaffe Zwilich Prize (\$200)

(for women 21 and under)

Works for any medium

Each prize category has its own monetary award as indicated.

Competition Guidelines:

1. Contestants must be IAWM members or must join at the time of entry (\$45.00 individual; \$25 student; \$30 senior—over 65). If you wish to join, please send your check, made payable to UNP (University of Nebraska Press), to the address below. (Do NOT send your new membership check along with your score submission.)

Erin Halligan Trummer
Journals Circulation Coordinator
University of Nebraska Press
1111 Lincoln Mall
Lincoln, NE 68588-0630

2. A composer may submit only one piece in any given year in only one chosen category. Please do not send more than one composition total. Winners of previous SNM Awards cannot apply for two years subsequent to their award (this includes winners of the 2005 and 2006 competitions).

3. The work submitted must be unpublished by a major publishing house and must have won no prior awards at the time of entry in the competition. For the Zaimont award, the work must also have no plans to be professionally recorded when it is submitted.

4. Please send two copies of the score (not the original) and two recordings (CD or cassette tape). Recordings are strongly encouraged. If the work does not have a traditional score, it is acceptable to submit a recording or video documentation of the work with an explanation of structure, parameters, participants' roles, and any other considerations the composer deems notable. Please contact the Chair of the Search for New Music for questions. Materials must be sent complete and must be RECEIVED by the deadline. Incomplete submissions will be disqualified.

5. Submissions are anonymous. Please do not put your name on either score or recording. Submissions with names on them will be automatically disqualified. All works and recordings should be identified by title, a pseudonym (which

the composer chooses) and the appropriate identifying code. Please write the identifying code on the outside of the mailing envelope as well.

Front = TF

Gideon = G

Larsen = LL

New Genre = NG

Oliveros = PO

PatsyLu = PL

Zaimont = JLZ

Zwilich = ETZ

6. On a separate piece of paper, please write the following: your pseudonym; the title of the submitted work; your name, address and phone number; email address; a short 75-word biography, and your birth date, if you wish to be considered for the Front, Gideon, Zaimont or Zwilich Prizes. For the Student Composer Prize please include a statement from your composition teacher verifying your student status or a copy of your course registration. Please write the identifying code on the outside of the mailing envelope.

7. Place the paper and verification statement in a sealed envelope and write your pseudonym on the outside. Enclose the envelope with your score.

8. No scores or recordings will be returned. Copies of all qualifying materials will be saved in the Archives.

9. IAWM reserves the right to withhold an award, should the judging panel so recommend.

10. Receipt of Materials **Deadline: January 31, 2007**

This is NOT a POSTMARK DEADLINE. Winners will be notified by April 4, 2007. Please check the IAWM website for a complete list of winners shortly after the April deadline.

11. Mail entries to:

Mary Lou Newmark, IAWM Search for New Music
Green Angel Music
P.O. Box 293
Pacific Palisades, CA 90272-0293

Questions should be directed to her at:

mln@greenangelmusic.com

Award Winners

IAWM 2006 Search for New Music by Women Composers

Theodore Front Prize

(minimum age 22)

Chamber and Orchestral works

Chihchun Chi-sun Lee

Dots, Lines, Convergences

Concerto for Chinese Zheng and Chamber Ensemble

Miriam Gideon Prize

(minimum age 50)

Solo Voice and up to 5 Instruments

Maria A. Niederberger

Full Pockets

Song Cycle for Soprano, Harp and Flute

Libby Larsen Prize

(currently enrolled in school)

Any Medium:

Pui-shan Cheung

Dai Pai Dong

Orchestra

Judith Lang Zaimont Prize

(minimum age 30, unpublished, not recorded)

Large Solo or Chamber

Erin Gee

Mouthpiece VII

Voice and Mixed Ensemble

Ellen Taaffe Zwilich Prize

(women 21 and under)

Any Medium

Becky Lipsitz

Many Waters

Flute, Oboe, Violin, Cello

Pauline Oliveros Prize

Electro-acoustic Media

Jing Wang

LU

Erhu and Max/MSP

New Genre Prize

Innovation in form or style, including improvisation, multimedia, or non-traditional notation

Joanne Cannon

Children of Grainger

New Electronic Bassoons

PatsyLu Prize

(women of color and/or lesbians)

Ingrid Stolz

Guilty Pleasures

Flute, Clarinet in B-flat, Percussion, Piano, Violin, Viola, Cello

This year's competition was truly an international one with a total of 90 entries from Austria, Sweden, Italy, South Korea, Australia, England and the United States. We give special thanks to our distinguished panel of judges: Joan Huang, Daniel Rothman, Ronit Kirchman, and Larry Karush, for their outstanding service to women composers.

The Search for New Music Committee, Mary Lou Newmark, Committee Chair 2006

Recommended New Book

Margaret Lucy Wilkins, *Creative Music Composition: the Young Composer's Voice*
Routledge, London and New York, 2006.
ISBN: 0-415-97467-4

"Creative composition" is the process of composing in one's own style, rather than in the style of a past composer, but the idea of undertaking "free" or "creative" composition can be daunting. With more than 25 years of experience in teaching emerging composers at the University of Huddersfield, UK, Dr. Margaret Lucy Wilkins tackles the ingredients that make for successful composition. These include stimulus to the musical imagination, discussion of a variety of current musical languages, analyses of many examples from contemporary scores, technical exercises, suggestions about how to start a composition, and approaches to composing for both instruments and voices. The book illustrates aesthetic and technical issues with over 70 music examples taken from the works of contemporary composers, including several innovative women. For all composition students and for music students who wish to enhance their musical creativity, *Creative Music Composition* offers clear and concise instruction that will enable them to reach their goals, whether to better understand the compositional process, or to embark on a composing career. To purchase the book: US (\$24.95, paper) and Canada: www.routledge-ny.com and UK (15.95) and Europe: www.routledge.com. The book is also available in hard cover and will be reviewed in a future issue of the *IAWM Journal*.

Book and Score Reviews

James R. Briscoe, ed.: *New Historical Anthology of Music by Women*

Bloomington: Indiana University Press, 2004. ISBN 0-253-21683-4 (paper \$39.95). With companion 3-CD set, ISBN 0-253-34406-9 (\$39.95)

By Ursula M. Rempel

I designed and taught my first women-in-music course at the University of Manitoba (Winnipeg, Canada) in 1986. Twenty years ago. It was an exciting and new venture at a time when there were few resources. I used the newly published work edited by Judith Bowers and Judith Tick (*Women Making Music*) as a text and relied heavily on the Leonarda recordings that I had purchased at a conference in Lawrence, Kansas. Those were pioneering times, indeed. There were certainly journal articles and reference materials that appeared in the 1980s, which lent credibility to offering a course on the history of women in music. But an anthology of musical examples for classroom use with accompanying cassette tapes that enabled students to examine and listen to the music in detail was not available in 1986.

So—like others—I ecstatically welcomed James Briscoe's *Historical Anthology of Music by Women* (Indiana UP, 1987) with its accompanying cassettes. And although I found myself apologizing to my students for some of the performances on the tapes, I tried to convince them that these were first efforts in a fascinating new discipline. My students were forgiving, understanding, and cooperative in providing live in-class performances from the anthology—not "professional" performances by any means, but easily as good as some that were on the cassettes.

The 1970s and 1980s were the decades of discovery for women's music—and understandably—the first work in our field was biographical. Briscoe's 1987 *Anthology* provided a seminal historical study with listening examples, and despite its flaws, was a pedagogical godsend for many of us.

The last 20 years have provided us with a burgeoning number of materials which address critical issues well beyond "biography." Issues related to culture, context, class and gender are common in discussions of women in music today and piggyback on the work by feminist scholars in other disciplines. And while we may still deplore the "boxing" and demarginalizing of women musicians in the standard music history texts, at least women composers are now given some recognition. Political correctness at work, no doubt.

In 1997, Briscoe published his *Contemporary Anthology of Music by Women*, and two years ago (in 2004), his *New Historical Anthology of Music by Women*. So what is new about this edition?

In his Preface, Briscoe reminds us of the difficulties he encountered in finding musical examples and recordings for the first edition, and explains briefly the changes to this revised edition: "The need for the *New Historical Anthology of Music by Women* (NHAMW) is critical. Its strengths are an array of scores and composers expanded in number by one-fourth, specialist essays that are expertly informed and contain analyses of depth [sic], and excellent recordings by leading artists." He tells us that NHAMW is reinforced by two sources, Karin Pendle's *Women In Music: A History* and the series edited by Martha Schleifer and Sylvia Glickman, *Women Composers: Music Through the Ages*. Both contain readings, and the latter contains scores, but neither is joined by a recording set. These, along with the Norton-Grove *Dictionary of Women Composers* and *The New Grove Dictionary of Music and Musicians* (second edition) are the first sources that should complement this book."

As in the 1987 edition, the focus here is on the western musical "tradition." Of the 44 composers represented, half flourished before 1900; nearly half of the remaining 20 or so are from the U.S. The composers included in this new edition are presented chronologically: from the 7th century, B.C., poet, Sappho, to Augusta Read Thomas's 1999 "...circle around the sun..." trio. Why Sappho is included is a mystery since, as Thomas J. Mathiesen tells us, "virtually all of her poetry is lost" (1) and "we have none of Sappho's melodies" (3). The intervening millennia include Kassia, Hildegard, the Countess of Dia, Dame Maroie de Diergnau and Dame Margot, Margaret of Austria, Anne Boleyn, Maddalena Casulana, Francesca Caccini, Barbara Strozzi, Isabella Leonarda, Jacquet de la Guerre, Maria Grimani, Princess Anna Amalie, von Martines, von Paradis, Szymanowska, Hensel, Clara Schumann, Farrenc, Viardot-Garcia, Beach, Carreño, Chaminade, Smyth, Aufderheide, Lili Boulanger, Alma Mahler, Clarke, Tailleferre, Crawford Seeger, Florence Price, Elsa Barraine, Gideon, Bacewicz, Perry, Fine, Coulthard, Archer, Oliveros, Musgrave, and Zwilich.

Two composers in the 1987 edition (Josephine Lang and Louise Talma) have been dropped, and nine have been added. Briscoe has gathered an impressive roster of contributors, many of whom write elegantly and passionately about their subjects and their music. There are several new authors for this edition: among them, Ellen Rosand on Barbara Strozzi,

Suzanne Cusick on Francesca Caccini, Elizabeth Aubrey on the 12th and 13th century trobairitz/troveresse traditions, Martin Picker on Margaret of Austria, Jill Munroe Fankhauser on Anna Amalie, Janet Pollack on Anne Bolyen, Michael Klaper on Hildegard, Caroline Potter on Tailleferre, and Judith Rosen on Bacewicz. They are fresh new voices with, for the most part, 21st-century approaches, which address current issues in feminist musicology.

A few essays remain the same as the 1987 edition with minor updating: Barbara Garvey Jackson's introductions to Isabella Leonarda and Maria Grimaldi are virtually unchanged; Nancy Fierro's essay on Szymanowska provides a few more details; and Nancy Reich's introduction to Clara Schumann is an expanded version of her earlier essay. But unfortunately, Schumann's moving *Liebst du um Schönheit* has been replaced by *Er ist gekommen durch Sturm und Regen*.

The introductions are consistent in length and include further readings and discographies. (It is curious, though, that Nancy Reich's own major work on Clara Schumann does not appear in her list!) There is a general bibliography and information about the contributors at the end of the anthology.

Briscoe does not give reasons for his inclusion (or exclusion) of composers: no "principle of selection" is offered for either his choice of composers or for their music. He makes no reference to recent composers who might have been included had they not appeared in his *Contemporary Anthology*. The anthology provides a very stingy Preface and leaves readers with many questions. What guidelines were given to the contributors? Were they asked to address specific issues? Were they given a format of sorts? Did they understand that this anthology would be read by students who do not know "topoi" from "tacos"?

Because this revised edition—like the first edition—is designed primarily as an anthology for study in undergraduate music courses, it should be evaluated on this basis. What, then, does the student find in the first five examples? First, in the introduction to Sappho, an unglossed reference to "Aeolic dialect" (not a problem for linguists/musicologists), but both the meaning and the significance will certainly be lost to undergraduates. Thomas Mathiesen also refers to the aulos—not actually a "complicated wind instrument"—but fails to gloss or connect the instrument's name with the old-fashioned translation "reed-pipe" in the printed Sapphic text.

The second example, the introduction to Kassia, has the phrase "according to legend and documentation," which does little to settle a scholar's sense of certainty, while simultaneously confusing an undergraduate. The third, Michael Klaper's introduction to Hildegard, blessedly glosses "responsory" and "antiphon." Yet the section reproduces a Kyrie and *O rubor sanguinis* in medieval notation, untranscribed into modern notation. Few students using Briscoe's text would already have enrolled in a History of Notation course.

In startling contrast, the fourth and fifth examples, Elizabeth Aubrey's sections on the Countess of Dia and on Dame Maroie de Diergnau and Dame Margot, demonstrate a sense of empathy between the editor and her audience. She writes that "the melody of *A chanter m'er de so* has a small range," as opposed to Klaper, who uses both "range" and "ambitus." Yet

"...an impressive roster of contributors, many of whom write elegantly and passionately about their subjects and their music..."

why isn't the English translation of the first stanza included in the musical transcription (25) along with the Occitan words? There is plenty of room on the page, which is almost half blank.

Aubrey's comparison of manuscripts for *Je vous pri* is pellucid: "the edition that follows gives the text and melody as they are given in a manuscript produced before 1278 in the region where both women resided, ms. 657 of the Bibliothèque municipale in Arras. The other melody is found only in an Italian manuscript copied a few decades later, and thus might be a less reliable source for the song." Aubrey's contributions to Briscoe are both scholarly and informative to a relatively inexperienced undergraduate.

Neither in his Preface nor in the companion booklet to the CD collection does Briscoe acknowledge the difficulties or problems he may have encountered in trying to secure excellent performances of the music represented in the CD collection. He mentions "leading artists," but many of the performances are from the earlier cassette collection which accompanied the 1987 edition and do little to convince audiences of the worth of the music. Bad performances of any music warrant criticism; bad performances of music by women leave listeners unfamiliar with the music wondering why they should be listening to it!

When there are literally thousands of CDs now available of music by women, why must we be content with sterile and lifeless performances of Hildegard's music? Or an amateur performance of excerpts of Leonarda's Mass? (It is surely a questionable work anyway in terms of artistic merit; better examples of her music can be found.) Barbara Strozzi's cantata, *Hor che Apollo*, has been added to this collection, but it is also included in the Schleifer/Glickman historical set (as Briscoe mentions). The performance here is more than ten minutes long, and it is less than stellar, lacking the passion, drama, and involvement Strozzi's solo cantatas demand. It is by no means Strozzi's most interesting work. The lament, *Sul Rodano severo*, with its themes of injustice, conspiracy, and intrigue, would surely have been a more appealing and relevant choice for students in the 21st century.

I am pleased that the first movement of Marianne von Martines' Sonata in A was retained, but wonder why the ex-

citing last movement (“Oberek”) of the Bacewicz sonata was not considered in place of the first movement. And there are many more stimulating performances of the Countess of Dia’s *A chantar* than what appears here. Fanny Mendelssohn Hensel is allotted only one short Lied (the lovely *Schwanenlied* retained from the 1987 edition), while Clara Schumann is accorded several works—including her Trio. Pedagogically, a movement from Fanny Hensel’s Trio (the first movement) would have provided both greater recognition of this composer and stylistic comparisons (in the same genre) with Clara Schumann’s Trio.

Granted that opportunities for women to excel in large genres such as the symphony or opera were largely limited until the mid-19th century, the solo and chamber works represented here are to be expected. Still, Farrenc, Chaminade and Beach did write large-scale works: the Scherzo from Farrenc’s Symphony No. 3 and a movement from Beach’s “Gaelic” Symphony would have been welcome replacements for Farrenc’s Trio movement, and the Scherzo from Beach’s Concerto for Piano and Orchestra, of which the orchestral parts appear only as a piano reduction. And Chaminade’s Concertino for Flute and Orchestra has long been standard repertoire for advanced flautists—perhaps a better inclusion than the piano sonata.

Briscoe may well have had other choices in mind for this anthology. Perhaps even some of mine! Again, it behooves an editor to offer some explanation of the choices of both the music and the recordings. Undoubtedly, some reasons are practical; some will deal with copyright and availability; and some will address cost: the final factor. Briscoe does not give us this information. There is, as well, a lack of Website information for further reading—and listening! One Website—the International Alliance for Women in Music—<http://www.iawm.org> offers links to books, journals and MP3 files.

Anthologies are always problematic for teachers, and I expect many of us compile our own materials—both written and recorded. It has become increasingly difficult to do this in recent years with copyright regulations, and we must reluctantly rely on the various bundles provided by authors, editors and publishers. One must pick and choose—and supplement. To be fair, Briscoe mentions the need for supplementation, as well, at the end of his brief Preface.

My two final concerns with this package are its formatting and price: a huge book (approximately 2¾ pounds) with coil binding! What was Indiana University Press thinking! From a practical and pedagogical standpoint, the *Anthology* is far too cumbersome for in-class use and for our back-packing students. And the combined price of the CDs and book are beyond most students’ budgets for materials for a one-semester course. Thus, I fear, for most of us, this combined set will join the ranks of “reference materials” only. Pity. Does Indiana University Press have any plans for a “Concise Edition”?

I had really hoped that in my lifetime I would see no need for separate books or anthologies devoted to women composers: that the integration we had all hoped for would appear in the new editions of the standard texts, and that our dreams of music history courses inclusive of women’s contributions would be the norm. What a slow journey this is.

Ursula M. Rempel is an associate professor in the Faculty of Music, University of Manitoba (Winnipeg, Canada), where she teaches courses in music history, women in music, and recorder ensemble techniques and repertoire. Her research focuses on women harpist/composers in the late-18th and early-19th centuries with publications in WC:MTA (Vol. 3), NG Women; NG2, Transforming the Disciplines, French Women and the Age of Enlightenment, The American Harp Journal, Lumen, and in various conference proceedings. Her performance edition of Fanny Krumpoltz’s Manuscript Book of her Own Compositions for the Harp, 1811, was published by Lyon & Healy.

Kristina Marie Guiguet: *The Ideal World of Mrs. Widder’s Soirée Musicale: Social Identity and Musical Life in Nineteenth-Century Ontario*

Quebec: Canadian Museum of Civilization, Mercury Series, 2004. 154 pages. ISBN 0-660-19344-2

By Nadine Sine

On March 12, 1844, Mrs. Frederick Widder gave a Soirée Musicale for invited guests in the drawing room of her Toronto home, Lyndhurst. By dissecting the printed program, with its mixture of musical genres, as well as the class and gender of the performers, Kristina Marie Guiguet offers a fascinating case study of a particular moment in the political and social history of Upper Canada. It is her contention that the seemingly “hodge-podge” program was in fact carefully structured—most likely by the professional tenor, Mr. Humphreys, in consultation with Mrs. Widder—to support

Mr. Widder’s business goals and “a vision of an orderly and harmonious world” (p. 8) in a tense moment of transition between appointed and representative government.

Overture and Encore chapters bookend five numbered chapters, each viewing Mrs. Widder’s program through different prisms: 1) Historiography of the Ontario Soirée Musicale; 2) Musical and Thematic Structure; 3) Musical Genre, Masculinity and Class; 4) The Dignified Struggle of the Lady Amateur; and 5) Miss Hagerman, Exceptional Lady Amateur. In the Overture, Guiguet paints an “imaginative

recreation of the evening" (p. xvi) based on extensive use of primary sources to reveal the identities and backgrounds of several of the performers—university officials, a captain in the military stationed nearby, a professional tenor, wives and daughters of important men on both sides of the political divide—and audience members in this earliest documented *Soirée Musicale* in Ontario.

The details emerging from this one printed program illuminate and give substance to well-known issues of gender and class in musical performance in the 19th century. While Mr. Widder looked on—an important business man would not perform—Mrs. Widder not only performed as hostess but also "sang awfully well" in parlor songs, arias and operatic ensembles. Mr. Humphreys, the sole professional, relied on private concerts for a portion of his income, as well as for exposure that might lead to more teaching and the sale of his compositions. It is the poignant portrait of Miss Hagerman (later Mrs. Robinson) that most reveals the effects of class and gender on a talented musician of that day. She shared venues and difficult repertoire with her teacher Humphreys, and after her marriage she performed often in public to glowing reviews. Still, because of her position in society, she remained, except for a single foray into the professional world, an unpaid Lady Amateur.

The Encore recounts the late 19th-century splintering of the *Soirée Musicale* into programs quite different from Mrs. Widder's private domestic entertainment with its mixture of parlor songs, opera arias in Italian and English, glees and

"The details... illuminate and give substance to well-known issues of gender and class in musical performance in the 19th century."

piano pieces, performed by people of different classes and gender. Despite retaining the title, these later incarnations isolated professional programs by traveling musicians such as Gottschalk from University Glee Clubs (all male), from music programs at girls' schools, and from public concerts that supported charities. Meanwhile, the Toronto Conservatory opened in 1886 even as members of the Women's Music Club of Toronto turned toward producing professional concerts, administration, and patronage in place of performing.

Texts of the songs performed at the *Soirée* form an appendix, followed by substantial notes and bibliographies of primary and secondary sources. A number of engaging illustrations and photographs, including one of the Lyndhurst drawing room, appear throughout the book.

The publisher, who abbreviated production procedures to expedite dissemination of the material, asks our indulgence. Unfortunately, indulgence is required. A little editing would have gone far in reducing redundancies, fixing small errors in spelling and punctuation, and eliminating line breaks, all of which cause the reader to stumble.

Still, Guiguet has done an admirable job of turning a master's thesis into a monograph while avoiding most of the pitfalls. Her career as a recitalist serves her well, for the most part, in her analysis of the program, its alternation of genres, its texts, its planned high points and moments of relaxation. "A program is a map of what the programmer intended the concert to mean. The statement of musical genres on the Widder program is the central clue" (p. 115) to deciphering the unstated goals of the *Soirée Musicale*.

Nadine Sine teaches music history at Lehigh University, where she chaired a growing department for the past 14 years. Her scholarly work is on turn-of-the-century topics: Mahler, Strauss, Schoenberg, and more recently Alma Mahler and Amy Beach.

***March for 30 Percussion Instruments* by Johanna Beyer**

Frog Peak Music, Box 1052, Lebanon, NH 03766. www.frogpeak.org (\$15.00)

By Ronald Horner

The contributions of Johanna Beyer (b. Leipzig, Germany, 1888 – New York, 1944) to the evolution of the percussion ensemble genre are significant but frequently overlooked. Beyer was one of the earliest composers to explore the percussion family as an independent musical entity, yet her compositions are too often absent from public presentations. To address this situation, Frog Peak Music is issuing performance editions of her works.

The publisher provides a generous amount of information regarding the history of the composition (including a facsimile of the original manuscript), and rationale for editing choices. The *March for 30 Percussion Instruments* was composed in 1939. In this edition, the work is scored for

seven players (although more can be included if so desired). The performers play a collection of instruments that includes triangles, metal bowls, wood blocks, temple blocks, rice bowls, drums, gongs, cymbals, thunder sheet and lion's roar. All of the required instruments should be available at the university level, though many high schools will also have the necessary resources.

"...a welcome addition to contemporary percussion ensemble literature."

The technical demands placed upon the players are modest. Inexperienced players will probably require an explanation of the metric scheme, and the absence of instrument identifica-

tion on each page might cause some confusion. The frequency and placement of page turns is likely to create additional performance problems. A minimum of six scores would be necessary, although Frog Peak provides an option for payment of a licensing fee, which permits legal duplication to take place.

This edition updates the score while remaining true to the original style of this important composer. As such, it is certainly a welcome addition to contemporary percussion ensemble literature. However, the ensemble director considering a performance of this piece would likely welcome individual, non-scored parts with a less visually expansive notational

system and fewer page turns. Though not true to Beyer's original notational style, a set of parts and score would facilitate the presentation of this composition. As part of the process of updating the work, the inclusion of such parts would certainly increase the performance frequency of a significant piece from one of the pioneers for this genre.

Dr. Ronald Horner is Director of Percussion Studies at Frostburg State University. A former member of the Israel Philharmonic Orchestra, he has also performed regularly with the Pittsburgh Symphony Orchestra. Dr. Horner is the author of The Tuneful Timpanist, published by Meredith Music/Hal Leonard.

CD Reviews

"De Toda La Eternidad": Songs of American Women Composers

Bonnie Pomfret, soprano; Laura Gordy, piano. ACA Digital Recording, Inc. CM20090 (2005)

By Lorna Gibson

Five American women composers: Libby Larsen, Louisa Talma, Augusta Read Thomas, Margaret Bonds and Gabriela Lena Frank, are represented on the compact disc "De Toda La Eternidad." Bonnie Pomfret's inspiration for this recording came about during a 1998 residency in Spain, where, while studying Spanish and Cultural Studies at the University of Salamanca, she discovered the poetry of Sor Juana Ines de la Cruz. On her return to the United States, Pomfret was unable to find any song settings by this poet, so she commissioned Libby Larsen to set some of the texts to music. This commission, entitled *De toda la eternidad* (hung in suspense), was premiered on February 6, 2003 at the opening ceremony of the Schwartz Center for the Performing Arts at Emory University in Alabama. The other works on this recording are an eclectic mix and include a range of compositional styles. What is particularly significant is the choice of texts; where possible, Pomfret chose works with texts by women or from a woman's perspective.

Sor Juana (ca. 1651-95) is thought to have been the illegitimate daughter of Pedro Manuel de Ashbaje and Isabel Ramirez. After her father abandoned the family, Juana moved to Mexico to live with a wealthy aunt. At 19, she entered the convent of the Camelitas Descalzas and a year later took her vows at the convent of San Jeronimo, where her cell became an intellectual center for Mexico City. In 1690, however, she came under criticism of an archbishop who disapproved of

women's biblical and theological rights to education. As a result, Sor Juana's library was confiscated. She died in 1695.

Of the song cycle *De toda la eternidad* (2000), Libby Larsen writes:

This is a cycle sung by a lover caught in an agonizing suspension of time—a time in which the lover perceives everything from beginning to end, even before the affair begins. It is in this moment, hung in eternity, we feel emotional urgency precisely because there is no progression of time. In her genius, the poet presents us with an oxymoron—the moment suspended in eternity. The entire cycle takes place entirely in that moment and solely in the mind of the lover.

The first song, *Hear me one moment*, is about time in the present; the second, *Fall back, fall back, fall back!* concerns time running ahead of itself; in *Smooth brow and golden hair* and *Speaking to you, beloved* time stands still; and the final song, *Oh, malady of Hope*, deals with the eternity of time. The first song is melodious and slow moving, contrasting greatly to the second, which is syncopated and highly rhythmic. A sense of tranquillity is restored with the third song, plaintive in character and punctuated by gentle chords in the piano accompaniment. *Speaking to you, beloved* is a melodic setting, which becomes increasingly fervent as the song ends (with the words "since in that flood of tears you saw and touched my broken heart within your very hands"). *Oh, malady of Hope* is the most impassioned of the settings, and the cycle fades away with the tragic words "you do not act thus to prolong my life but rather, that in life death

"...an exciting recording that celebrates the achievements of five of America's women composers..."

Correction

Please note the error in the following CD review: Denise Seachrist, "Carol Ann Floyd: 'Premiere'" (*IAWM Journal* 12/1 [2006]: 53). The review incorrectly states that Amy Beach was born "the very year following Franz Liszt's death." Beach was born in 1867 and Liszt died in 1886.

be prolonged." Throughout *Der toda la eternidad*, Pomfret superbly conveys the emotionally charged musical settings, with Gorby providing a sensitive piano accompaniment.

Louise Talma's *Five Songs* (1941-73) are in stark contrast to *De toda la eternidad*, providing an array of texts and compositional styles. The cycle begins with *One need not be a chamber to be haunted* (words by Emily Dickinson), a simple vocal setting with predominantly regular homophonic piano accompaniment. This is followed by the highly rhythmic *Rain song* (words by Jean Garrigue), which makes charming use of antiphonal exchanges between the piano and voice. *Glory be to God for Dappled Things* has a jazzy feel, replete with syncopated vocal and piano lines. *Spring and Fall: to a young child* (text by Gerard Manley Hopkins) mixes a syncopated vocal line with an undulating scalar piano accompaniment. Word painting in *Leap Before You Look* (words by W.H. Auden) effectively reflects the meaning of the text; the high-pitched warning portrays the "the sense of danger." The *Five Songs* reflect the different moods of each text in their harmonic settings and variations in tempo, and highlight the range of Talma's compositional style.

Augusta Read Thomas's *among dawn flowers* (2002) is a haunting setting of Basho's meditative haiku; Basho is a pseudonym of the Japanese poet Matsuo Mnefusa (1644-94). The piano and voice do not play together, but are dialogic—the piano "responding" to the vocal line and vice versa, creating a highly emotionally charged atmosphere.

Margaret Bond's *Three Dream Portraits* (1959) is a song cycle set to three texts by Langston Hughes written for two singers of the New York City Opera Company: *Dream Variation* for Adele Addison and *Minstrel Man* and *I too* for Lawrence Winters, both highlighting aspects of the African American's struggle for equality. *The Minstrel Man* employs a highly melodious vocal line, in stark contrast to the anguish of the lyrics: "Because my mouth is wide with laughter, you do not hear my inner cry?" The fantasy qualities of *Dream Variation* are effectively depicted through variations in tempo. *Three Dream Portraits* ends with a blues-y setting of *I, Too*.

Gabriela Lena Frank's *Cuatro Canciones Andinas* (1999) was inspired by Jose Maria Arguedas, a Peruvian folklorist, poet and Quechua (Peruvian language) advocate. The text draws on Indian poetry collected and translated by Arguedas from Quechua into Spanish. The English translation is by Ruth Walgreen Stephan and Lena Frank. What is particularly unusual about this setting is the use of vocal techniques to reflect the nuances of the text, which include whispering, laughing, speaking and Sprechstimme. The musical settings range from the angular and quasi-atonal in *Despididia*, to speaking interspersed with impassioned singing in *Yo Crio una Mosca*.

Libby Larsen's *Songs from Letters; Calamity Jane to her daughter Janey, 1880-1902* are based on personal letters that attempt to explain a mother's past to her daughter. The five settings highlight the emotional upheaval that Calamity Jane endures as a result of the decision to send her daughter to live with her friend, Jim O'Neill. The settings deal with a range of topics including love, death, jealousy, women, working and regret. *So Like Your Father's* is a melancholy setting, which reflects the nostalgic words; the discordant accompaniment highlights the words of angst in *A Man Can Love Two Women*, and sections of 16th-note piano accompaniment portray the busy nature of a mother in *A Working Woman*.

"De Toda La Eternidad" is an exciting recording that celebrates the achievements of five of America's women composers. The liner notes state, "Though their music is often performed, their work is still not as well known as it should be." It is hoped that the recording helps rectify this—it is highly appealing and well worth purchasing.

Lorna Gibson completed her PhD in Music at Royal Holloway, University of London. Her thesis examined women's contribution to amateur music making in Great Britain between 1919 and 1969. She is currently working in the Centre for Computing in the Humanities at King's College London and is involved in promoting the advanced use of ICT in arts and humanities research, focusing on music and the performing arts.

Ion Bogdan Stefanescu: Circuit: music for flute(s)

Works for solo flute by Violeta Dinescu, Diana and Doina Rotaru, Laura Manolache, Carmen Maria Cârnci and Irinel Anghel. Gutingi Records 233 (2005)

By Jenny Bernard

One might think that an entire disc of solo flute music could become tedious, but that is certainly not the case with this compilation. "Circuit: music for flute(s)" is a collection of music written in the last ten years by Romanian women composers Violeta Dinescu, Diana and Doina Rotaru, Laura Manolache, Carmen Maria Cârnci and Irinel Anghel. The works are spectacularly performed by Ion Bogdan Stefanescu, a teacher at the Bucharest National University of Music

and an active performer. Some of the works were composed specifically for him.

The composers and performer all are connected to Bucharest through either the George Enescu Music Grammar School or the Bucharest National University of Music. Besides being composers, these women are also highly qualified in related areas: Maria Cârnci is a conductor, and Laura

Manolache, Doina Rotaru and Irinel Anghel are musicologists. Anghel also performs with Stefanescu in the new music ensemble Pro Contemporanea.

What is particularly interesting about this disc is the manner in which the selections are arranged. The title piece, *Circuit*, is a set of variations by Violeta Dinescu. However, instead of being heard in sequence, the variations appear as every other piece on the disc, separated by the works of the other composers. The result is a quasi-rondo form, with the disc returning to Dinescu's work over and over again. At times, the pause between tracks is very small, causing the listener to feel that the entire disc is one extended piece. Indeed, each of the even-numbered tracks, while standing on its own as a composition, serves simultaneously as an excursion between variations of Dinescu's *Circuit*.

As *Circuit* begins, it seems as though the music might be for flute and electronics. Then, upon closer listening, it becomes clear that Stefanescu is making all of the sounds himself through different breathing techniques, key noises, multiphonics and guttural singing. Dinescu describes this work as a "labyrinthic interplay of lines and points, colours and tensions with sudden changes of mood and crystallizations in a continual, widely-spread polyphony." Throughout the variations, she develops a wide variety of material, ranging from ethereal high harmonics to what sounds like a kazoo accompanied by stomping and snapping in a raucous, catchy groove. The last variation is a "recapitulation" of the previous ones, a very riveting three-minute amalgam that ties everything together with the use of overdubbing.

The works of the other composers occupy the space within the variations. Diana Rotaru's *Rhœ* begins peacefully, with beautiful lyrical lines reminiscent of a mournful voice, and moves slowly into a more turbulent and tension-filled

sound world. It ends with barely audible high harmonics, serving as a transition to the next of Dinescu's variations. Laura Manolache's *Hommage* depicts a dialogue between two characters. Stefanescu performs as if he were two people, switching seamlessly between the melancholy and rhythmic characters. After the aforementioned raucous kazoo-groove variation, Carmen Maria Cârnci's *une main immense* for bass flute renders a "quasi-reading" of a poem by Magda Cârnci. The blurring of the line between voice and instrument creates beautifully haunting sounds. Doina Rotaru's *Dragon-Fly* for piccolo flits about in a frenzied dichotomy between movement and stillness. Irinel Anghel's *Miro en miroir* navigates a dream world dedicated to the painter Juan Miró.

Throughout, Stefanescu's performances are impeccable. The liner notes by Nicoleta Marin indicate that his repertoire

*"...a collection
of pieces
cleverly
written and
skillfully
played..."*

includes classical, contemporary, jazz, rock and Romanian folk music; this versatility gives him command over the many different moods and extended techniques required for each piece. There is also something to be said for the fluidity and variety of the music itself. It is evident that each composer is intimately familiar with the capabilities of both the flute in general and, in the cases of the pieces written for him, this talented performer. The recording quality is excellent, capturing every nuance. "*Circuit: music for flute(s)*" is a collection of pieces cleverly written and skillfully played.

Jennifer Bernard is pursuing a DMA in composition at the University of Cincinnati's College-Conservatory of Music, where her primary teacher is Mara Helmuth. She is also an instructor of computer music and theory/composition at Interlochen Arts Camp.

Marilyn J. Ziffrin: Songs and Arias

D'Anna Fortunato, mezzo-soprano; Max Lifchitz, piano and harpsichord; Liuh-Wen Ting, viola. North/South Consonance 1041 (2005)

By Jenece Gerber

"Songs and Arias" is a well-varied collection of more than 30 years of fine vocal writing by composer Marilyn Ziffrin, whose works demonstrate an organic understanding of the voice. The singer is well supported by the instruments at dramatic moments but is given some flexibility of line in which to express characteristic vocal drama and suppleness. Whether setting ancient texts (as in *Three Songs of the Trobairitz*, in English translation by Meg Bogin) or contemporary free verse (as in *Two Songs for Voice, Viola and Piano*), the composer artfully interprets the literature and subtly heightens the drama with a controlled pen that transcends simplistic sound-painting.

Mezzo-soprano D'Anna Fortunato consistently meets this challenge with restrained emotion that finds freedom where both text and music require. Ziffrin's writing is generally lyrical and pan-tonal, with clear and organized thematic materials. The composer's style is relatively conservative, with no use of extended techniques and sparse dramatic use of extreme registers in the instruments. This musical style, along with choices of introspective texts, results in the pensive mood that permeates this recording.

Haiku: A Song Cycle represents a 10-year correspondence between the composer and the poet Kathryn Martin, a friendship born during Ziffrin's first residency at the MacDowell

Colony in 1961. From haiku that the poet had sent over these years, Ziffrin collected 13 into three groupings, arranged by seasonal and thematic content. Thus, each of the three movements is comprised of multiple haiku, blended seamlessly. This song cycle is also unique in instrumentation. It is written for voice, viola and harpsichord; the latter, which incorporates very modern techniques, is performed flawlessly and energetically by Lifchitz.

Three Songs for D'Anna is a set of songs written in 2003 specifically for Fortunato to text by the artist's husband, Marc Widershien. This brief collection lasts just over four minutes but exhibits several delightfully memorable tunes. Again, the singer demonstrates a clear and sensitive understanding of both the poetry and the music.

Two Arias from Captain Kidd is taken from a yet-unfinished opera by Ziffrin, who also served as the librettist. If this setting for voice, viola and piano is any indication of the rest of the work, I should very much like to hear the completed opera. The first of these two arias, *If Only There Were Someone*, is a rumination by Captain Kidd's wife, Sarah, as the Captain faces trial for piracy, the crime for which he is ultimately found guilty. The final aria (for voice and piano without viola), *So a Man Must Die*, is Sarah's desperate and anguished lament as William is sentenced to death. At the end of the aria Sarah hears the roar of the mob as the Captain is hung, at which she gives a final cry, signaling the end of the opera. These arias are the most dramatic and fully developed works on the recording, and themselves

justify purchasing the CD. In these two pieces, the composer's keen capacity for design and restraint in the unfolding of the drama is gloriously evident.

Conversely, it is quite frustrating to encounter intonation problems with the viola in the first aria, and to find that the two arias are separated in the recording by two other complete

"...a well-varied collection of fine vocal writing..."

works. While this separation is evident in the track listings (on the CD itself, on the case and on the back of the liner notes), it is not indicated in the liner notes themselves. I found this to be confusing. The two arias together would comprise over

11 minutes and would make a dramatic ending work, but separated as they are, the arias become disjunct and less engaging. There are other unfortunate problems with the recording, such as slight discrepancies between the sung and printed texts and balance issues between some of the instruments. Occasionally, the singer's dynamic level seems too high. Despite such technical problems, the recording still presents a variety of fine vocal works by a perceptive composer with admirable skill at manipulating musical materials for dramatic import.

Jenece Gerber is a doctoral student in music composition at the State University of New York at Buffalo, where she studies composition with Jeffrey Stadelman and voice with Tony Arnold. She earned the master's degree in music composition from the University of Akron, where she is also a master's degree candidate in vocal performance. Her Bachelor of Arts degree in Ethnomusicology is from Bowling Green State University.

Soror Mea, Sponsa Mea: Canticum Canticorum nei Conventi

Cappella Artemisia, Tactus TC 560002, Italy (2005)

By Melissa Tosh

Cappella Artemisia's recording of *Soror Mea, Sponsa Mea*, from the Biblical text *Canticum Canticorum* (Song of Songs), is beautifully sung by this all-female group from Italy, which includes singers Elena Biscuola, Alessandra Fiori, Frida Forlani, Gloria Moretti, Alida Oliva, Moncia Piccinini, Candace Smith, Silvia Testoni and Patrizia Vaccari. The small accompanying ensemble is comprised of two baroque violins, harp, organ, viola da gamba and dulciana.

The 20 selections on the disc include Gregorian Chants plus works by fifteen 17th-century composers: cloistered nuns as well as male composers, the best known being Claudio Monteverdi. Among the nuns are Isabella Leonarda, Raphaella Aleotti, Lucrezia Orsina Vizzana, Maria Xaveria Perucona, Alba Tressina and Chiara Margarita Cozzolani.

The liner notes inform us that *Sponsa* "symbolized a variety of personages: the individual soul, the follower of monastic life, and at times the Catholic Church itself," with the *Sponsus* symbolizing Christ. Most of the selections fea-

ture ensemble sections contrasting with short solo interludes; an exception is Lucrezia Orsina Vizzana's *Sonet vox tua* for solo voice and harp. Soprano Monica Piccinini articulates the syncopated passages in this work in a clear and inviting manner. Also to be commended for the beauty of her voice and interpretation is Patrizia Vaccari, featured as soloist in Isabella Leonarda's *Sicut turtur*.

Throughout the recording, the Cappella Artemisia's rhythmic vivacity illuminates rather than blurs the texts, as in Sisto Reina's *Surge filiae sion*, sung by the entire ensemble and set in both contrapuntal and homophonic sections. The voices are clear, well balanced and beautifully blended. Above all, the ensemble's consistently superb intonation and musicality add greatly to the effectiveness of the music.

Melissa Tosh is professor of Vocal Studies at the University of Redland in California. Her operatic singing engagements in the 80s and 90s took her from California to Italy, Germany, Belgium and Switzerland. She is currently published by Harrock Hall.

Concert and Festival Reviews

Ursula Mamlok: A Lifetime of Learning

Manhattan School of Music, New York City, April 2-3, 2006

By Jennifer CHJ Wilson

The Manhattan School of Music (MSM) presented a mini-festival on April 2-3, 2006 to celebrate the music of Ursula Mamlok. An afternoon symposium and two concerts provided audiences with the opportunity to learn about Mamlok's life and musical training as well as to hear her works performed by New York's contemporary music elite. Mamlok herself attended the entire event.

Mamlok studied composition and piano as a child in Berlin, emigrating with her family to Ecuador to escape the Nazi regime. She traveled alone to New York in 1941 to continue her musical studies with George Szell at the Mannes College of Music and Vittorio Giannini at the Manhattan School of Music. A trip to Black Mountain College, North Carolina, in 1944 for the Summer Music Institute exposed her to Schoenberg's and Berg's early compositions and served as a catalyst for her integration of serial techniques. Her style displays an awareness of her musical legacy as well as the compositional trends and techniques of her musical present.

Before an attentive audience, the symposium began with a 20-minute video of Mamlok's life entitled *Ursula Mamlok: A German-American Composer, Part I: The Early Years 1923-1961* by Dieter Michael Backus and Norbert Muller. The documentary, comprised of interviews, still family photographs and recent video footage of Mamlok in Berlin, provided a glimpse into her early childhood, the impact of Nazi Germany, her family's escape to Ecuador and her arrival in New York.

Following the video, three speakers addressed pieces from different decades of Mamlok's oeuvre: *String Quartet No. 1* (1963), *Sextet* (1977), and *Rote Scheibe* from *Der Andreas Garten* (1987). Barry Wiener, an independent scholar and major organizer of the festival, discussed Mamlok's *String Quartet No. 1*, stressing the importance of the work as a stylistic summary of Mamlok's early atonal, free serialist style. Supported by access to Mamlok's sketchbooks, Wiener connected Mamlok's studies and exercises to Stephan Wolpe and Ralph Shapey, who taught her rhythmic variation, motivic expansion and dissonant counterpoint.

Sara Doncaster, composer, music theorist and director of the Warebrook Contemporary Music Festival in Irasburg,

Vermont, discussed Mamlok's *Sextet*. In her presentation, "Pitch Organization and Aspects of Form in Ursula Mamlok's *Sextet*," Doncaster outlined the pitch organization and serialized duration utilized throughout the three movements of the *Sextet*. In the third movement, Doncaster noted Mamlok's visual application of the matrix in which the pitch order is organized in concentric squares superimposed on the matrix (see Figure 1). The piccolo pitch material was taken from a counter-clockwise spiraling around that matrix. Although rigorous application of pitch and rhythm prevails, Mamlok's lyricism and craftsmanship are present in the overall form.

G	E \flat	A \flat	B \flat	G \flat	D	F	D \flat	A	B	E	C
B	G	C	D	B \flat	E \sharp	A	F	D \flat	E \flat	A \flat	E
G \flat	E \flat	C	A	F	D \flat	E	C	A \flat	B \flat	E \flat	B
E	C	F	G	E \flat	B	D	B \flat	G \flat	A \flat	D \flat	A
A \flat	E	A	E \flat	G \flat	D	B \flat	C	F	D \flat		
C	A \flat	D \flat	B \flat	B	G	B \flat	G \flat	D	E	A	F
A	F	E \flat	C	A \flat	E	G	E \flat	B	D \flat	G \flat	D
D \flat	A	D	E	C	A \flat	B	G	E \flat	F	B \flat	G \flat
F	D \flat	C \flat	A \flat	E	C	E \flat	B	G	A	D	B \flat
E \flat	E	E	G \flat	D	B \flat	D \flat	A	F	G	C	A \flat
B \flat	G \flat	B	D \flat	A	F	A \flat	E	C	D	G	E \flat
D	B \flat	E \flat	F	D \flat	A	C	A \flat	E	G \flat	B	G

Figure 1: Annotated Matrix for *Sextet*, Movement 3
Presented by Sara Doncaster as found
in Ursula Mamlok's Sketchbooks.

Roxane Prevost, assistant professor of theory at the University of Ottawa, presented the final paper, "Interrelationships in Ursula Mamlok's *Rote Scheibe* from *Der Andreas Garten* (1987)." Through a close examination of the matrix associated with *Der Andreas Garten*, Prevost detailed the pitch class collections found within the song, *Rote Scheibe*, revealing that Mamlok employed a word-painting-like treatment of the text. As an example, Prevost noted that when a falling apricot in the text disturbs the tranquil scene, Mamlok changes from smooth to dissonant voice leading, emphasized by the accelerated pace and pizzicato ornamentation by the voice, flute and harp.

These papers, with their varied focus on Mamlok's music, revealed unexplored aspects of her work from not only a historical perspective, but also a theoretical one. Prior to the Sunday evening concert, Ursula Mamlok, accompanied by Barry Wiener and Bettina Brand (a cultural manager, pro

**"Each piece on
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ducer and broadcaster from Berlin), engaged in a pre-concert discussion with a lively audience.

The concert on Sunday, April 2nd, dedicated to her late husband, Dwight Gerard Mamlok, included chamber music from every phase of Mamlok's career, displaying the composer's versatility and sensitivity to instrumentation. Professional musicians from the New York new music community performed with students from MSM and The Juilliard School. Greenfield Hall was filled with distinguished musicologists, composers, students, colleagues and friends from around the world. Of the nine works on the program, the following musical performances were exceptional.

The concert began with Mamlok's only electronic work, *Sonar Trajectory*, which she composed for Vladimir Ussachevsky while enrolled in his class at Columbia University in 1966. This piece served as a reminder of Mamlok's musical curiosity about diverse modes of composition. Recent graduates of the MSM and Eastman School of Music—Batya MacAdam-Somer (violin), Olivia de Prato (violin), David Medine (viola) and Jody Redhage (cello)—performed the early *String Quartet No. 1* (1962, rev. 1963) with aplomb. Their unity in the densely motivic opening movements contrasted with the sparse, yet cohesive, texture of the last movement.

Prior to intermission, Mary Mackenzie (soprano), Christina Sjoquist (piccolo and alto flute) and Kristi Rostad (harp) presented a captivating performance of *Der Andreas Garten* (1987). Set to a poem by Mamlok's husband, this nine-movement song cycle portrayed in sound the haunting and brilliant flora and fauna that thrive on the unstable San Andreas Fault.

Capriccios (1968), a composition that preserves the improvisatory nature of its title, was performed by Jacqueline Leclair (oboe) and Molly Morkoski (piano). The performers deftly demonstrated the intersection of the pixilated lines, which were accentuated by dramatic dynamic contrasts and independent voices.

Lucy Shelton (soprano) and the Da Capo Chamber Players, comprised of David Bowlin (violin), André Emelianoff (cello), Blair McMillen (piano), Patricia Spencer (flute) and Meghan Stoops (clarinet), performed *Die Laterne* (1988).

The piece, originally commissioned for the "Pierrot Project" by the Schoenberg Institute at the University of California at Los Angeles, exploits a dotted rhythm that illustrates the darting flame of Pierrot's lantern. Shelton's beautiful voice captured the fragile moment when the flame is extinguished. These virtuosi of the contemporary music scene treated the audience to a "da capo" performance of this work.

The concert concluded with Mamlok's master's thesis composition from the MSM, a neo-classical wind quintet performed by the school's accomplished faculty wind quintet, Windscape [Tara Helen O'Connor (flute), Randall Ellis (oboe), Alan R. Kay (clarinet), Frank Morelli (bassoon), and David Jolley (horn)]. The *Wind Quintet* demonstrated Mamlok's foundation in traditional forms and exemplified the energy and vivacity that is pervasive throughout her work.

Each piece on the program was a jewel that sparkled with different facets of Mamlok's craft. Although it may seem obvious to state, Mamlok's pieces require precise and sensitive performance. Her works create a tension, amplified by the dynamic and timbral deftness of the performers.

In contrast to the April 2nd concert of Mamlok's chamber works, the one on April 3rd featured her large-scale *Concerto for Oboe*. Tactus, the MSM contemporary music ensemble, conducted by Patti Monson, highlighted the talents of oboe soloist Jeannete Zyko.

Currently, Mamlok is professor emerita at the MSM, where she was a member of the composition faculty from 1968 to 2003. She also taught at New York University, City University of New York and Temple University. This festival provided audiences the opportunity, via the considerable efforts of Barry Wiener and Nils Vigeland, Chair of the Composition Department at MSM, to better appreciate the music of Ursula Mamlok, a significant composer of the 20th-21st centuries.

Jennifer CHJ Wilson is a graduate student in musicology at The Graduate Center of the City University of New York. Her interests include American Music from the 19th-20th centuries, French Opera, the relationship between dance and music, and gender and race studies. In addition to coursework, she is a research assistant for Music in Gotham: The New York Scene, a research project that is cataloging the musical events in New York City from 1862 to 1875.

Welltone New Music, Cutting Edge Concert Series

Renée and Susan Jolles, harp, Colorado Quartet; Greenwich House, New York City, April 6, 2006

By Gwen D'Amico

On April 6, Welltone New Music initiated its 2006 season of Cutting Edge Concerts at Greenwich House in New York City. Cutting Edge is an eight-year-old series dedicated to showcasing contemporary chamber music in inviting and intimate settings with the composers in attendance. This concert featured, among others, composers Katherine Hoover and Victoria Bond.

Bond is a former student of Roger Sessions, Pierre Boulez, Aaron Copland, Sixten Ehrling and Herbert von Karajan. The New York City Opera, the Houston Symphony and the Cleveland Chamber Symphony have performed her operas and orchestral works. Bond composed *Sacred Sisters*, for harp and violin, as homage to her Russian-born grandfather,

a conductor who composed liturgical music. As an exploration of her own musical heritage, Bond used biblical melodic tropes associated with the stories of Esther, Ruth and Judith as the foundation for her work. The three movements represent these strong women who, as Bond stated, “defied conventional tradition and followed their conscience.” Sections of great serenity contrasted with sections of great violence to musically depict their stories. Especially notable was the exclusive use of violin pizzicato against the lush timbre of the harp to produce a tranquil effect in the second movement. The mother/daughter team of Renée and Susan Jolles, for whom this piece was composed, sensitively performed this emotionally complex work.

Award-winning composer Katherine Hoover, whose orchestral works have been presented by the Santa Fe Symphony and the Eroica Trio, presented the New York premiere of her string quartet *The Knot*. This work employed contrasts between compression/expansion and tension/release over the course of its four movements. The quartet was named for the fourth movement, in which the music became so increasingly dense that it was texturally and harmonically “stuck” in a tight knot. After a violent musical depiction of tugging and pulling, the music “unstuck” itself but then became stuck once again. Only after a recapitulation of the five-note motive from the first movement was the knot untangled; the initial agent of tension served finally as an agent of release. The work ended with a reference to the soothing and expansive open-

stringed third movement. The Colorado Quartet performed this work with great understanding and warmth. Comprised of violinists Julie Rosenfeld and Lydia Redding, violist Marka Gustavsson and cellist Diane Chaplin, the ensemble ably captured the contrasts between movements through subtle shifts in the expressiveness of their playing. Alternating grand sentiment with stripped-down simplicity, their performance embodied both the severity of tension and the calmness of release.

The concert featured works by two other composers: Jeffrey Mumford presented a piece for piano performed by Margaret Kampmeier, and Richard Wernick presented his String Quartet no. 6 performed by the Colorado Quartet. Greenwich House was the perfect venue for this concert, as the intimacy of the room enhanced the connection among the composers, their works, and the audience. Contributing to this warm atmosphere was the pre-concert interview with each composer, providing insights not normally available in most concert settings. The 2007 Cutting Edge Concert Series will be moving to Symphony Space in New York City; in the new setting, Welltone New Music expects to maintain this sense of intimacy while increasing their audience.

Gwen D'Amico earned an M.A. in Musicology from Brooklyn College, City University of New York, and is currently a Ph.D. candidate at The Graduate Center, City University of New York. Her area of specialty is 19th-century German opera; she has done extensive work on Wagner's reception in New York City and on Wagner and feminism.

Jesus with a Thousand Arms by Mihaela Vosganian

Bucharest, Romania, National Radio Hall, December 9, 2005. National Orchestra conducted by Tiberiu Soare, mixed choir directed by Dan Mihai Goia, children's choir directed by Voicu Popescu, soprano Georgeta Stoleriu, baritone Eduard Tumagian, narrator Eusebiu Stefanescu.

By Anca Florea, translated by Andreea Dijmarescu

Among the many interesting programs offered in Romania in 2005, one of the most significant was the premiere of the oratorio *Jesus with a Thousand Arms* (Iisus Cu O Mie De Brate) composed by Mihaela Vosganian on a text by Varujan Vosganian. The Music Channel of the Romanian Broadcasting Station commissioned the work to be presented on December 9, 2005 at “The Minorities’ Days 2005 Festival,” organized under the auspices of the Ministry of Culture, the Composers’ Union and the Romanian Association of Women in Art (ARFA).

Written during 2004-05, the oratorio serves as a tribute to those who sacrificed their lives during the December 21, 1989, anti-Communist protest in University Square in Bucharest. The number 1,000 is symbolic of those who were martyred that day: five hundred young victims—Jesus with a thousand arms. (The Romanian protests there and

“...an intense emotional experience...”

elsewhere in late December led to the overthrow of the Communist regime.)

The oratorio is organized in 12 sections and is perhaps the first work of this scope and complexity to be written by a Romanian composer in recent years. It calls for vocal soloists, a mixed choir, a children's choir, and a large symphony orchestra with a varied percussion section, plus ethnic instruments such as the accordion. The work is richly diverse with sections of monumental power and tension as well as moments of prayer and tranquility. Complex textures contrast with compact, massive effects, and electronically-processed tape passages add to the expressive possibilities. The events of that tragic day are related in both recited poetry and vocal solos, and the work abounds in philosophical and religious connotations. The score is difficult but it offers the performers and the listeners an intense emotional experience.

The National Orchestra, the mixed choir directed by Dan Mihai Goia, the children's choir directed by Voicu Popescu,

soprano Georgeta Stoleriu, baritone Eduard Tumagian (who also recited part of the poetic text) and narrator/actor Eusebiu Stefanescu, under the direction of the young and very talented conductor Tiberiu Soare, proved to be the ideal interpreters. The audience was captivated by the oratorio because Mihaela Vosganian's score succeeded in creating the state of mind and genuine emotions called for in the drama. The music, though "modern," is accessible and listeners can readily appreciate the truth of the message and the dedication with which the work was created. The applause of the 1,000 spectators, coincidentally the same number of music lovers as the title evoked, was enthusiastic. They realized they were witnessing an important event. A stirring oratorio was born, and it will no doubt become part of the Romanian cultural legacy.

Compact Disc

A recording of the oratorio has been made, and it includes another work by Mihaela Vosganian on a text by

Varujan Vosganian: a lied cycle called *Pietà*. The work is performed by Elmira Sebat accompanied at the piano by Irinel Anghel. The CD, edited by Design Company in collaboration with the Romanian Broadcasting Station, features an elegant graphic presentation (designed by Mihaela Schiopu) and includes the text in Romanian and English. The release of the CD was first announced at the French Institute of Bucharest on March 9, 2006, where the composer and author explained how they were inspired to write such sensitive poetry and music. Two of the lieder were elegantly performed by soprano Georgeta Stoleriu and pianist Verona Maier, alternating with the expressive recitation of Varujan Vosganian's lyrics by the actor Eusebiu Stefanescu. Portions of the recording of the oratorio were played, and the quality was excellent. The emotional content of the program was appropriate to the spirit of the Lenten season.

The compact disc was sponsored by ARFA and maybe purchased from that organization.

Palisades Symphony Plays Jeannie Pool's *Overture for Orchestra*

Pacific Palisades, California, February 12, 2006

By Sheryl Carlin

Community orchestras are alive and well, despite the obstacles and distractions of our noisy and digitized society. It is genuinely heartwarming to see and hear an ensemble like the Palisades Symphony, under the direction of Joel Lish, which has engendered widespread community support among an impressive list of organizations and individual sponsors.

The concert, performed in Mercer Hall of Palisades High School (Pacific Palisades, California) on February 12, 2006, began with the premiere of Los Angeles composer Jeannie Pool's *Overture for Orchestra* (2005), scored for full symphony orchestra. The gracious, imitative melodic theme, tossed from one first-chair soloist to another, was especially

memorable. At the work's conclusion, the audience was exceptionally enthusiastic, and the orchestral players applauded Pool for providing them with fresh, new music that is also readily playable.

In the spirit of Valentine's Day, the audience was treated to a performance of Cimarosa's *Concerto for Two Flutes in G* and Albert Doppler's *Hungarian Rondo*, performed by Lisa-Maree Amos and Peter Sheridan, known as the "Married Flutes." Married more than a decade, Amos and Sheridan have forged an admirable musical partnership, and they offered a virtuoso performance. After intermission, the orchestra gave a spirited rendition of Beethoven's Symphony No. 1.

Deborah Kavasch in Davies Symphony Hall Debut

San Francisco, June 18, 2006

By Diana Sai Farias

Singer-composer Deborah Kavasch, incoming Music Department Chair at California State University, Stanislaus, presented a recital on June 18th at San Francisco's Davies Symphony Hall as part of its 2005-06 Chamber Music Series. The program featured Kavasch, soprano, performing her composition for voice, English horn and harp, *Songs of the Swan Maiden*. Based on a poem by Linda Bunney-Sarhad, retired CSU Stanislaus faculty member, the piece describes a swan maiden, her journey and her husband's desire for her

to return home. Sharing the stage with the soprano were symphony members Julie Ann Giacobassi on English horn and Douglas Rioth on harp. Giacobassi played an ethereal introduction that prepared the audience for this mysterious tale.

Kavasch frequently favors word painting when setting a text, and she expertly applies the technique in this work by having the voice embellish the words and feelings of the characters while the harp and horn imitate scenic elements. She makes particularly striking use of the harp to depict a sense

of urgency when the husband pleads with his wife to return. Near the end of the piece, the stepwise movement in the harp effectively illustrates the husband's desire to step across water toward his wife.

Kavasch's voice and gestures gracefully and sensitively embodied the essence of each character: the Narrator, the Swan Maiden and the Husband. Her vocal production was brilliant, whether she was in a high register or singing soft sustained tones. She transcended the challenges of contemporary vocal writing; for example, when the text describes the cruelty of the maiden leaving her husband and children,

the score calls for large leaps from high to low registers. Throughout this passage, Kavasch exhibited an even tone and continuous energy.

Kavasch brought a regal poise to her very successful San Francisco debut. Positioned next to a concert grand harp and donning an elegant, full-length white gown, she visually portrayed the swan. Individually and as an ensemble, the artists were fine musical storytellers who gave the audience a dramatic account of this struggle of love and longing. Sheet music for *Songs of the Swan Maiden* will soon be available at Fish Creek Music www.fishcreekmusic.com.

Art Song: Alive and Well in Los Angeles

NACUSA Concert, Culver City Presbyterian Church, California, June 25, 2006

By Jeannie Pool

The Los Angeles Chapter of the National Association of Composers USA presented a bountiful concert of "New Songs from Los Angeles" on June 25, 2006 at the Culver City Presbyterian Church, California, for an audience of nearly 100 people. The program featured performances by mezzo-sopranos Malesha Jessie and Jenni Brandon and sopranos Ursula Marie Kleinecke and Keiko Clark. Thirteen composers were represented with a wide variety of musical styles and different approaches to English-language text setting. Jenni Brandon coordinated the concert and devised a poetic programming order that held the audience's attention and complimented all of the composers. The acoustics in the church are lovely with the added blessing of a fine concert grand piano.

The composers on the program—women and men, young and old—are all alive and well; they include Howard Quilling, Matthew Hetz, Carol Worthey, Bonnie Ruth Janofsky, David S. Lefkowitz, David Zea, Deon Nielsen Price, Dwight Banks, David MacMurray, James Woodward, Margaret Meier, Jenni Brandon and Adrienne Albert.

Let us begin with three composers whose songs were particularly masterful: Meier, MacMurray and Zea. Margaret Meier's "Love Songs" from *Eight by Emily* (poems by Emily Dickinson) reveal once again that Meier has perfected the craft of text setting; one hears the sound and meaning of every word. She consistently honors the poet's intentions, and does not try to improve the poetry, as some composers arrogantly dare to do. Keiko Clark, accompanied by James Woodward, sang the Dickinson selections flawlessly.

Keiko Clark entranced the audience with her performance of David MacMurray's "A Reflection" (Robert Nathan) and "Stopping by Woods on a Snowy Evening" (Robert Frost), precious gems and especially poignant given the recent passing of MacMurray's wife, Leanne. David Zea's pastoral "Tis Time, I think, by Wenlock Town" (A.E. Housman) was finely crafted and a true jewel as sung by

Jenni Brandon with Zea at the keyboard. Zea played his own three-movement solo piano work, *Echoes*, which provided an appreciative break from the art songs. His performance demonstrated an economy of means in which every note is carefully thought out and delivered.

Deon Nielsen Price's "Selections from *Cartoonland*" garnered the audience's laugh of recognition with Price's own humorous and poignant texts about "Credit Cards," "Gas Lines" and "The Menu." The lyrics are about paying credit cards bills with other credit cards, lining up to buy gas during the extreme shortages in the 1970s, and contemplating an elaborate restaurant menu.

James Woodward's *Two Songs* (Edgar Allan Poe) were hypnotic with repeated, yet thoughtful musical phrases, revealing a unique and fresh composer's voice. Howard Quilling's melancholy and understated "The Earth Remembers" (Nancy Edwards) had minimal yet effective accompaniment, although some the phrasing failed to follow the poet's lead. Dwight Banks' "Songs for Unity" made a strong impression, but the texts by Abdu'l Baha', from the core of the Bah'ai faith, seemed a bit too pedantic and not very poetic. The blame, however, may rest on the tone and tenor of the translations and not Banks' setting.

Bonnie Janofsky's "Melancholy Moon" from her yet-to-be completed musical, *Mercy Parish*, is a Broadway-style show ballad, finely crafted and lovely, with lyrics by Mitchell Glaser, who also wrote the book for the musical. The thoroughly entertaining song is the lament of a young man who has followed his childhood sweetheart to New York but loses track of her in the big city.

David Lefkowitz's "listen beloved," based on poetry of e.e.cummings, was dramatic, anxious, and filled with consternation. It was compellingly sung by Ursula Maria Kleinecke, who has a larger-than-life mezzo voice, and accompanied by Yi-Chun Kelly Duan. Unfortunately, although

Lefkowitz captures the underlying angst of the poetry, the atonal and strident music seemed more inspired by pre-World War II German Expressionists than by the sultry, steamy sensuality of the American "beat poet" Cummings. Matthew Hetz's "So Let Me Seem," from an English translation of Goethe's *Mignon*, was sung by mezzo-soprano Malesha Jessie, accompanied by David Clemensen. It conveys images of the soul going to the afterlife.

Carol Worthey's "A wind has blown the rain away," also based on an e.e. cummings poem, is from the song cycle *the petal of somewhere*, a finalist in the IAWM Search for New Music, Miriam Gideon Prize in 2004. Beautifully sung by Malesha Jessie, accompanied by David Clemensen, the song captured the avant-garde jazz feel of the "beat" poetry. Worthey depicted the surge of the wind with the wailing vocal lines and repeated jazz-infused figure in the piano, and thereby captured a moment in time. The song was written the day after President John F. Kennedy's assassination and is dedicated to his memory.

Jenni Brandon's sensual and sensitive "Imperceptible" begins and ends with a haunting "aahhh" invocation sung into the open piano. It is based on ten Japanese poems (haiku translated by Kenneth Rexroth) presented in one continuous movement in a dramatic arch form. The work tells "the story of one woman's wait for her lover, her grief, and her questioning of the delicate human heart." Keiko Clark, for whom the songs were written, gave a powerfully haunting performance, accompanied by Woodward at the piano.

Adrienne Albert's charming, witty *Two Songs*, based on funny, offbeat poems of British poet Jenny Joseph, "One That Got Away" and "The Sun Has Burst the Sky," provided the perfect closure to a perfect afternoon. The audience included composers, poets, lyricists, singers and admirers of art song, all of whom listened attentively and appreciatively.

Dr. Jeannie Pool teaches at Mount St. Mary's College in Los Angeles and is a music consultant at Paramount Pictures in Hollywood, California. Her feature film, "Peggy Gilbert and Her All-Girl Band," was shown at the IAWM Congress in Miami.

The Women's Philharmonic Collection

In 2004, when the Women's Philharmonic disbanded, there was a question as to the new home for the orchestra's valuable collection of performance and research materials. The collection was given to Stanford University and to the Free Library of Philadelphia. Online catalogs of the materials are available. The following announcement by Jerry McBride (Special Collections librarian) is from the September 2005 newsletter of SULAIR (Stanford University Libraries and Academic Information Resources): <http://sulaairnews.stanford.edu/issues/news.jsp?issue=050914#3>.

The Stanford University Music Library and Department of Special Collections have received a donation of the archives of The Women's Philharmonic of San Francisco. This incomparable collection of music composed and performed by women consists of over 25 linear feet of music scores to orchestral works, many of which were performed by The Women's Philharmonic at concerts and at the New Music Reading Sessions, and music scores to chamber works. The collection contains 1250 cassette and DAT recordings, over 40 reel-to-reel tapes, 95 video recordings, and CDs of The Women's Philharmonic concerts, New Music Reading Sessions and pre-concert talks, along with approximately 30 LP recordings of works by women. All of these materials and the printed programs are available for consultation at the Stanford Music Library. Among the 500 composers represented in the collection are Wilhelmina von Bayreuth, Francesca Caccini, Lili Boulanger, Fanny Mendelssohn-Hensel, Florence Price, Camilla de Rossi,

Germaine Tailleferre, Libby Larsen, Ellen Taaffe Zwilich, Peggy Glanville-Hicks, Amy Beach, Gwyneth Walker and Joan Tower.

Approximately 100 linear feet of archival materials related to the planning, promotion, production and press coverage of The Women's Philharmonic concerts and other events from throughout the organization's history, including correspondence with composers, publishers, conductors and others; program notes about the works performed; documentation of Board meetings, press clippings, newsletters, photographs, posters and awards are available for study at the Stanford University Department of Special Collections.

A collection of approximately 350 orchestra scores and parts were acquired by the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia. They are available for loan to orchestras interested in playing the music of women composers.

The Women's Philharmonic was a professional orchestra from 1981 to 2004 based in San Francisco for the promotion of women composers, conductors and performers. It presented works by more than 160 women composers, including 134 premieres and 47 commissioned works. The orchestra received 17 ASCAP awards; the John S. Edwards Award by the American Symphony Orchestra League, which goes to the one orchestra in the United States that demonstrates the strongest commitment to new American music during a season; and the "Best Classical Recording" award from the National Association of Independent Record Distributors (NAIRD).

Reports

Women Musicians in Egypt

By Nahla Mattar

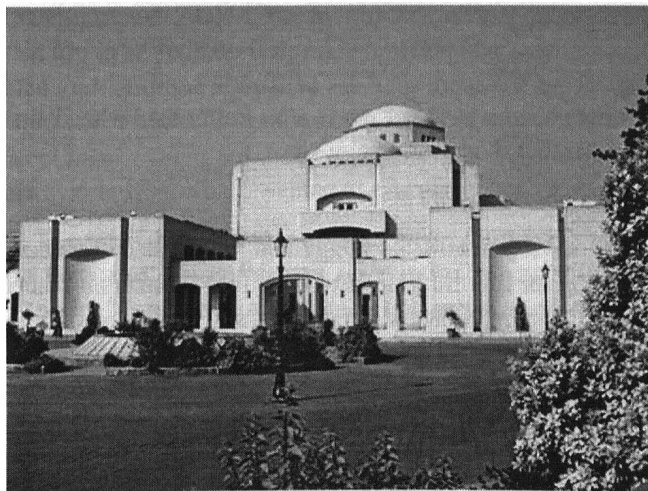
Background

In 2006 Egyptian women participated in a variety of musical activities involving both Arabic (Egyptian) and Western music. One of the main arts and music institutions is the Academy of Arts, which includes the Cairo Conservatory for teaching Western music and the Arabic Music Institute for teaching Egyptian music. They are open to students who graduate with both high school and music diplomas, and they offer undergraduate and graduate degrees in different branches of music. The Faculty of Music Education of Helwan University (also in Cairo) offers the same degrees in music education with various concentrations.

Most of the deans and other administrators in the music institutions are women. In addition, quite a number of professional performers in classical ensembles, such as the Arabic Music Ensemble, the Cairo Symphony Orchestra and the Cairo Choir, are women. Although there are no laws that prevent Egyptian women from performing professionally, most women feel more secure socially as teachers in schools or universities.

Arab Perspectives Music Festival

One of the major music festivals in Egypt is the Arab Perspectives Music Festival, held for the fifth time this year at the Cairo Opera House in February and dedicated to the late musicologist Samha El-Kholy, who died in January 2006. El-Kholy served as dean of Cairo Conservatory and then as president of the Academy of Arts. She was the first Egyptian woman to hold these positions. She also founded the Contemporary Egyptian Youth Society, which premiered many works by contemporary Egyptian composers. The organizer



The Cairo Opera House (opened in 1988)

and director of the festival was a well-known flute player, Inas Abdel Daim, Dean at the Cairo Conservatory as well as Artistic Director of the Cairo Symphony.

Works by three women composers from different generations were presented at the festival. At the opening concert, Nahla Mattar's first orchestral work, *El-áin* (The Evil Eye), was premiered by the Cairo Symphony. At a concert given in the small hall at the Opera House works by all three women were performed. The program included Awatef Abdel-Karim's *Nine Pieces for Children* (piano). Abdel-Karim was the first woman composer in Egypt to study composition; she earned a graduate diploma at the Academy for Music and Fine Arts in Salzburg, Austria, in 1956. She founded the Theory and Composition Department at the Faculty of Music Education at Helwan University (HU), and then became its dean. She was also head of the Conducting and Composition Department at Cairo Conservatory.

At the same concert, the astonishing three-movement *Sonata for Piano* by Mauna Ghoneim (representing the third generation) revealed the composer's highly individual style, one that showed her assimilation of both Western and Egyptian musical elements. Her doctorate is from the Vienna Music Academy, and she is now a professor in the Conducting and Composition Department at Cairo Conservatory.

Nahla Mattar's theatrical vocal work on Edgar Allan Poe's *A Passer By* (for mezzo-soprano, baritone and piano) was also performed. The work was beautifully sung by Norista El-Marghany. Another work by Mattar was played on a different program: her challenging solo piece, *Fantasy in Husam* for Ud (Egyptian lute). In Berlin, a month after the festival, Mattar's flute, electronic and video piece, *Dispersion*, was performed as part of the Global Interplay international workshop. The piece incorporates real-time processing to modify the flute line.

Lectures and Publications

In Alexandria, the other major Egyptian city, a music appreciation series of 20th-century orchestral works is presented monthly at the Alexandria Bibliotica by musicologist Azza Madian (master's degree, Columbia University; Ph.D., Cornell University). She is an assistant professor at Cairo Conservatory. Madian is an active lecturer and her writings represent a new direction in the study of musical life in Egypt. In her provocative lecture, "Preservation and Creativity," at the Cairo Student Conference of the Global Interplay international workshop (February 2006), she discussed the dysfunctional role of governmental cultural and educational

institutions in preserving the Egyptian oral heritage. A young and enthusiastic ethnomusicologist, Shima Said, gave a lecture on "Folk Music and Geography in Egypt."

At the same event, Nahla Mattar presented a multimedia lecture titled "The Resonance of the Social Metaphor in Composing *Scars*." Mattar spoke about her technique of deconstructing the Egyptian woman's personality in *Scars* (her graduation project) from the perspectives of gender, politics and religion. The work, which includes music, narration, video, 3d-animation and electronic sound, is about Egyptian women born in the 1970s and their journey to find their true identity through cross-cultural experiences, both at home and abroad.

A series of public seminars called "Tunes in My Life" was initiated this year. They were held at the Culture Wheel Center, an influential cultural resource located in Zmalek, Cairo (www.culturewheel.com). Fatma Momtaz, Associate Dean of the Graduate Division of the Faculty of Music Education, began the series with her seminar, "On Preparing a Virtuoso on the Egyptian Lute." She also moderated the second seminar in which Nahla Mattar spoke on "The Resonance of a Female-Egyptian Composer between Two Cultures: Egyptian and Western." The topic of the third seminar was "Piano, the Children, the Family: an Egyptian Vision," presented by Inas Ezat. Mattar moderated.

Rasha Tomom (Associate Professor, Theory and Composition Department, HU) published an article on a new method of analyzing orchestration. She explained the correlation between the composer's choice of tone-colors and the structure of the musical work over the full duration of the piece. In addition, she presented a paper at the second conference on Music and Environment, Faculty of Music Education, HU, April 2006. The paper dealt with her interest

in exploring the interacting regions of Western and Egyptian musical cultures. She examined one of the classical Egyptian vocal genres, "El-Dor," and its adaptation by contemporary nationalistic Egyptian composers.

A revised edition of Awatef Abdel-Karim's book, *Music Appreciation of Ninetieth Century Music*, was published in 2005 in Cairo. She was awarded one of the most prestigious governmental prizes in the arts, the State Merit Award, in June 2006.

Other Activities

Raniah Husam, a flutist and graduate student at Cairo Conservatory, gave a recital at the Cairo Opera House in January 2006. Hanan Abo-El-Maged (associate professor of musicology, Cairo Conservatory) organized the March concert of the Society of Contemporary Egyptian Youth Musicians at the Cairo Opera House. Iman Sami (head of the Piano Department, Cairo Conservatory) attended the third International Conference of Creative Women Musicians of the Mediterranean and the Black Sea, June 2-11, and Abdel-Daim attended the Ankara International Festival in Turkey, April 2-7. Saba Salah (piano) and Kholod Sharara (flute) participated in a series of Young Musicians' Concerts in March and June held in the Menseterly Cultural Center and French Cultural Center. Both are students in the Cairo Conservatory High School.

Nahla Mattar earned a DMA in composition from Arizona State University in May 2005, and she is currently an assistant professor in the Composition and Theory Department at Helwan University. In addition to the works mentioned in the report, she has explored the Sufi mystical language theory of Ibn El Arabi and its symbolic relationship to the level of freedom in works such as her Ma Boheme (a Swiss commission), premiered internationally in 2003 and 2004.

Top Ten Things I Learned While Making the Documentary "Peggy Gilbert and Her All-Girl Band"

By Jeannie Pool

10. *Age is only a number.*

Peggy Gilbert turned 101 in January of this year. I met her in 1984, and we have been friends ever since. I produced her band's only recording, "Peggy Gilbert and The Dixie Belles" (for Cambria Master Recordings), and we produced the Tribute to the Pioneer Women Musicians of Los Angeles together in 1986. When we talk about her age, Peggy tells me, "It is unbelievable, isn't it? One hundred and one. I don't feel any different than I did at 90, or 80, or 50, or 30. I'm still me." She also tells me there must be a reason she's still here. I always tell her it is because of me—that she cannot leave me yet; but I know dozens of people who are not yet ready to

let her go, who need her. She's a bit frailer than when I first met her, but she is still Peggy.

9. *It's not over until it's over.*

I have learned from Peggy and her partner Kay about fighting for life. Both of them have faced cancer and other serious health problems, but they are still here. More importantly, they are the poster girls for compassionate care of friends, neighbors and family. Every day they are busy assisting other people. Kay is a specialist in the new Medicare rules and is often on the phone helping friends and family members fill out the forms. Until two years ago, they spent most days driving from one homebound friend to another,

delivering groceries and prescriptions, and visiting friends in nursing homes and hospitals. Peggy and Kay believe what Peggy says so clearly in the film, "If you get up each day and do something for someone else, you've done what you are here for."

8. *Ask for what you need, and be specific.*

From the very beginning of this project, I have found that, once I was able to articulate what I needed for the project, and asked for it, it would appear and the project would move forward. The more specific the request, the more likely it would be granted. Vague cries for help accomplish very little and convey a loss of nerve, which causes some people to surmise that you will not be able to meet your goal. Therefore, only tell your closest friend of your fears, and swear her to secrecy.

A specific request, on the other hand, indicates that you know exactly what you are doing and have a logical plan. This is why funding proposals require detailed budgets and plans of action. Some funding sources even ask what you will do if they do not fund your proposal. I have found it useful to close my eyes and imagine what I need next to move the project forward. I started this film in June 2005 and premiered it at the IAWM Congress in May 2006, working on it nights and weekends, around my other paying jobs.

7. *Stick to your vision, yet be open to suggestions.*

The more interested people are in your project, the more likely they will tell you what you should do. They will empathize to the point of putting themselves in your shoes and then give you advice. It is essential that you maintain a clearly delineated vision of the project and hold to that vision.

On the other hand, sometimes people will have excellent suggestions or insights. I have shown my film to friends and colleagues at various stages of the process and have benefited from their comments and suggestions. Their questions have helped me to discover what I have not yet revealed in the film. However, a few people actually tried to take over my project and did things to my film, when I was not present, that had to be undone. They were hurt that I had not appreciated their efforts. I learned to ask questions such as, "If this were your film, how would you do this?" as a way of letting them know I respected their experience and expertise, but I always clarified what I wanted to express.

6. *The art of storytelling is an ancient art form and should be honored; Aristotle was right when he said in the "Poetics" that the material tells you what to do with it, so know your material.*

I learned a great deal about Peggy and Kay while making this film, particularly the details of their lives together. I started work on the film by putting all of Peggy's photographs and memorabilia, in date order, in plastic sleeves in loose-leaf notebooks. Beverly Simmons graciously assisted me in

this task, and made a bibliography of all the articles and newspaper clippings. I scanned the items I thought I could use in the film (using a \$45 portable scanner, 300 dpi; larger items had to be photographed with a digital camera and/or videotaped). I wrote a chronology of Peggy's life and transcribed various audio and videotaped interviews with Peggy. I then wrote the script, which changed and grew weekly.

I made lists of all the other sources I might want to include: video clips from film and television appearances, and audio tapes of live performances and other interviews. I went through my own archive of materials on women in music to find anything that could also be considered for the film. I had all the videos transferred to DV tape and loaded them onto an external hard drive. The more I worked with the materials—watched the video tapes, listened to the audio recordings, looked at the photographs—the more I began to see the film in my imagination.

Realizing that I did not have photographs of Peggy's childhood home in Sioux City, Iowa, I began to search the Internet for historic postcards and photographs. I studied copyright law and licensing and obtained permission to use photos, recordings and other items before I wasted time and money putting them in the film. I found that the paperwork for the film was just as demanding and time-consuming as making the actual film.

5. *Technology specialists may try to deceive you; some truly believe that because they own the equipment and the software, they know what to do with it.*

When I was ready to start putting the elements together, I needed to find a film/video editor. I called everyone I knew for a recommendation. I interviewed many people until I found someone who could do what s/he said s/he could do. Los Angeles has many recent film-school graduates who want to be editors, but the best editors are always booked and not available. Often when technology "experts" tell you, "I can do that," what they really mean to say is, "I'd like to try to do that for you."

I finally found an excellent editor, Glenn Winters, an experienced documentary filmmaker and cameraman, by looking in my local phone directory, and he edited the film. Fortunately for me, his wife, Karen Winters, wrote the book on Adobe Photoshop and knew exactly how to restore many of the old photographs and printed materials. I had already met many people along the way who misrepresented themselves, who lied about their skills and experience. As a result, I had developed a long list of questions to ask when interviewing editors. When I finally found Glenn Winters, I knew he would work out well.

I met my music editor, Emily MacRae, while coming onto the lot at Paramount Pictures, where I work as a music consultant. I introduced myself and told her about my film; she said, "By the way, could I be the music editor for your

film?" Little did I know that she was a seasoned professional in music editing and that her husband is an audio wizard.

4. *Lawyers and corporate greed continue to be great inhibitors of art, especially film making.*

When making a film, one must learn many terms and concepts regarding copyright, licensing and fair use. The large corporations take every precaution because their pockets are deep, and they are sued routinely over copyright infringement issues. Small companies and particularly independent filmmakers are more likely to take greater risks because they have (theoretically) less to lose.

One of the terms is "most favored nations status," which means someone will license you the rights to use his composition or master recording for a certain cost, with the contingency that if you pay someone else more for a similar composition or master recording, you will upgrade the license to conform to the largest amount. It works as follows: you have licensed all but one of the compositions you need for your project. That person asks you point blank what figure the other publishers have agreed to accept. You tell him, hoping that he will conform, but he replies that he wants double. If you include his composition at that rate, you have to raise all the other licensing fees to the same amount, which essentially doubles your budget for music licensing. So, you have to be prepared not to have that last composition. The lesson to be learned is to license first the composition you *must have*, and then go to the rest on your list. In other words, license compositions in order of how crucial they are to your production and be prepared to drop anything that does not fit your budget or will push your entire budget over the line.

Websites

Dr. Charles H. Smith, Professor of Library Public Services, Western Kentucky University, recommends the following educational sites. They are free and completely noncommercial.

1. The Classical Music Navigator: <http://www.wku.edu/~smithch/music/>

This site has been operating successfully for several years (currently ranking #11 out of 113,000,000 hits for a Google search on "classical music"). Professor Smith has added thousands of internal links and will be updating it over the next year. You may contact him at charles.smith@wku.edu

2. Malvina Reynolds: Song Lyrics and Poems <http://www.wku.edu/~smithch/MALVINA/homep.htm> (Launched in 2006)

3. The 111 Greatest (Anglo-American) Folk Music Artists <http://www.wku.edu/~smithch/essays/FOLK111.htm> (Launched in 2006)

I have also learned that most publishers will not respond to the first request from an independent documentary filmmaker and maybe not even the second or third request. There needs to be some urgency to your request such as an upcoming screening date or broadcast opportunity. Do not hesitate to follow up with e-mails or phone calls.

Corporate lawyers have warned me that if I deliver a film with clearance problems, I should be prepared to put \$10,000 to \$40,000 in their escrow account for each issue, in case a claim is made sometime in the future. This amount could eliminate your entire profit! For me, the best way to avoid these issues was to write and record my own music for the places in the film where I could not license the tunes and master recordings I wanted.

3. *Copyright, fair use and licensing are major problems in documentary filmmaking, and they are related to freedom of speech issues.*

There are more issues here than this article's length allows, but suffice it to say that the copyright owners (for example, a studio) have the absolute right to prevent you from using their copyrighted material; they have no obligation to respond to your request. When you request to license a piece of music or a photograph, they will ask you to describe the context for the use in your film. If they think you are using their material to criticize them (or someone who used to be affiliated with them), they will deny the use. In the next couple of years, we will be witnessing widespread and serious discussions on these issues, including the argument from some people that copyright itself be abolished.

2. *When you are doing the right thing, the things (and people) you need to complete the task make themselves available to you.*

Some remarkable people have stepped forward to help me with this film: Peggy Gilbert herself, her partner Kay Boley, Lily Tomlin, Vivian Schneider and Linda Crane. My dear friend Jenice Rosen served as assistant producer, music contractor and bassoonist; her non-profit North Wind Quintet is the fiscal agent for the project. Beverly Simmons, my sometime editor in Cleveland, has done all of the promotional materials, including a marvelous poster for the film. Local 47 of the Musicians Union passed a resolution giving me permission to use anything they owned without additional permission or payment. I have had financial support from two foundations: The Silva Watson Moonwalk and The Schutrum-Piteo Foundations. Several individuals have also made donations to the project. Many people have agreed to waive fees for use of their photographs and images in the documentary. With more than 750 rare photographs in it, this generosity has made the project possible!

1. *You never know who is watching you at any given moment, so always do your best!*

At Peggy's 100th birthday party, I showed a PowerPoint presentation with some 80 photographs from Peggy's life. I had not been paid to do this; I did it as a gift to Peggy. I wanted her friends, old and new, to see some of the great photographs of her life and an overview of her extraordinary career. Unbeknown to me, Lily Tomlin was there and saw the presentation. She told someone that I should call her; she wanted to help me make a film about Peggy. I did not call her because I live in Hollywood, and people often talk about making movies but are not serious. However, Lily called me a couple of months later and asked why I had not called her. She was serious! She asked me to make a budget and a pro-

posal for how I would do this film and that is how I became a filmmaker. Do your best; you never know who is watching!

Please visit our web site: www.peggygilbert.org for more details and future screenings. I welcome invitations to show the film and to talk about it to non-profit and educational organizations.

Dr. Jeannie Pool teaches at Mount St. Mary's College in Los Angeles and is a music consultant at Paramount Pictures in Hollywood, California. For additional information, please see Jeannie Pool, "Saxophonist and Band Leader Peggy Gilbert Celebrates 100th Birthday in Hollywood," IAWM Journal 11/1 (2005): 10-12.

Report from Japan

By Taeko Nishizaka

The Gender Equality Center of the Minato section in Tokyo celebrated the first day of national Gender Equality Week, June 23-29, with a concert of music by women composers. Preceding the concert, Midori Kobayashi presented a lecture titled "Invisible half, Inaudible half: Women half the World in Classical Music." As an illustration, Kobayashi mentioned a famous portrait of Franz Liszt that, in its original state, showed him at the piano accompanying a female violinist. In the better-known version, however, the woman is invisible. She also cited another famous painting that demonstrates the invisibility of women: "The Flute Concert of Sanssouci" by Adolph von Menzel (1852), in which Frederick the Great, C. P. E. Bach and J. J. Quantz are depicted. The king's sister, the gifted musician Wilhelmine, also has a prominent place in the painting, but she is rarely mentioned in the various sources that discuss the picture.

The concert consisted of a suite for women's chorus composed by a Japanese contemporary, Michiyo Fujiwara, and chamber music by western composers: Francesca Lebrun, Maria Szymanowska, Fanny Hensel, Cécile Chaminade, Amy Beach and Luise Adolpha Le Beau. Although Le Beau is probably the least known composer of the group, her Piano Trio, op. 25, as performed by pianist Yoko Kawabata, violinist Koji Morishita, and cellist Mikiko Mimori, proved to be the highlight of the concert.

The closing of the Women's Center in Chiba (near Tokyo) this April, supposedly because of financial difficulty, is just one of many challenges that the gender-equality movement in Japan continues to face. Considering the reactionary tendency in this country, the Gender Equality Week events are all the more important both musically and socially.

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

In Memoriam

Ruth Schonthal (1924-2006)

By Eve R. Meyer

Ruth Schonthal, distinguished American composer, pianist and IAWM member, died at the age of 82 at her home in Scarsdale, New York on July 10, 2006. Schonthal was born in Hamburg, Germany, and as a child, she showed exceptional musical ability. She began composing at age five and was the youngest student to be accepted at the Stern Conservatory in Berlin. Because she was Jewish, she was expelled in 1935. The family fled to Sweden and then to Mexico City, where she continued her musical studies and performed in taverns to help support her family. One of the high points of her life in Mexico was her performance of her own piano concerto at the Palacio de Bellas Artes. In 1946,

she met Paul Hindemith, who was so impressed with her work that he offered her a full scholarship to Yale University; she graduated with honors in 1948.

Schonthal was an exceptionally talented pianist and performed as soloist with major orchestras. She was also a prolific composer who wrote a wide variety of music and received numerous commissions, honors and awards. Of foremost importance in all of her music was her desire to express strong human emotions: the horrors of war in the cantata *The Young Dead Soldiers* and her third string quartet "Holocaust in Memoriam"; the clash of cultures and religions in *A Bird Over Jerusalem*; and the conflicts that women face in *Fragments of a Woman's Diary*. For a comprehensive review of her opera *Jocasta*, premiered in New York City on May 10, 1998, please see: Nancy B. Reich, "Jocasta by Ruth

Schonthal" (*IAWM Journal* 4/3 [1998]: 28-29). *Jocasta* was Schonthal's third full-length opera, and she remarked that if she had to select "just one genre in which to work, it would be opera."

In 1999, in honor of Schonthal's 75th birthday, I asked her to comment on some of the recent highlights of her career (*IAWM Journal* 6/1-2 [2000]: 7-9), and she mentioned three particular events. The first was the publication of a full-length biography and analysis of her work: *Ruth Schonthal ein kompositorischer Werdegang im Exil* (Ruth Schonthal: A Composer's Musical Development in Exile) by Martina Helmig, published in Germany by Olms Verlag in 1994. The book gave a special boost to her career and impetus for further creativity. The second was the establishment of a relationship with a single publisher, Furore of Kassel, Germany (Furore specializes in publishing women composers). Furore planned to publish all of her works and produced an attractive catalog to promote her music in Europe and the United States. Third, the Akademie der Künste in Berlin purchased all of her music manuscripts and archives pertaining to her life and career, making them available to scholars and performers.

When asked if she had the opportunity to choose between becoming famous during her lifetime or after her death, she responded without hesitation, "I would choose the latter." She explained that to achieve the former, the "time and effort spent on self- and career-promotion would be taken away from the time and concentration needed for the creative work." Judith Lang Zaimont commented in www.sequentia21.com that Ruth "paid almost no attention to cultivating a public reputation" yet "some of her music is truly marvelous: emotional, pure in its unbending, gripping." Zaimont questioned: "Which reader here knows any piece by Ruth Schonthal?" She fears that in the future, contrary to Ruth's wishes, "Schonthal" will just be one more name in a textbook.

Dika Newlin (1923-2006)

Dika Newlin, composer, musicologist, performer and teacher, passed away in Richmond, Virginia on July 21, 2006 at the age of 82. Newlin was a child prodigy and in 1935, her *Cradle Song* was performed by the Cincinnati Symphony and subsequently by other orchestras. At the age of 13, she began her composition studies with Arnold Schoenberg at UCLA and returned there to earn a master's degree in 1941. She was the first recipient of a Ph.D. in musicology from Columbia University in 1945. Her dissertation, *Bruckner, Mahler, Schoenberg*, was published and became a major source on the music of those composers. Newlin taught at several institutions including Drew University (1952-65), University of North Texas (1965-73) and Virginia Commonwealth University (1978-2003).

Newlin was strongly influenced by Schoenberg in both her compositions and scholarly writings. She wrote *Schoenberg Remembered: Diaries and Recollections (1938-76)* and also edited and translated Schoenberg's own writings as well as books and articles about him. She performed Schoenberg's piano compositions and at times used his themes in her own compositions. She was an exceptional pianist and some of her best works are for that instrument. She experimented with electronic and computer music, aleatory music, multi-media and theatrical works, and film and popular music, including punk rock.

Lorraine Hunt-Lieberson (1954-2006)

Noted American mezzo-soprano Lorraine Hunt-Lieberson died July 3, 2006 at her home in Santa Fe, New Mexico; she had been battling breast cancer for a number of years. She came from a musical family and studied piano, violin, viola and voice, but did not concentrate on singing until she was 26. Her repertoire as an operatic performer and recitalist ranged from the Baroque to the contemporary, and her singing, which drew rave reviews, has been described as meticulous, intelligent, expressive and spontaneous; her voice has been called rich and viola-like. She is particularly remembered for her performances of Baroque music. Her first great success was in a "pants" role in 1985 in Handel's *Giulio Cesare*, and she later performed in several of Handel's other operas and oratorios as well as in works by Bach, Monteverdi, Rameau and Purcell.

Hunt-Lieberson met her husband, composer Peter Lieberson, in 1997, when she sang in the premiere of his opera *Ashoka's Dream* at Santa Fe Opera. She made her Metropolitan Opera debut in another contemporary work, John Harbison's *The Great Gatsby* (1999). Her last appearances, in March 2006, were with the Boston Symphony performing works by her husband. Many of her recordings are available on the Harmonia Mundi and Nonesuch labels, and several of her operatic performances have been preserved on video. "Bach: Cantatas BWV 82 and 199," Emmanuel Music Orchestra, Craig Smith conducting (Nonesuch) is one of her most famous recordings.

Elisabeth Schwarzkopf (1915-2006)

Soprano Elisabeth Schwarzkopf died August 3, 2006 at her home in Schruns, western Austria, at the age of 90. Her career as operatic diva and recitalist spanned four decades. She was especially famous for her roles in operas by Mozart and Richard Strauss and her recitals of German lieder. Her final operatic performance was in *Der Rosenkavalier* (1971), and she continued to give sold-out recitals until 1979. She tried to hide the fact that she was a member of the Nazi party, and when proof of her membership was revealed, she claimed that she cooperated with the Nazis only to further her career.

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 December 30, 2006.

Alice Abraham, Music Librarian for WGBH-FM/Boston, provided several of the recordings used in WFMT/Chicago's syndicated 13-part series "First Ladies of Music" with Virginia Eskin. WGBH/Boston first aired the program during March of 2006.

Trelumina performed **Adrienne Albert's** *Doppler Effect* (flute, bassoon, piano) at the Mid Atlantic Flute Fair in Washington, DC on February 19, 2006. The Newstead Trio performed *Japanese Gardens* (violin, cello, piano) on February 23 at the Borrego Springs Performing Arts Center in Borrego Springs, California and on February 25 at The Sturges Center for the Fine Arts in San Bernardino, California. The Kenai High School Choir performed *Weaver of Dreams* in Kenai and Homer, Alaska on April 1-2. *Reflections* (soprano saxophone and piano) was performed in Fresno, California on April 1. *Sam's Dance* (flute and piano) was performed in Davis, California in May of 2006. Also in May, two performances of *Courage* (orchestra) took place in Biloxi, Mississippi. *Nightfall* (bassoon and piano) was performed at the

Glickman-Popkin bassoon camp in Little Switzerland, North Carolina. Two songs with text by Jenny Joseph were performed at a NACUSA concert in Culver City, California on June 25.

Albert was awarded a 2006 NEA grant in conjunction with the American Composers Forum for their Continental Harmony Project in Alaska. She is composing a three-movement work for the Kenai Peninsula Orchestra and choir with multiple premieres that began in June 2006. Albert received a commission from saxophonist Alan Durst and guitarist Corey Whitehead to write a duet, *L.A. Tango Nuevo* (2006), premiered at the Colburn School of Music, Los Angeles on June 4. The commissioners "pre-premiered" the work in Fresno, California in May. A concert including performances of *Animalogy*, *Japanese Gardens*, *Nightfall*, *Doppler Effect* and *Sam's Dance* was given at the Pennsylvania Academy of Music in Lancaster, Pennsylvania as part of the "Music Naturally Festival" at which Albert was composer-in-residence the week of June 19, 2006. She was also a composer-in-residence at the 34th Annual Adirondacks American Music Festival, with The Gregg Smith Singers, who commissioned a new choral work, *Et In Terra Pax* (2006). It was premiered at the festival on July 15. *Western Suite* was released on "Soliloquy," an ABC Classics CD recorded by The Tasmanian Symphony Orchestra in Australia. Other composers on this album include **Nancy Bloomer Deussen** and **Jennifer Higdon**.

On February 24, 2006, Françoise Vanhecke sang **Beth Anderson's** *Kilkenny Cats* and *She Sights a Bird* on her "More Than a Voice" concert in Sint-Niklaas, Belgium. On February 26 Duo Ahlert & Schwab performed *September Swale* (mandolin and guitar) on their "Landscapes/Dreamscapes" concert of music by women in the Mu-

nicipal Library of Unna, Germany. The Azure Ensemble gave the world premiere of the chamber version of *Nightsong* (soprano, viola, harp) on March 4 in Manhattan, New York. Anderson hosted season three of "Women's Work," a three-concert series co-produced by Greenwich House Arts and New York Women Composers, Inc. on March 15, 21 and 29 in the Renee Weiler Concert Hall, New York City.

On March 21, the Quintet of The Americas performed Anderson's *August Swale* (1992, rev. 2003), **Chen Yi's** *Woodwind Quintet* (1987), and **Beata Moon's** *Wind Quintet* (2004). Artis Wodehouse presented *Quilt Music* on her "Concert of New American Keyboard Music" on April 24 in Manhattan. Pianist **Nancy Boston** performed, *September Swale* at Texas Women's University in Denton, Texas on April 25; at Midwestern State University in Wichita Falls, Texas on April 26; and at the "Steinway Series" in Pittsburgh, Pennsylvania on May 7. Boston's other recent performances of *September Swale* were at Lawrence University in Appleton, Wisconsin; Stevens Point University in Stevens Point, Wisconsin; and Elizabethtown College in Elizabethtown, Pennsylvania. The Quintet of the Americas performed *August Swale* on June 25 at The Jewish Center in Queens, New York. Anderson wrote *Shakuhachi Run* for Andrew Bolotowsky, and he performed the piece for bass flute on July 19 at the New Amsterdam branch of the New York Public Library.

Elizabeth Austin's *When the Song of the Angels is Stilled* (poem by Howard Thurman) for SATB chorus a cappella was premiered in Rome, Italy on December 8, 2005 as part of Musica Nuova per Natale (Fondazione Adkins Chiti: Donne in Musica). *Elegy* (1984/2002) for piano duet was performed at

a Connecticut Composers Concert in Hamden, Connecticut on May 21, 2006, with Allen Brings and the composer at the piano. *Wie eine Blume....Roses and Orch-ideas* (2001) for Reciter and Chamber Ensemble was performed in New York City on June 9, as part of The American Composers Alliance Festival.

Victoria Bond conceived and hosted "Cutting Edge Concerts," an eight-year-old new music series. The first concert of the 2006 season, held on April 6, featured the New York premiere of **Katherine Hoover's** String Quartet no. 2 *The Knot*, performed by the Colorado String Quartet, and Victoria Bond's *Sacred Sisters*, commissioned by The American Society for Jewish Music and written for Renée Jolles (violin) and Susan Jolles (harp). On the second concert, held April 20, **Patricia Morehead's** *Multiples* (oboe, oboe d'amore, English horn and electric tape) was performed. Modeled after the "Copland-Sessions Concerts of Contemporary Music," "Cutting Edge Concerts" continues the tradition of supporting the music of innovative, living composers. Bond briefly conversed with each composer on stage before the performances, held at the Renee Weiler Concert Hall of Greenwich House Music School, in New York City.

The California Philharmonic performed **Carolyn Bremer's** *Early Light* on July 1, 2006 at the Los Angeles County Arboretum in Arcadia, California and on July 2 at Disney Hall in Los Angeles, California. The wind ensemble version has received many performances, but these performances used the original orchestral setting.

Two Pieces for Piano ("Piano Prelude" and "Cascades") by **Nancy Bloomer Deussen** were performed by **Nancy Boston** of Mansfield (Pennsylvania) University on a series of tour performances from February 23 to April 26, 2006 in New York, New Hampshire, West Virginia, Virginia, Pennsylvania, Wisconsin and Texas. On March 18,

Deussen's *Impressions Around G* (Recorder Quartet) was performed by The Chicago Recorder Society. *The World is A Butterfly's Wing* (song cycle) was performed at a NACUSA concert on April 30 in San Jose, California. On April 22, 2006 *Ascent to Victory* was performed by The Mission Chamber Orchestra in San Jose, California. *The Dawn of Freedom* was performed by the US Army TRADOC Band in Norfolk, Virginia on May 13. On June 3, *San Andreas Suite* was performed by The Ives Quartet at a NACUSA Concert held in Palo Alto, California. *American Hymn* was performed by The Virginia Youth Symphony, together with The American Symphonietta, in Hampton, Virginia on July 1. On July 9, *Soltice Circle* (flute, cello, harp) received its world premiere performance by the Blackledge Chamber Ensemble in New Britain, Connecticut. *Two American Songs* were performed at a Monterey County Composers concert in Salinas, California on July 16. On July 22, St. Stephens Strings in Newport News, Virginia performed *Peninsula Suite* (string orchestra).

In 2005, Deussen won First Prize in the Large Composition Division of the Mu Phi Epsilon International Composition Competition for *Peninsula Suite*. She also won First Prize in the Chicago Recorder Society Composition Competition for *Impressions Around G* in March of 2006, First Prize in the 2006 National League of American Pen Women Composition Competition (orchestral works) for *Peninsula Suite* and Second Prize for *Concerto for Clarinet and Small Orchestra*. She also won First Prize in the choral division for *Et in Terra Pax*.

Teresa Dybvig's recording of Louise Talma's *Piano Sonata No. 1* was broadcast on "Modern Masterpieces," produced by Alan Chapman, on the Classic Public Radio Network during the weekend of March 25-26, 2006.

Elisenda Fábregas' Hommage à Mozart, written for pianist Eric Himy, has received its premiere, with 37

future performances planned. Please see <http://www.efabregas.com/whatsnew.html>. *Moments of Change* (song cycle, 2004) was performed by soprano Eileen Stempel at the 2006 IAWM International Congress in Miami, Florida.

The North/South Chamber Orchestra gave the world premiere performance of **Jennifer Fowler's** *Streaming Up* on a "North/South Concerts" program at Christ and St. Stephen's Church in New York City on June 13, 2006. Birgitta Tollan interviewed Fowler on Sveriges Radio (Swedish public radio) on July 28.

Susanna Garcia was the curator for "A Recital of Music by Contemporary American Women Composers" held on April 29, 2006, in conjunction with the Paul and Lulu Hilliard University (Louisiana) Art Museum's exhibit of works by contemporary women. Garcia performed **Judith Lang Zaimont's** *Hesitation Rag* (piano) on the program.

Pete Sullivan performed the premiere of **Jennifer Higdon's** *Trombone Concerto* with the Pittsburgh (Pennsylvania) Symphony on February 16-18, 2006. Colin Currie performed Higdon's *Percussion Concerto* with the Indianapolis Symphony on March 31 and April 1 and on April 6-8 with the Dallas Symphony. *blue cathedral* was performed on April 3 by The University of Michigan Campus Symphony Orchestra and on April 5 by the Carnegie Mellon University Orchestra-Pittsburgh. The Pittsburgh Symphony performed *Concerto for Orchestra* April 7-8.

Dorothy Hindman will return to her position as Assistant Professor of Music at Birmingham-Southern College in the Fall of 2006, after spending the year on a leave of absence in Rome, Italy at the American Academy in Rome (AAR). During the Spring of 2006, *Drift* was performed by the IALSAX saxophone quartet at the Conservatorio di Santa Cecilia in

Rome, Italy. Karen Bentley Pollick (violin) and Ivan Sokolov (piano) premiered *centro* in Seattle, Washington. *Monumenti* was premiered by Pollick and Craig Hultgren (cello), and *Ticking* was performed by the Freon Ensemble in Rome, Italy. *Seconds* (for soundfile), realized this past June at the Visby International Centre for Composers in Sweden, has toured the United States as part of the "60x60 Midwest Minutes Project," and was featured in the "Voices on the Edge: International Women's Electroacoustic Listening Room Project" at California State University, Fullerton during March of 2006. *Psalm 121* was featured by the Birmingham-Southern College Concert Choir on their 2006 Spring Tour. In April, *Needlepoint* was performed by guitarist Paul Bowman at the AAR. At the end of May, four of Hindman's works were performed in a Salon concert at the AAR. She recently collaborated with photographer/video artist Carrie Mae Weems, providing the music for the video "Italian Dreams," which premiered at the end of May, also at the AAR. Hindman recently completed a commissioned work for saxophone and piano, *Lost in Translation*. Current commissions include a baritone and piano piece for Daniel Seigel, *Tapping the Furnace* (percussion solo) for Evelyn Glennie, a piece for Duo 46 and a piece for the Corona Guitar Kvartet with orchestra.

Elizabeth Hinkle-Turner collaborated with the Canadian Electroacoustic Community (CEC) as guest editor of the third issue of *eContact!* This *Women in Electroacoustics* issue addresses the participation and presence of women in electroacoustics from a variety of insightful perspectives: <http://econtact.ca>. Hinkle's article "Hear Me Now: the implication and significance of the female composer's voice as sound source in her electroacoustic music" appears in this issue. She has also edited a panel discussion report from the "Feminist Theory & Music Conference

8," "Gender and Computer Music: Tracing Change," and made a compilation entitled "Feminist Theory (and electroacoustic music): Some classic sources for beginning and advanced inquirers in the field."

David Dubal of New York's WQXR FM played two of **Katherine Hoover's** piano Preludes as "encores" on his "Reflections From the Keyboard" show on March 15, 2006. On April 6, the Colorado Quartet presented the New York premiere of Hoover's String Quartet no. 2, *The Knot*, on the "Cutting Edge Concerts" at Greenwich House. They also performed the work at Bard College on April 9 and in Illinois on March 16 and April 21.

Jenny Johnson's string quartet *little lotte let her mind remember* was premiered by the Arditti String Quartet on March 26, 2006 at New York University. The International Contemporary Ensemble premiered her amplified chamber opera *The Endings* (an opera fragment) for soprano, countertenor and ensemble on April 26 at Merkin Concert Hall in New York City.

Music of **Ying-Chen Kao** was featured at two "Living Music" concerts held at "An die Musik" in Baltimore, Maryland on May 13, 2006 and at Christ & St. Stephen's Church in New York City on May 23.

Deborah Kavasch, soprano, performed her composition, *Songs of the Swan Maiden*, with San Francisco Symphony members Julie Ann Giacobassi (English horn) and Douglas Rioth (harp) on June 18, 2006 as a part of the San Francisco Chamber Music Series. This performance marked her debut as a soprano at Davies Symphony Hall in San Francisco, California. The piece was premiered on November 19, 2005 on the Chancellor's Series at the University of California at San Francisco. Kavasch became the Chair of the Music Department at California State University, Stanislaus on July 1, 2006.

Bluegrass Hallelujah (a bluegrass version of Handel's *Hallelujah Chorus*), written for Easter Sunday (April 16, 2006) by **Anne Kilstofte**, was premiered by the bluegrass group Monroe Crossing and the Adult Choir of Woodlake Lutheran Church in Richfield, Minnesota. Pianist Ruth Palmer, soprano Melody Johnson, and cellist Yali You premiered "Japanese Lullaby," "Lullaby in Dordrecht," "The Divine Lullaby," "The Sled," and "The Dream Ship" from the song cycle *Whispers* on April 21 at Hamline University in St. Paul, Minnesota. Other premieres of works from this cycle included "Sicilian Lullaby" (five flutes and soprano) performed by ControCanto in Rome in 2003 and again in 2005 as part of the Donne in Musica concert series.

Through funding from the American Composers Forum, St. Paul Cultural STAR Program, and the Jerome Foundation, Kilstofte conducted the premiere of *Handsbreadth* (cello, marimba, harp), performed with dance choreographed by Robert Haarman. The work, performed in St. Paul, Minnesota on May 18, 2006, was part of the Music in Motion workshop series connecting choreographers and composers in a collaboration funded with the James Sewell Dancers. *For You* (SATB divisi a cappella) received its Minnesota premiere by Kantorei, May 20-21 at Unity Church in St. Paul and Wayzata Community Church in Wayzata, Minnesota. A recording of Kilstofte's choral and organ music was recently released as The Fulbright Series with The Estonian Camerata and organist Tiit Kiik in Estonia and the United States. The works were recorded in concert at Niguliste Concert Hall and Museum in Tallinn, Estonia in May of 2005. The recording is available through www.kilstofte.com and at all museums in Tallinn, Estonia.

Dave Glerum aired an interview with **Susan Lackman** on National Public Radio station WMFE 90.7 FM. Much of Lackman's first symphony was aired along with the interview.

Caroline Mallonee's *Throwing Mountains* (bass clarinet, piano, viola and cello) was performed at a concert given by counterinduction, a composer/performer collective specializing in new music, in New York City on June 10, 2006.

The Assabet Valley Mastersingers presented "New England Women of Song," including the premiere of **Pamela J. Marshall's** *Weaving the World* (text by Janisse Ray) on March 19, 2006 at St. Marks School in Southboro, Massachusetts. A pre-concert panel discussion included Marshall, Ray, Gwyneth Walker and Amy Beach (represented by an interpretive actor). *Weaving the World* includes images of the natural world as sanctuary juxtaposed with the dread of distant war and terror. Oboe, percussion, and piano fill out a musical texture evoking swamp, grass, spiders, meadow flowers, war and hope. *Weaving the World* was commissioned by a consortium of ensembles: First Parish Unitarian Church of Concord, Massachusetts, Unity Church Unitarian in St. Paul, Minnesota, and the Assabet Valley Mastersingers in Northboro, Massachusetts. *Black Bear Dance*, for 4 horns (doubling encouraged) and African-style drums, received its premiere on June 2 at First Parish Unitarian Church in Lexington, Massachusetts. *Black Bear Dance* is one of the 2006 projects of the Spindrift Commissioning Guild, along with *Enchanted* (oboe and chamber orchestra) and an arrangement of *Triptoe Suite* (youth orchestra). *Enchanted* was premiered at First Parish Unitarian Church by The Concord Ensemble (with Veronica Kenney, oboe) on August 11. *Enchanted* was also performed on September 17, at a benefit concert for The Concord Orchestra.

Margaret Meachem's *Lift Thine Eyes* (SATB), written in memory of Hazel and Dennis Troumbley of Dorset, was included on "Christmas of the New Era," a CD performed by the Kiev Opera Chorus, to be released in November of 2006. *Double Helix* (solo

flute and orchestra) was recorded in Prague during February of 2006 for the "Masterpieces of the New Era" series by the Kiev Philharmonic and the Czech Philharmonic. The composition was written for Meachem's flute teacher, the late Julius Baker, former solo flute with the New York Philharmonic.

In celebration of the late Miriam Gideon's 100th birthday year, pianist **Margaret Mills** performed *Of Shadows Numberless* in New York City in October of 2005, at the State University of New York, New Paltz, in November of 2005, and at the IAWM Annual Chamber Music Concert in Miami, Florida in May. Also during the Congress, she presented "Inspired by the Sacred," performing works by Amy Beach and *The Canticles of Hieronymus*, a work written for Mills by **Ruth Schonthal**. Mills presented the "New Composers Concert" at the Bar Harbor (Maine) Music Festival on July 21, 2006, including a United States premiere by Gloria Coates. Mills is preparing a solo recital program for October 22 at the Madison Avenue Presbyterian Church in New York City, including music by Francis Thorne. She plans to record the piano works of Thorne during the coming year.

On March 28, 2006, **Kathryn Mishell** interviewed Joan Tower during a visit to Austin, Texas, where Mishell's "Into The Light" radio program is produced. The interview is posted in the "What's New" section of the Website (<http://www.intothelightradio.org>).

Janice Misurell-Mitchell performed her work, *Profaning the Sacred* (flute/alto flute/voice and bass clarinet/clarinet), with Richard Nunemaker at the Society of Composers Region VI Conference in February 2006 in Houston, Texas. Later that month she was a guest composer in the Robert Helps Festival at the University of South Florida in Tampa. She gave a lecture-recital of her works for solo flute to the flute students there and presented several of her compositions, including

her video of "After the History" (voice/flute and percussion), to the composition students. In March, she performed her piece, *Uncommon Time*, in the version for flute and frame drum, with Doug Brush on a CUBE concert in Chicago. *On Thin Ice* (flute and guitar) was performed by Clare Chase and Daniel Lippel at St. Xavier University in Chicago, Illinois, at a concert sponsored by the Chicago Composers Forum. Misurell-Mitchell performed *Scat/Rap Counterpoint* (voice, drum set, bass) at a New Music Chicago Concert. Also in March, she served on a panel discussion about women and music at the University of Memphis, Tennessee, presenting her solo flute works to students. In May, she performed *Blooz Man/Poet Woman* (flute/voice) at the IAWM Annual Concert at the IAWM International Congress in Miami, Florida.

On March 1, 2006, **Melanie Mitrano** gave a lecture on "Teaching as a Career Option for Singers" at the New York Library for the Performing Arts in Manhattan, as a part of the "Joy of Singing" series.

Cantori New York premiered an a cappella choral piece by **Beata Moon**: *We Remember Them*, on May 21, 2006 at The Church of St. Luke in the Field in New York City. The text is taken from a Yom Kippur prayer.

Patricia Morehead's *Antiphonal for English horn and bass clarinet* was performed by members of CUBE in a jointly sponsored concert with The Lutheran School of Theology at Chicago, "Sounding the Sacred," on February 19, 2006. On March 12, Morehead's *Tears for Cassandra* (solo cello) was performed at the CUBE New Music 2005-2006 Spring Festival, "Facets of CUBE," held at the Merit School of Music in Chicago. **Janice Misurell-Mitchell** (flutes) and Morehead (oboe) were also performers on the concert. On April 20, Morehead made her New York City debut as a performer/composer playing *Multiples*

(oboe, oboe d'amore, English horn and electric tape) on the "Cutting Edge Concert Series." After taking an intensive (five-week) course in composing for film during the summer of 2005, Morehead recently completed her first film, "The Social Event of the Season" (10 minutes with four musical cues).

Frances Nobert performed "Music, She Wrote: Organ Compositions by Women" on March 19, 2006 at Trinity Episcopal Church in New Orleans. The program included works by **Jeanne Shaffer**, **Margaret Meier**, **Emma Lou Diemer** and **Alex Shapiro**. On April 30, she gave an organ concert at Westchester United Methodist Church in Los Angeles, California, including *Transplant* by **Alex Shapiro**.

From August 5 to 18, 2006, **Hasu Patel** gave sitar, tabla (pair of drums) and voice workshops at the Sivananda Vedanta Center Val Morin in Montréal, Canada, also performing solo sitar concerts. She taught sitar, tabla and voice at Oberlin College, Oberlin, Ohio during the Fall Semester, 2006. From October 12 to 22, 2006, she gave sitar, tabla and voice workshops and performed solo sitar concerts at the Sivananda Yoga Farm in Grass Valley, California.

Deon Nielsen Price's texts and music, "Credit Cards," "Gas Lines" and "The Menu" from her cycle *Cartoonland*, were performed by Jenni Brandon and the composer at the National Association of Composers (NACUSA) concert, "New Songs from Los Angeles," June 25, 2006 in Los Angeles. Price played her *Angelic Piano Pieces* at Stetson University in DeLand, Florida on May 15, and also at California State University, Dominguez Hills on March 26. "The Days We Shared," "The Enlightened," "One Skin," "To My Teenager," "Alone," and "To All Women Everywhere" from her song cycle *To All Women Everywhere* (settings of texts by Carol Lynn Pearson for soprano, clarinet and piano) were performed by

Lynda Sue Marks, Berkeley Price, and the composer on March 9 on a Mu Phi Epsilon Los Angeles Alumni concert. *Ein Haus des Betens* and the English version, *A House of Prayer* (SATB and piano), were performed by the West Los Angeles German Choir on March 5 with the composer conducting. *Yellow Jade Banquet* (clarinet and piano) was broadcast on Chinese international television stations on January 21 and 26, 2006, performed by the Price Duo; they also played *Zhaxi Island Rhapsody* by **Li Yiding** on the program.

Marta Ptaszynska has won the 2006 Benjamin H. Danks Award of the American Academy of Arts and Letters in New York City. The \$20,000 award, this year shared by two people, honors an exceptional composer of ensemble works.

Adesso (mostly San Francisco Opera Orchestra members) performed **D'Arcy Reynolds' 21** (cello, vibes, marimba) on February 17, 2006 at Old First Church in San Francisco, California on the "Old First Concerts" series. Cellist Vicki Ehrlich requested this arrangement of *21*, originally written for piano solo in 2002. Reynolds gave a presentation about her creative process and recent trip to South Africa entitled "Owl House—Archetypal Images—Creative Inspiration" on May 7 at the Seefeld-Tanzprojekt in Zurich, Switzerland. "Inner Landscape," a documentary film (ClimaxFilms, 2006) on Helen Martins' South African sculpture garden, Owl House, was featured. "Inner Landscape" includes interviews with Reynolds, who received a 2003 commission to compose the title track *Cloven Dreams*, inspired by photos of Owl House and South African field recordings. *Cloven Dreams* was also performed by South Africa's Sontonga String Quartet on June 17 in Grass Valley, California.

Anna Rubin's Landmines (electric cello, live electronics, digital audio), incorporating text concerning landmines in Cambodia, was performed by Jeff

Krieger on February 19, 2006 at the Peabody Conservatory in Baltimore, Maryland. Krieger has recorded the piece on "Electric Music of Anna Rubin," a Capstone CD. Rubin composed the score for "Victor Frankenstein," an experimental puppet show, performed at the University of Maryland/Baltimore County on March 9-12. Harrock Hall Music published new choral works by Rubin on April 26. Fall performances include *Stolen Gold* (violin and digital audio) at the "Memphis—Imagine 2 Festival" held at the University of Memphis and a Berlin performance of *Shindrara* (soprano and digital audio), commissioned by the Cube Ensemble. Rubin is working on new commissions for amplified cello and electronics (Franklin Cox) and amplified clarinet and piano (E. Michael Richards and Kazuko Tanosaki). Her short digital audio piece *Luna Blue* was selected for an upcoming CD by SEAMUS (Society of Electro-acoustic Music, United States). Airi Yoshioka has recorded *Stolen Gold* for an upcoming recording to be released in the Spring of 2007. *Shindrara* will also be heard in Chicago in the Spring of 2007.

A concert of **Vivian Adelberg Rudow's** music was performed by the Annapolis Chamber Orchestra (with a women's chorale) on April 23, 2006 at Har Sinai Congregation in Owings Mills, Maryland. On April 30, Ruth Rose performed *Dawn's Journey* (live piano version with tape) in Baltimore, Maryland.

Maryanne Rumancik and Heulwen Jones (mezzo-soprano) performed Rumancik's *Christina Rossetti Song Cycle*, *Two Spanish Songs* and *In Memoriam—Rest in Peace* (piano) on a concert entitled "A Woman's Life and Love: an exploration of how women's voices have been found and expressed in music" at Canadian Mennonite University in Winnipeg, Manitoba on March 4, 2006.

Jeanne Shaffer was commissioned by The Sophie Drinker Institute to write a piece for the 100th birthday celebration for Dietrich Bonhoeffer. The work was performed at the Bonhoeffer church in London, England on January 29, 2006.

Recent concert highlights from **Alex Shapiro** include the tuba and piano duet, *Music for Two Big Instruments*, performed in February of 2006 at the Zurich MusikHochschule Festival in Switzerland. Its new jazz version for bass and drums, *Music for Four Big Instruments*, was premiered at the International Tuba and Euphonium Conference in Denver, Colorado in June by the New York Philharmonic's principal tubist Alan Baer. Baer's 2005 CD "Coast to Coast" opens with the duet version. *Shiny Kiss* (solo flute) was on the American Modern Ensemble's February 2006 program in New York City. *Deep* (electronics and contrabassoon) was performed by Carolyn Beck (who also recorded the work on her 2005 Crystal Records CD, "Beck and Call") at "Voices on the Edge: Women in New Music Festival" at California State University, Fullerton in March of 2006.

Shapiro participated in the Festival's panel discussion on March 12, with composers Pamela Z, **Chen Yi**, Madelyne Bryne, Renee Coulombe, Shiao-uen Ding and Pamela Madsen. Also at the Festival, Pamela Madsen created an ongoing "Listening Room" featuring about 50 electronic/electroacoustic recordings, back to back, from composers around the world. One of the pieces was Shapiro's collaboration with Shri. Thakur Chakrapani Singh, of Delhi, India; together they created a new electroacoustic piece, *Chakra Suite*. The work received its first wide-scale broadcast in February of 2006 when Shapiro's life and music were featured on a one-hour radio show, "American Music Makers," hosted by Will Everett. *Desert Tide* (soprano saxophone and electronics) was performed by Doug Masek at the Mu Phi Epsilon Regional

District Conference at California State University, Dominguez Hills on March 26. Masek plans to record the work on his Centaur Records CD. *Evensong Suite* (quartet) was heard at the Festival International de Arte Contemporaneo in Leon, Mexico in April. In May, the Walden Chamber Players performed *Current Events* (string quartet) at Tuckerman Hall in Worcester, Massachusetts.

Premieres include *Desert Passage* (piano trio) in March at Occidental College in Los Angeles by the Mojave Trio; *Of String and Touch* (viola and piano) in April in Abilene, Texas; *Unabashedly* (flute, violin, cello, piano) in May, commissioned by the Chamber Music Palisades series in Los Angeles, California; and *Vista* in July (violin and electronics) performed by Antonio D'Andrea at the Conservatorio Statale di Musica "Licio Refice" in Frosinone, Italy.

The Los Angeles Flute Quartet's recording of *Bioplasm* opened Alan Chapman's July 29, 2006 "Modern Masterpieces" show on KUSC radio in Los Angeles, California (broadcast across the United States via the Classical Public Radio Network). Shapiro continues to contribute essays and blog entries to various online sites, including her own blog, "Notes from the Kelp." Her essay for Drew McManus's "Adaptistratation" blog project entitled "Take a Friend to the Orchestra" was published in an anthology paperback book by the same title in June of 2006.

Judith Shatin's *Adonai Ro'i* was performed by the Virginia Chorale on February 12 and 18, 2006. *Penelope's Loom* (electronic playback) was presented at the SEAMUS meeting in Eugene, Oregon on March 13 and in the Women's Electroacoustic Listening Room at "Voices on the Edge: Women in New Music Festival" at California State University, Fullerton. On March 28, Timothy Summers premiered *Penelope's Song* (a new version for amplified violin and electronics made

from weaving sounds) at Musikhuset Lille Sal in Aarhus, Denmark. *The Jabberwocky* (TTBB), commissioned and performed by the Virginia Glee Club, was premiered on April 1 at the University of Virginia. On April 5, the Duquesne University New Music Ensemble performed *Akhmatova Songs. For the Birds* (amplified cello/electronics) received its New York City premiere on April 20 at a concert of acoustic and electro-acoustic music inspired by the Adirondack Mountains, the Yellowstone ecosystem and arctic Alaska, accompanying the Museum of Arts & Design's exhibition "Beyond Green: Toward a Sustainable Art." Other spring performances included *Werther*, presented by Ruckus at the IAWM International Congress in Miami, a tour of *Grito del Corazón* by the NeXT Ens in Minnesota, and the Canadian premiere of *Lost Angels* (trumpet, bassoon, piano) on the Kitchener-Waterloo Chamber Music Series in Waterloo, Ontario.

Teruah (Joyous Shout) for shofar, brass ensemble, and timpani was premiered on May 31, 2006 at the Pittsburgh (Pennsylvania) Jewish Music Festival. *Teruah* was commissioned by the Pittsburgh Jewish Music Festival and the Los Angeles Commission for Jewish Music. *Elijah's Chariot* (string quartet and electronics made from processed shofar sounds) was performed at the same festival on June 6. The Seal Bay Festival of Maine featured multiple performances of *Elijah's Chariot* by the Cassatt Quartet, June 11-14. *Penelope's Dream* (solo cello) was premiered by Tanya Anisimova at the Chamber Hall of the Moscow Conservatory in Moscow, Russia. *Penelope's Song* (amplified viola and electronics) was performed by Korey Konkol at the International Viola Congress in Montreal, Canada on June 9. *Grito del Corazón* was performed by the Pittsburgh (Pennsylvania) New Music Ensemble, July 14-15, in a version scored for electronics, soprano, countertenor, violin, alto flute and bass clarinet, with video by bay-area artist Katharine Aoki.

A retrospective CD of **Jamie Sims'** 1980s New York City new wave band, "The Cosmopolitans," was released on April 11, 2006. On April 15, Sims did a live radio interview regarding this release on WRIR FM radio in Richmond, Virginia. During the interview, recordings of her classical works were also played. A new two-movement piece, *Swans and Swallows* (flute and piano), was performed at the Earth Day Celebration on April 22 at the Ford Nature Center in Alexandria, Virginia by the EcoVoce chamber ensemble.

Halide K. Smith received three awards at the 2005 Florida State National League of American Pen Women's conference, two for her compositions and one for her photo art. Mary Sunshine Cogman performed *My Friend Judi* for the Ponca City, Oklahoma Federated Music Club in October of 2005. Smith's compositions were performed at a "Hurricane Disaster Benefit Concert" sponsored by the Wild Red Roses of the Red Hat Society of Rosedale on December 6, 2005 in Bradenton, Florida. Edward Pritchett (violin), Mary Webb (piano) and Ann Riddel (voice) performed, with Webb giving the premiere of *New Dance* (solo piano). Choreographer and dance instructor Mary Finegold gave the premier dance performance of *New Dance* on January 20, 2006 at the Sarasota Florida Federated Music Club with pianist Dorothy Whaley. Whaley and vocalist Francesca Veglia-Dansky also performed *I Hear Voices*.

"Aurora Borealis," a compact disc containing 11 compositions by **Evelyn Stroobach**, was recently released. Funding was awarded by FACTOR (Foundation to Assist Canadian Talent on Records), the Council for the Arts in Ottawa and the Corel Endowment for the Arts. It is available through CDBaby.com and the Canadian Music Centre. "Medieval Tales: The Art of the Mode," containing six piano compositions written in different modes, performance notes and relevant music history, was published by

Oceanna Music Publications in June of 2005. It is available in Canada and the United States and can be viewed online at www.oceannamusic.com/new_piano_releases.htm. *O Come, O Come, Emmanuel* (SATB chorus and violoncello) won a prize in an international composition competition held by ERM Media (www.numusic.org). The prize included a performance and recording by the Kyiv Chorus and the National Opera Chorus in Kiev, Ukraine on May 5, 2006. *O Come, O Come, Emmanuel* was recorded on the Masterworks of the New Era label and was included on "Holidays of the New Era," offered internationally. On May 14, Harmonia Choir performed *Sweetest Love, I Do Not Go* (SATB chorus and string quartet) on its "Music Ottawa" concert. "Aria for Strings" from *Aurora Borealis* was broadcast on the "Classical Discoveries" radio program hosted by Marvin Rosen on June 21.

Karen P. Thomas conducted J.S. Bach's Mass in B Minor, performed by Seattle Pro Musica and Baroque Northwest (period instrument orchestra), on May 19 and 20, 2006 in St. James Cathedral, Seattle.

Sweet Fair & Wise premiered **Persis Parshall Vehar's** *Everyone Suddenly Burst Out Singing* (tenor, flute, guitar) during March of 2006 at the Crane School of Music in Potsdam, New York, with a repeat performance in Bath, New York in April. *City Portrait* (trumpet, trombone, piano) was premiered on the Detroit Chamber Winds & Strings "Nightnotes" Series on May 5 in Birmingham, Michigan. The program was repeated on May 6 in Ann Arbor, Michigan. On September 28, flutist Carol Wincenc, soprano Laura Aikin and pianist Persis Vehar premiered Vehar's song cycle, *Radiance*, for the Western New York AIDS Community Services Benefit sponsored by Classical Action: Performing Arts Against AIDS in New York City. On October 8, the Ithaca College Choir premiered *Kaddish—In Memoriam Warren Benson* (double choir) at Ithaca

College in Ithaca, New York. On December 2, 2006, the Alden New York Ecumenical Choir will premiere *Gloria*, an anthem commissioned for advent.

Elizabeth Vercoe's *Fantavia for flute and percussion* was performed on The Pharos Music Project's third concert at St. Bartholomew's Church, New York City, on May 20, 2006.

Meira Warshauer's *Yishakeyni* (Sweeter than Wine), a setting of the first four verses of "Song of Songs," was performed by the Jerusalem Lyric Trio (soprano, flute, piano) on February 28, 2006 at Gratz College in Melrose Park, Pennsylvania. The work won the IAWM 2004 Miriam Gideon Award. *Spirals of Light* (flute, cello, piano), commissioned by Columbia College of Columbia, South Carolina, was performed at the tenth annual "New Music Symposium" on July 15 at Colorado College in Colorado Springs. *Shabbat with King David* (string orchestra) was performed on the opening concert of the "Berkshire Institute for Music & Arts Festival" on July 23 at Williams College in Williamstown, Massachusetts.

Songs by **Carol Worthey** were featured on "New Songs from Los Angeles," a concert held on June 25, 2006 at the Culver City Presbyterian Church in Culver City, California. Songs by **Adrienne Albert**, **Margaret Meier** and **Deon Nielsen Price** were also performed.

Eva Wiener's *Homage to Braque* was performed on a recital of solo guitar music given by Oren Fader on March 3, 2006 in New York City. Fader has recorded the piece on his new CD, "First Flight." The recital was also performed on March 5 at Marlboro College in Vermont.

Creative Music Composition: the Young Composer's Voice by **Margaret Lucy Wilkins** was recently published by Routledge Press. Written for developing composers, it contains over 70 music examples from scores by contemporary composers, including the

analysis of many works by women composers.

Ying-Chen Kao's *Cloud Burst* (cello and piano) was premiered in Baltimore, Maryland by the Peabody Conservatory Avant-Garde Ensemble (CAGE) on March 8, 2006.

Yung-wha Son gave a lecture-demonstration about her compositions on May 3, 2006 at St. Cloud (Minnesota) State University. The Minnesota Center Chorale, directed by **J. Michele Edwards**, commissioned *Song of Diaspora*, performed by the Minnesota Center Chorale in St. Cloud, Minnesota on May 7. **Chen Yi's** *Tang Poems Cantata* and *Mountain Song*, and other works by East Asian and Asian American composers were also on the program.

Judith Lang Zaimont's *Parallel Play* was performed by the Presidio Saxophone Quartet on February 17, 2006 at the University of Iowa in Iowa City, Iowa. *Symphony for Wind Orchestra in Three Scenes* received its world premiere as a complete work on April 6 by the Trinity College of Music Wind Ensemble in London, England. It was commissioned in 1999 to honor the Centennial of the School of Music of the University of Minnesota, for the university's Wind Ensemble. The first and third movements have already received multiple performances in the United States.

Marilyn Ziffrin attended a performance of her *Trio for Flute, Clarinet and Piano* on the "North/South Con-

sonance Series" in New York City on May 22, 2006. The piece was premiered in 2005 by the Tri-City Chamber Music Society in Davenport, Iowa and later performed at Augustana College in Rock Island, Illinois. Ziffrin's *Concertino for Piano and Strings* was released on a North/South Consonance CD, N/S R1038, and her complete "Songs and Arias" were recorded on N/S R1041. On June 10, she was honored by the Boston Alumnae Chapter of Sigma Alpha Iota (national music fraternity) and made a Laureate Member. Jayne Kelly premiered *Piano Sonata* (written for Kelly) in September of 2006 at the Concord City Auditorium in Concord, New Hampshire.

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