

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

*uniting the ICWM, the AWC and the ILWC*

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In this issue:

COMPOSERS' CORNER	..... 2
FUTURE FESTIVALS	.... 15 & 35
MEMBERS' NEWS	..... 38
OPPORTUNITIES	..... 41
PERFORMERS' PLACE	..... 8
REPORTS FROM THE FIELD	... 22
RESEARCHERS' ROOM	..... 17
REVIEWS	..... 27
TECHNOLOGY TIPS	..... 34

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## Message From the President

As the new year gets under way, preparations are already being made for the June meeting of our Board, to be held in conjunction with our annual concert on Sunday, June 16th at the National Museum for Women in the Arts in Washington, D.C. This event, featuring the winners of our annual score call, usually receives glowing reviews in *The Washington Post*; bring your friends and join in the fun.

The IAWM will be participating prominently in the the Fourth Festival of Women Composers at Indiana University of Pennsylvania, thanks to the cooperation of festival directors Susan Wheatley and Sarah Mantel. We will be featured in the Saturday afternoon concert of March 23; works of several of our members will be heard on other concerts throughout the festival. We hear that as many as forty of our IAWM colleagues will be included in this three-day festival, and our board will be represented by Sylvia Glickman, Sally Reid and myself. We hope to organize a series of both formal and informal get-togethers; if you are planning to attend, please let us know in advance so we will be sure to make contact.

I am especially pleased to announce the newly created Nancy Van de Vate Prize for Orchestral Music; the award, generously funded by the composer and Clyde Smith, carries a \$500 stipend plus the possibility of a recording on the Vienna Modern Masters label. We are honored to offer this prize, bearing the name of one of our most eminent composers, to our general membership.

Our other work continues. Thanks to membership director Carolyn Bremer, we will soon have new brochures available. In an effort to widen our circle, we are also in the process of making contact with women's studies departments throughout the country. A new IAWM journal of scholarly feminist musicology is in the planning stages under the guidance of board member Catherine Pickar. Our competitions continue to draw strong and numerous submissions, ably administered by California member Nancy Bloomer Deussen.

We are all looking forward to an active and vigorous year ahead. If you would like to assist our work, please do not hesitate to make your voice heard; your time, energy and continued financial support are crucial to the success of our mission.

Wishing you the best,

*Stefania de Kenessey*

### *Letters to the Editor*

"Just received Vol. 1 No. 2 (Oct. 1995) and it looks wonderful...I'll be glad to write up reports for IAWM [regarding 2 conferences]..."

*Nita Karpf, Georgia*

"It was just great to see such lengthy, thoughtful reviews of CRI discs in your current issue of IAWM. thank you for giving this time, space and attention to the work of CRI's artists."

*Joseph Dalton, Managing Director, NY*

## Message From the Editor

In the midst of wild, wintry weather all over the country, we bring you a spot of warmth here, as we recount tales of success and burgeoning activity by women in the musical arts!

One day last summer, a friend telephoned, with great excitement, to tell me that he had heard a piece by Fanny Mendelssohn on an airplane while flying home from climbing Mt. Kilimanjaro. By one of those coincidences that seem to happen more and more as one gets older, I flew the same airline to Prague several weeks later. Lo and behold, there was Fanny again. And Clara, and Amy, and Lili, and others. How wonderful, I thought. And that was the genesis of the article you will find as our lead in this issue, by Marilyn Taft Thomas, the woman who put the program together.

Composers' Corner continues with Susan Chastain's interview with Libby Larsen, co-founder of the Minnesota Composers Forum, and oft-performed composer. She speaks eloquently about her dramatic, vocal works and the process of creation.

Performers' Place focuses on trombonist Abbie Conant and her trials, tribulations and eventual (bittersweet) victory in the difficult world of "woman as orchestral musician in Europe." This article, by Monique Buzzarté, is followed by Monica J. Hubbard's view of women's choruses, their past, present and, hopefully, bright future.

An article by S. Margaret William McCarthy in Researchers' Room tells the fascinating tale of Grace Spofford, a woman in advance of her time. Educator, organization woman and internationalist, she is one who "made a difference," a role model for us all.

Reports, reviews, members' news, and opportunities aplenty round out this issue. Once again, I thank all of you who have written for your recent appreciation of the Journal and its staff. We encourage you all to write, be it with appreciation, questions, new ideas, members' news, or discussion. We have our own Mt. Kilimanjaro to climb; let us climb it together.

*Sylvia Glickman*

Hildegard Publishing Company

### *Letters to the Editor*

"Congratulations on the October issue of the Journal. It has just arrived and looks terrific! I am reminded that there is a December 1st deadline for material so here are a few items for the next issue ... I enclose [a recent CD] ... perhaps there may be opportunity to review the work."

*Betty Beath, Australia*

"Thank you for an interesting and well produced IAWM Journal recently received...I am including the following information for publication during 1996 in the Member's News ..."

*Mary Mageau, Australia*

"You did a great job with the Journal, and I will give you some performance news ..."

*Ursula Mamlok, California/New York*

# Composers' Corner

## Women Composers Take Flight

by Marilyn Taft Thomas

Cruising at 30,000 feet, the passenger in seat 8B reaches for his headset to settle in for some relaxing music on USAir flight #269 to Los Angeles. *Classical channel—perfect—no words, lots of strings, pleasant chamber music .... Hmmm. Never heard this piece before. Sounds like Schubert. No, maybe Mendelssohn ....*

Minutes later and part way into the New York Times puzzle, the announcer's voice say, "Hello. This is Marilyn Taft Thomas, bringing you *Feminine Classiques*, a program of classical music by women composers produced by the Carnegie Mellon Department of Music." *What did she say?*

The announcer continues, "When we think of famous composers throughout the history of classical music, it is really tough to come up with the name of a single woman. Yet, women have been writing music for centuries."

The music resumes. This time, a violin, cello, piano. *Sure sounds like classical music.* The passenger reaches for the USAir Magazine to figure out what he's hearing. *Clara Schumann. Well, what do you know? All the composers on the program are women. Didn't know there were any ....* Back to the crossword puzzle, with the sounds of Clara Schumann's *Trio* filling the headset.

One small step for womankind.

Just how did the music of women composers wind up on USAir? Well, it all began with a phone call from Rene Cosnotti, Director of Cabin Services for USAir's Pittsburgh division, to the Carnegie Mellon Department of Music. *Would anyone there be interested in talking to her about producing some in-flight entertainment programs for USAir?* Cosnotti was eager to develop something different; she didn't want USAir passengers to experience the same music they heard on every other airline.

"Carnegie Mellon's reputation as one of the nation's foremost programs in music made it an appropriate choice to produce the channel," says Rene, who had contacted several universities about the project. A few weeks and many meetings and phone calls later, an agreement was reached. Carnegie Mellon would produce the classical station for a year as an educational outreach project; USAir would cover the costs of materials.

With the first program due immediately, the faculty and staff jumped right in to create a "new look" in airline listening. As the project evolved, the overarching goal remained the same—to reach new audiences with classical music and to enhance the department's educational program.

Parallel to the development of the first audio program was the creation of a new course in radio broadcasting; now music majors could have a real-life experience in creating, programming, scripting, announcing, and recording a ninety-minute concert of classical music—one that must engage the listener to keep him/her from turning off the headset or switching channels before it was over. The buzz word became "accessible." But the intent remained to deliver the highest quality of classical music possible in the most appealing way imaginable. While it was true, these listeners were stuck in their seats, they had not purchased a ticket to a concert. Nothing would prevent them from doing something else if they got bored in the middle of the first piece.

Although Department Head Marilyn Taft Thomas had led the effort to secure and implement the collaborative agreement with USAir, it was not until the sixth program came along that she jumped into the production aspect. Denis

Colwell, Director of the Carnegie Mellon Wind Ensemble, and Riccardo Schulz, Director of Recording Activities in the department, had been co-directing the project from its onset, and Thomas

***The overarching goal was to reach new audiences with classical music. ... The buzz word became "accessible." But the intent remained to deliver the highest quality of classical music possible in the most appealing way imaginable.***

began to feel a twinge of guilt for having gotten them into all of this, when each of them already had a full schedule of teaching and administrative responsibilities. A member of the senior faculty had been taking on the creation and announcement of each of the programs, so when the volunteers decreased, Thomas agreed to take the next one.

A composer herself, Thomas had completed a research project on women composers of the 19th century while working toward her doctoral degree in 1979. Why not try a program of women composers? From the work already completed on previous shows, Thomas knew the program had to be entertaining, engaging, diverse, and probably of small-scale works to capture and hold the listeners' attention. Her personal goal was to introduce a sampling of women's music throughout history, without making the historical element too obvious. She wanted people to come away knowing that women composers have always been a part of our musical heritage, without dwelling on the negative side of their minimal recognition. It would be enough to just play the music in the context of a regular classical music program, sprinkling some interesting facts throughout. Nothing heavy. Nothing preachy. Just, "Here it is. Classical music that is just as fine as any you have heard before. And, oh, by the way, all the composers are women ..."

The finished program was, in many respects, dictated by the availability of recordings. USAir had already secured licensing for a vast number of record labels. So, the normal approach had been to plan the program, buy the recordings for which there was already clearance, and then produce the show. But much of the repertoire needed for this program was recorded on smaller, less “popular” labels. When pieces were selected, CD’s could not always be found. *Classical Tracks*, a Pittsburgh store specializing in classical and jazz recordings, was instrumental in finding specific CD’s through catalogues and fast ordering services. Once purchased, calls had to be made to recording companies for permission to air the pieces. With a new program due every two months, time was always a key factor. On this program, with the extra step of obtaining performance rights from many different recording companies, it was a major crunch.

But, in spite of a few dead ends and U-turns, Thomas managed to put together a diverse program, representing most of the history of women composers. (An attempt to include the music of Hildegard of Bingen was vetoed by the airline, because of religious connotations.) A balance of genres was presented to show the breadth of women’s writing, while keeping the listeners’ palette of sounds colorful and varied: orchestral, piano, woodwinds, brass, small chamber groups. Attention also had to be paid to timing, since the program needed to total exactly ninety minutes.

The finished play list looked like this:

Piano Trio in G Minor, Op. 17 (Allegro) The Dartington Piano Trio (Hyperion CD A66331)	Clara Schumann 1819-1896
Sinfonia in C (Allegro con Spirito) Bay Area Women’s Philharmonic JoAnn Falletta, Conductor (Newport Classic NCD 60102)	Marianne Martines 1744-1812
Les Rêves de Colombine, Op. 65 (1907) La Fee de la fontaine Le Prince gracieux Virginia Eskin, Piano (Northeastern Records NR 223-CD)	Amy Cheney Beach 1867-1944
Sinfonia from “Il Sacrificio di Abramo” (1709) Bay Area Women’s Philharmonic JoAnn Falletta, Lute (Newport Classic NCD 60102)	Camilla De Rossi 1700s
Suite for Wind Quintet (Allegro) The Lark Quintet (CRI CD 658)	Ruth Crawford Seeger 1901-1953
Ouverture The Women’s Philharmonic JoAnn Falletta, Conductor (Koch 3-7169-2H1)	Fanny Mendelssohn 1805-1847
Lesson I in G Minor (Allegro) Sally Fortino, Harpsichord (K.e.n.wald Nr. 1)	Elizabeth Turner 1750s

Concertino for Harp and Orchestra Allegretto The Women’s Philharmonic Gillian Benet, Harp (Koch 3-7169-2H1)	Germaine Tailleferre 1892-1983
D’un matin de printemps Nocturne Cortege Olivier Charlier, Violin Emile Naoumoff, Piano (Marco Polo DDD 8.223636)	Lili Boulanger 1893-1918
Celebration Indianapolis Symphony Orchestra John Nelson, Conductor (New World Records NW336-2)	Ellen Taaffe Zwilich 1939-

Two months later, when the program actually began to air at 30,000 feet, calls, letters, and e-mail messages signaled the music was being heard. From friends and associates, who

bumped into the program by accident, to musicians and scholars, who heard about the program and actually looked for it on their next flight, *Feminine Classiques* seemed to make

a strong impact on people’s somewhat fuzzy perception of women composers.

Thomas states, “Our goal is to put together engaging programs that the audience will enjoy and remember. If even a few people’s interest in classical music is enhanced by one of our programs, then the project is worthwhile.”

And, oh, by the way, some of our best composers happen to be women.

*Marilyn Taft Thomas was the first woman to receive both a bachelor’s and master’s degree in composition from Carnegie Mellon, and the first woman to receive a Ph.D. in composition from the University of Pittsburgh. Winner of numerous awards and commissions, she is currently head of the Carnegie Mellon Music Department, and associate professor of theory and composition.*

## National Federation of Music Clubs Publishes History

The story of the National Federation of Music Clubs’ beginnings, accomplishments, personalities and continuing goals are celebrated in the recently published book, *A Musical Legacy of 100 Years*. Written by past NFMC national president Lucile Parrish Ward of Greenville, SC, the book may be purchased directly from the NFMC by sending \$29.95 each plus \$3 for shipping and handling to James E. Hudson, NFMC Treasurer, P.O. Box 334, Jennings, LA 70546-0334.

# Composers' Corner

## A Conversation With Libby Larsen:

A transcription of a taped telephone interview from April 17, 1995

*Interview by Susan Chastain*

SC: Libby, how old is your daughter, now?

LL: Almost nine!

SC: Exciting times! With the history of problems women in music have had in trying to have families, I feel like I'm a better performer for having had my family. Even though it's difficult, I wouldn't have traded it for anything.

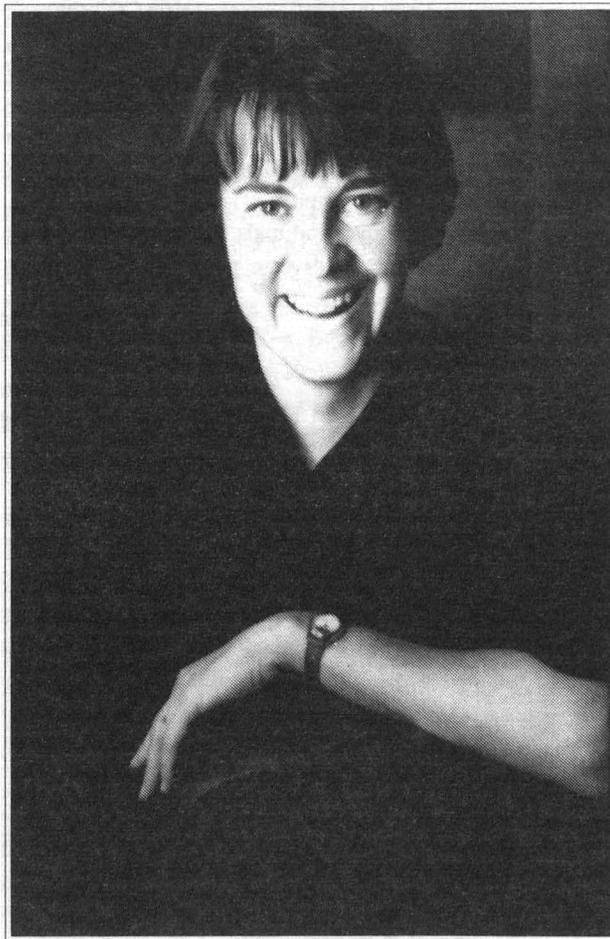
LL: You know, I feel the same way. I really started on this path of composing thinking that I probably wouldn't be able to find a way to have a child, and then it worked out that I could. We are still pioneering, but I agree with you. I feel I'm a much better artist because of the experience. It brings a wholly different perspective—for me a really healthy perspective.

SC: What qualities attract you to your choice of texts?

LL: You know, that evolved over the years. For me, both the language—meaning the content of the consonants and the vowels, and the rhythm of the language—and the depth of the speaking voice, whether it's first, second or third person attract me. The depth of spirit in which the words are being presented is what really attracts me. For instance, I've always set translations of Rilke. The depth of spirit in Rilke, you know, hits you over the head! Then I was attracted to the *Sonnets of the Portuguese* or the *Songs From Letters*, which are letters of Calamity Jane to her daughter, or the setting of the Brenda Ueland autobiography, *ME*. There has to be a struggle towards complete honesty which deeply motivates the text. That's what attracts me. Does that make sense?

SC: Yes it does. In the *Songs From Letters*, which is the piece that I'm focusing on, why were some texts more preferential to you than others? Was it the way that one text flowed to the next, or just personal preference, or...?

LL: I think it really comes down to personal preference. I worked with a woman named Ellen Lane on shaping the libretto, because there are many issues that could be addressed, when you look at the body of the letters. The issue that I wanted to examine—I'm not sure I've been successful—is the issue of what does a parent, in her case a mother, sacrifice in order to really truly love a child. For Calamity Jane in *Songs From Letters*, it's a very simple issue. Calamity Jane knew who she was. She loved her daughter, and she knew that if her daughter Janey grew up in the vicinity where Calamity Jane was working, Janey would never get to grow up as herself. She would always be the daughter of Calamity Jane, which in that day and society would brand her daughter as an outcast. So Calamity Jane sent her daughter to the east coast to be raised by a friend, and clearly hurt deeply, deeply



*Libby Larsen (photo by Anne Marsden)*

hurt—because of it. She wanted to explain herself to her daughter, while her daughter was growing up in the very society that stereotyped Calamity Jane as an outlaw, and an eccentric. It is a tragic dilemma. I wanted to trace the attempt to explain the sacrifice through these letters.

SC: I am studying these pieces as a singer, and I'm seeing many examples of duality in the pieces. What you just said is showing me duality in another area that I hadn't thought of before. That's very helpful.

LL: You know, I at least felt kinship with what kind of pain that would be, if you sent your own daughter off to another part of the country to be raised by someone else.

SC: (Laugh) It may happen to me soon. My older daughter is about to head up to start college at Macalester, in St. Paul, which is a long way from central Illinois. She's a lot more ready for this than I am!

LL: Right! You know leaving home is part of how your child grows and becomes, but and at the same time that child becomes part of a society that perhaps doesn't understand what you are. However, Macalester is a good place—they understand artists at Macalester.

SC: Well, this brings me to question two—about your experience as a singer and how that has influenced your writing. Do you have a special affinity to one voice type, or do you just enjoy writing for the voice in general?

LL: Well, I enjoy writing for the voice in general. I have written for the soprano voice more specifically, more than for other voice ranges. The reason that has happened is that my opportunities have been working with very fine sopranos such as Benita Valente, Arleen Auger. But you know, you are about the third person who has asked me this question lately. Right now I'm preparing for a Joy of Singing evening in New York with Paul Sperry, and Paul also asked, "Why don't you write for baritones and tenors?" And you know why? Because of the texts, that's why. I am drawn to first person texts, and a certain expression of spiritual struggle. When I study texts for men to sing, it's very difficult to find—hmm, how can I put this to find the raw struggle towards honesty that interests me in first person female texts. There's a distancing that I often find in male texts. Almost all of the emotions are held at arm's length to be extracted and examined objectively through technique and a particular kind of language. In many texts written by women, the language is subjective and very personal. The author risks exposing herself directly to the reader. You find this same risk in Whitman, Thoreau, Crane, Sassoon and the like, but the centrality of the personal risk has not generally been part of the male author's charge to himself. I am beginning to find this risk in first person writings about Viet Nam and in some memoirs, also in the voices of Armenian poets. Also, because I studied singing, for what it's worth, I feel very naturally about writing for voice in general, even though I can't begin to execute some of the things that I write, not even squeak them out, I know that they can be done within the best technique of the voice.

SC: Do you often write with a specific singer or certain vocal qualities in mind?

LL: Yes and no. The *Sonnets from the Portuguese* were written for Arleen Auger's voice. I worked meticulously with her, both in the preparation and the execution. To be honest with you, for *Songs From Letters* I had a tape of Mary Elizabeth Poore singing, but I can't really say that I knew her voice.<sup>1</sup> I wrote the *Songs From Letters* for a voice type.

SC: What do you consider that voice type to be?

LL: Hmm, I would say, I want to say lyric soprano, although it's not quite that, because I don't mean that heavy a voice quality. I would say soprano, not mezzo. But not high soprano or soubrette. A really beautiful soprano voice is what I had in mind. Not a role type. It really was for the pure sound of a really beautiful soprano voice, which I wish I had, but I don't!

SC: I want to ask about your collaboration with singers, and what you feel about your thoughts on revision. Obviously you must have done some with the *Sonnets from the Portuguese*. And Gary Briggie<sup>2</sup> had told me that you had done some rewriting for him in *Mrs. Dalloway*.<sup>3</sup>

LL: Right, that's right. I am very jealous and guarded about the idea and the structure of my pieces, and the basic pitch content of them. On the other hand, I respect the fact that every voice is unique. I feel comfortable with making changes to pieces that maintain the idea, structure and pitch contour, but work better for a singer's voice.

SC: That makes sense. I've read articles about your feelings of connection with nature. How do you feel that nature speaks to you through *Songs From Letters*?

LL: You know, that's a new question! I know that nature speaks to me all the time as I compose. I visualize as I compose. So for instance, in the phrase "crawling through the brush"<sup>4</sup> I visualized a situation which was brambled and really humid and hot and sticky. To me, nature and human situation are inseparable. When I hear minimalist music, I immediately visualize urban settings and modern architecture, if that makes any sense. In the *Songs From Letters*, I was thinking of open, panoramic, very exposed natural surroundings in which small details, such as a particular bramble, are seen. Or a very small town in the middle of a prairie which you can ride out of on a stage coach. Both panorama and distance, combined with the details of a particular situation suggest music.

SC: I understand. I mean, I sense it in the music, but I'm not an analyst, I'm a singer. Sometimes when I read an analysis, I think, well, maybe the composer just liked the sonority, and the writer is seeing something that wasn't intended. It's really interesting to understand what your point of view is, as opposed to what someone else may have thought. For instance, in "A Man Can Love Two Women,"<sup>5</sup> I'm fascinated by the duality, by the fact that it looks like you've got two tonalities going—

LL: True! Right!

SC: —and the fact that you keep going back and forth between calm and energetic rhythmic passages. But I'm not doing this from any academic, esoteric point of view.

LL: But if you can find it in the music without having to do an academic analysis, then to me that's a supreme compliment. The hardest thing for both of us, I think, you performing and me composing, is that the proscenium stage is bound to linear time. We start our concerts at five after eight and finish them about two hours later. We are forced to operate within the linear narrative perception model. And yet, nothing that we do is linear. Film and cinema escape the constant reliance on linear time. We have a hard time escaping. In trying to present duality, I can use many techniques. One is to use two key areas to represent present and past and superimpose them while still moving through linear time. Calamity Jane is a woman who is remembering. Time and memory have an

intricate relationship. Time and memory exist in circular time. My challenge is to superimpose circular time and linear time in a model forces the listener into linear time. I had the same challenge in *Mrs. Dalloway*, actually.

SC: How do you define the difference between popular and classical music today?

LL: Oh, that is interesting! I think some popular music can become classical and some classical music can become popular. Perhaps it's in the definition of the word 'classical.' Some say, "it's classical if it stands the test of time" and if it represents certain parts of our society that seem to be constant—across generations. Given this definition, in music elements such as certain kinds of phrase structures have become classical—four bar structures, twelve bar blues and the like. The definition allows music of all styles to become classic. We're also living in a time where the instruments themselves define the medium. If a person in our culture hears a Mahler symphony, they say that's classical music. While that same person, upon hearing Eric Clapton's newest unplugged version of Layla, might say it's rock and roll. Yet Layla is classic according to my definition.

SC: I read a review of one of your pieces, I don't remember which one, and they said one of the sections could easily become a popular tune. It made me curious as to how you would have reacted to the statement.

LL: I find all of these attempts at writing about music to be curious. I used to become nervous wondering, "Is that an insult? Is that a judgment, pejorative or positive?" Now I just find it curious. The way I react to the statement is that it means perhaps a lot of people might want to perform my piece. In some composing circles this is considered a terrible insult, while in other composing circles it's a compliment. Then the ramifications are just amazing. It's a strange time, I think, for all of us involved in art music. What is our function? What is the desired outcome of our making music?

SC: I think it's really interesting, looking at the way musical comedy is taking on operatic form, and how that fits in with all of this. Definitely the vocal styles are still popular, but the format that's used is much more operatic, if you look at something like *Miss Saigon*, which of course is based on an opera. But even so, it is really interesting...

LL: To me, this is good news. One of the things about opera is that it's a form that lets us dwell deeply on a complex emotion for a long period of time. Opera really is the only vocal form that still allows us to do that. The oratorio used to, but that's a practically useless form now, as far as I can tell, unless you think of the rock concert as an oratorio—you make a very abstract leap in form! Your observation about the format of musical comedy moving towards the format of opera makes me think of the tremendous social value the format alone of opera offers.

SC: How do you pick an opera libretto? With *Mrs. Dalloway* weren't you approached by Michael McConnell <sup>6</sup>—

LL: Yes, I was.

SC: —about something that he was excited about. So does collaboration and the enthusiasm of others affect your choices?

LL: It does. To me, opera is theater, and the best theater comes from the best collaboration of passions. If the idea is interesting and there are passionate collaborators, I can consider spending two or three years on the project.

SC: What would someone like me do in these circumstances, write a libretto and submit it to someone like you, or talk about it, or what?

LL: I think the best way to start would be to talk with someone like Gary (Briggle) and say, "I'm interested in being a librettist on this piece. This subject really interests me." I think it's best in creating an opera, to create it a performance. I would approach Gary about producing the world premiere of this piece for which you want to be librettist.

SC: I wish we could get back to the days where we had minimal props and minimal set, and rely on good actors. It's great, but it's not necessary to spend \$50,000 on technical effects.

LL: No, it's not! Joe Papp was brilliant, and he always said, "Unless you can do it on a flat bed truck and be convincing, don't do it!" I agree. But I think you're also talking about a chamber opera, a more intimate kind of experience than grand opera. I much prefer working in chamber opera. Many of the regional companies still think that they need to reproduce the Met, and that's grand opera. What's lost, in my opinion, is the intimate 'off Broadway' experience—the small hall, the intimate connection with the person on stage, where you don't need an elaborate set. All you need is some good lighting and a fine performer.

SC: To me, it goes back to the training, too. It's one thing that I am totally appalled at, at least in some of the places I've looked at—the total lack of dramatic training and movement training that the singers are (not) getting, especially now when no one is going to start going to the opera unless they get to see a theatrical experience. The thing that is so funny about the whole thing is that in the teaching I've done, and that Gary's done, the more free you are dramatically, the better you sing!

LL: Oh, absolutely! You know, I love sports and always have, which is a part of my life I don't really show much to the musical world. In sports, the axiom is: you don't really train for something, you just go out and play and technique follows. The result is you are much better at the sport because you sublimate the technique. You're involved in play. I agree with you. If you get involved in acting as your training also to be a singer, the two feed each other, and you become ten times both!

#### NOTES

1. *Songs From Letters* was commissioned by Mary Elizabeth Poore, and given its premiere performance by her on April 18, 1989.
2. Gary Briggle is a nationally known actor-singer, director and teacher of Music-Theatre and performance techniques. Upon receiving his Bachelor of Music

degree from St. Olaf College in 1975, he was apprenticed to master teacher and director H. Wesley Balk in the Minnesota Opera Studio, and eventually joined the resident ensemble, where he performed comprimario roles for nearly a decade. During this time he met and collaborated with Libby Larsen, directing the premiere of her setting of Swift's *Words on the Windowpane*. He has been a staff member of the Children's Theatre Company of Minneapolis, Florida Repertory Theatre, Seaside Music Theatre, and The Arizona Theatre Company. Ten years of serving as a principal artist with Lyric Opera Cleveland have recently culminated in his being appointed Artistic Director for the 1996 season.

3. Larsen's opera, *Mrs. Dalloway*, with libretto by Bonnie Grice, premiered with Lyric Opera Cleveland on July 22, 1993.
4. This is a line from "He Never Misses," the second song from *Songs From Letters*.
5. This is the third song from *Songs From Letters*. The sense of two tonal areas is noticeable in the first two measures of the song.
6. Michael McConnell was the artistic director of Lyric Opera Cleveland from 1984 until recently, and was the stage director for the premiere production of *Mrs. Dalloway*. He had been approached by Bonnie Grice, who wanted to write a libretto for *Mrs. Dalloway*, and connected Grice with Libby Larsen.

*Susan Chastain is currently a doctoral candidate in vocal performance at the University of Illinois. In the spring of 1995, she took a course on women composers. During this course Susan became interested in Libby Larsen's music, wrote a paper on Songs from Letters, and performed the cycle.*

## New Amy Fay Biography by Margaret William McCarthy

As a performer, educator, lecturer, writer, and clubwoman, Amy Fay was an important part of the cultural life of turn of the century America. An adventuresome six-year sojourn in Europe during which she studied with Liszt, Kullak, and Deppe formed the basis for the development of her aesthetic sensibilities. Correspondence, writing, and programs, as well as the testimony of contemporaries and scholars are used to enhance this biography which will be of particular interest to those interested in women's studies and American music history.

*AMY FAY: America's Notable Woman of Music*  
by Margaret William McCarthy.

DETROIT MONOGRAPHS IN MUSICOLOGY/studies in music, No. 17/xviii, 197 pp. ISBN 0-89990-074-7, \$35.00. Order from: Harmonie Park Press, 23630 Pinewood, Warren, MI 48091, 810-755-3080.

## Claire Polin

(1926-1995)

Claire Polin, 69, a composer who led a lifelong fight against the term "woman composer," died Wednesday, December 6, 1995 of cancer and Parkinson's disease at her home in Merion, PA.

More than thirty years ago, Ms. Polin said, "Inequality in music? I meet it every day, but I continue writing and performing. I don't sign a man's name to my music; that wouldn't settle anything."

Her determination was rewarded by widespread performance and publication of her music that ranged from solo works for her instrument, the flute, to three symphonies and a large catalog of chamber music and songs.

Her music developed from a young dissident's clangor through rigorous serialism. As she traveled, she began to incorporate Eastern scales in her music. She also used Welsh folk material, medieval chant and microtones, and she wrote works that offered performers the chance to improvise. Much of her work was written for flute or harp, although a piano sonata, *Shirildang*, was among her last pieces.

The youngest of ten children of a Turkish father and Franco-Russian mother, Ms. Polin showed an early interest in composition. She began studies at six, and at ten, she had written her first symphony, but she didn't know how to score it. "I wrote in things like, 'Now the violins play.'" she said.

She continued studies at the Philadelphia Conservatory with Vincent Persichetti, the Tanglewood Music Center with Lukas Foss and Aaron Copland, and the Juilliard School with Roger Sessions. She studied flute with Philadelphia Orchestra principal William Kincaid, and after his death, she published a five-volume flute method series based on notes he had left.

In 1962, she joined the faculty of Rutgers University in Camden [NJ], teaching art history and composition until her retirement in 1991.

In the 1960's she was the model of the feminist composer, for she not only kept house and raised two sons, but taught, performed and continued to compose. She won a fellowship in 1968 for a year's study in Wales; was a MacDowell Colony fellow that year; and won a series of prizes for her music. She won commissions from Westminster Cathedral in England, the Haifa Madrigal Society and the Korean Government, among others.

Ms. Polin was also director of contemporary music concerts at the Philadelphia Art Alliance and founder of the International University Exchange Concerts. She contributed articles to music journals in Israel, England and the United States.

She is survived by sons Josef Schaff of Philadelphia, and Gabriel Schaff of Englewood, NJ; a sister, Mattie Marks; and one grandchild. Her husband, printing executive Merle Schaff, died in 1971.

*Daniel Webster, Inquirer Staff Writer*

*Reprinted from the Philadelphia Inquirer of December 8, 1995*

# Performers' Place

## “We Need a Man for Solo Trombone”: Abbie Conant’s Story

by Monique Buzzarté

It was every performer’s nightmare: the last note faded away into stillness, yet the hall was silent, and remained silent. But then suddenly it became every performer’s dream as the audience erupted into wild applause and delivered a standing ovation which continued bow after bow. With tears streaming down my face as I rose and joined the others, I was reminded why I had become a musician: I wanted to affect people, as Abbie Conant had just affected me with her performance of William Osborne’s performance-art piece “Miriam: Part II.”

I knew of Abbie before that evening at the first International Women’s Brass Conference, held in St. Louis in May, 1993 and attended by nearly 350 participants, roughly 85% of whom were women. A woman trombonist myself, I was familiar with at least the names of most of the other professional women trombonists (perhaps numbering seventy world-wide), and Abbie had been featured the previous year in an article by Hugo Magliocco in the Spring 1992 *Journal* (Volume 20, No. 2) of the International Trombone Association. I had also heard her playing, since she had released a compact disc of trombone and organ music (Audite 97.410), one of the very few classical trombone recordings available.

But nothing had prepared me for the intensity and power of her performance that evening, when she sang, played, and enacted the visions of a woman in an insane asylum trying to tell her story. The work had been developed with her husband, composer William Osborne, during the years she had spent in legal battles with the Munich Philharmonic fighting a sex discrimination suit, and the emotional toll of those years clearly showed in her performance.

What follows is Abbie’s story.<sup>1</sup>

\* \* \*

A native of the Southwestern United States, Abbie attended the Interlochen Arts Academy as a scholarship student. She received her undergraduate degree from Temple University. After completing a master’s degree from the Juilliard School in 1979, Abbie won a position as the solo trombonist of the Royal Opera of Turin for the 1979-80 season. In June of 1980, invited to audition as “Herr” Abbie Conant, she won the solo trombone position of the Munich Philharmonic.

The first round of that audition was held behind a screen (the last time a screen was used in an audition for the Munich Philharmonic), the second and third rounds were not. Abbie was clearly the superior trombonist, and the full orchestra voted to hire her. According to the orchestra chairman, the new General Music Director, Sergiu Celibidache, was opposed to her appointment,<sup>2</sup> but perhaps because he was still new



Abbie Conant

with the orchestra and immersed in negotiations with the city regarding his own contract, he felt that he was not yet in a position to overrule the orchestra’s selection.

Abbie played her probationary year with the orchestra without incident, and she was voted tenure by her colleagues. (In order to retain their positions in Germany, solo players must be approved by a vote of the full orchestra at the end of their first year.) However, after her probationary year was completed, she was informed that Celibidache wanted to veto the orchestra’s vote, and demote her to second trombone. During her probationary year she could have been demoted or dismissed by Celibidache without difficulty, as the only thing the musicians’ contract required for that was two written criticisms. But her trial year had ended without her ever having received criticism, either written or verbal, from Celibidache.

Confident of her abilities, Abbie offered to play a second probationary year for Mr. Celibidache to give him the opportunity to explain what dissatisfied him about her performance. That season she played one program for him, and although she received no criticism he did not allow her to play solo for him the rest of the year.

At the beginning of her third year with the orchestra, Abbie offered Celibidache another compromise: she would play second for him, but solo for guest conductors. He rejected her offer, stating that "You know the problem: we need a man for solo trombone."<sup>3</sup>

In February of 1982 she was officially demoted to second trombone and filed a lawsuit to regain her position. Extensive court battles ensued between Abbie and the City of Munich, since the Munich Philharmonic is a municipal orchestra. For the next six years, she had to play second trombone, a position with an increased workload and decreased pay. (In Germany, two "solo" trombonists are hired to split the principal trombone chair. Section trombonists are required to perform approximately one-third more services, and are paid considerably less than solo players.)

In each of the first two trials the court ruled that not enough evidence was presented to support the orchestra's position of demoting Abbie, and ordered the city's lawyers to prepare specific complaints. In response, they claimed that Abbie did not "possess the necessary strength to be a leader of the trombone section." Since under continental law the accused must supply the proof, Abbie underwent extensive medical testing to measure the capacity of her lungs and the speed at which she could inhale and exhale air. She had blood drawn from her ear to see how efficiently her body absorbed oxygen. She stripped and let a doctor examine her rib cage and chest. She also solicited forty-three testimonials of her musicianship from guest conductors and other musicians. In March of 1984, after the third trial within three years, the court ruled in Abbie's favor, finding that "The suit is permissible because the change in work assignments, due to the lack of a substantiated argument, is unjustified." The city appealed.

The appeal hearings began the following year, and continued for three more years as Abbie continued playing second trombone. At the first appeal hearing, the city used the orchestra's calendar to "reconstruct" specific accusations against Abbie. In the most preposterous example, the city claimed that her "shortness of breath was unoverhearable"<sup>4</sup> in the famous trombone solo from Mozart's "Requiem," which directly contradicted a glowing testimonial from Yoav Talmi, the guest conductor for those concerts, who specifically mentioned her solo.<sup>5</sup>

At the second appeal hearing, the judge said he understood nothing about music, and determined that a specialist, preferably a conductor, should decide

whether the Plaintiff for an orchestra of the quality of the Munich Philharmonic possesses unconditionally the necessary physical strength, endurance, and durability to play the most difficult passages according to the conductor's instructions for length, intensity, and loudness.<sup>6</sup>

Both sides were to provide the judge with a list of candidates to listen to Abbie play selected orchestral excerpts and prepare a written report to the court for a fee of \$2,200. Abbie provided a list of all of the conductors in Germany's ninety-five state orchestras, and a list of several German trombone professors. The city's list had no conductors, and listed only two trombone professors, both of whom were competing with Abbie for a professorship at the Munich conservatory. In spite of the fee, the court had great difficulty finding a conductor willing to judge Abbie's playing—perhaps because all of the candidates were well aware that if they ruled in Abbie's favor they might never be invited to work with the Munich Philharmonic.

After almost a year's delay, Paul Schreckenberger, the trombone professor of the State Conservatory in Mannheim, agreed to judge Abbie in March of 1986. Three different audition dates were set and canceled by him in the next sixteen months, until finally in July of 1987 he withdrew completely, saying he did not have time. For each of these dates, Abbie had prepared extensively, only to have her chance to prove herself repeatedly withdrawn at the last moment.

At last Heinz Fadle, a professor at the State Conservatory of Music in Detmold and president of the German Trombone Association, agreed to evaluate Abbie. Three years after the court determined that a "specialist" should assess Abbie's musical abilities, she traveled to his city and

played the list of orchestral excerpts he requested, observed only by Fadle, a representative from the City of Munich, and a tape recorder. She played each excerpt several times, altering her performance each time to meet his instructions to vary the style, dynamics, phrasing, and vibrato. This audition was far more demanding than any normal orchestral audition, rehearsal, or concert, yet his court report praised her playing in unequivocal terms:

She is a wind player with an outstandingly well-trained embouchure, i.e., lip musculature, that enables her to produce controlled tone production in connection with a controlled breath flow, and which gives her the optimal use of her

***The court had great difficulty finding a conductor willing to judge Abbie's playing—perhaps because all of the candidates were well aware that if they ruled in Abbie's favor they might never be invited to work with the Munich Philharmonic.***

***This was not the end of her battles. The Munich Philharmonic then refused to pay her as a solo trombonist, or to deliver her the back pay she was entitled to until they received the actual written judgment. It took the judge two additional years to complete a three-page judgment.***

breath volume. Her breathing technique is very good and makes her playing, even in the most difficult passages, superior and easy. In this audition she showed sufficient physical strength, endurance, and breath volume, and above and beyond that, she has enormously solid nerves. This, paired with the above mentioned wind-playing qualities, puts her completely in the position to play the most difficult phrases in a top orchestra, holding them out according to the conductor's directions for adequate length and intensity, as well as strength.<sup>7</sup>

The court ruled in her favor in July of 1988. After eight years in the orchestra and six years in court, Abbie was reinstated to her position of solo trombone. However, this was not the end of her battles. The Munich Philharmonic then refused to pay her as a solo trombonist, or to deliver her the back pay she was entitled to until they received the actual written judgment. It took the judge two additional years, until August of 1990, to complete a three-page judgment.

The Munich Philharmonic then placed Abbie in a lower salary group than all fifteen of her (male) solo-wind colleagues. In June of 1991, after further legal battles, Abbie won a trial against the City of Munich to be placed in the same pay group as her male colleagues. The City of Munich appealed.

In March of 1993 Abbie won the appeal. She had finally regained the position she'd won thirteen years earlier, receiving the same pay and seniority as her male colleagues. Vindicated, she decided to accept a prestigious tenured position at the State Conservatory of Music in Trossingen, and left the orchestra. The Munich Philharmonic hired a seventeen-year-old male with no orchestral experience as her replacement.

Few trombonists are as renowned or as versatile as Abbie Conant. She is in demand as a recitalist, soloist, and performance artist; she has been a guest on NPR's *Performance Today*; the subject of a docu-musical film "Abbie Get Your Gun," in addition to being profiled in *The Wall Street Journal* and *The Washington Post*. Her first CD of trombone and organ music was highly praised, and her second CD of trombone and computer music (featuring "Music for the End of Time" by William Osborne) is scheduled for release next year.

Since she left the Munich Philharmonic, Abbie has toured the United States each spring, presenting performance-art pieces, workshops, and master classes throughout the East Coast (1994) and the Midwest (1995). This spring she will tour the Southwest and West Coast. Although her itinerary is not finalized as this article goes to press, confirmed engagements include performances at the University of New Mexico (March 31), the University of Southern California (April 3), the San Francisco Conservatory of Music (April 8), Portland State University (April 10), and the University of Washington (April 14).

As a tenured trombone professor in Germany, Abbie's position is comparable to an artist-in-residence position in the United States. She teaches between ten and fifteen

students, and has no other teaching duties or committee assignments. She is allowed virtually unlimited paid leave, and can make up lessons at her convenience. Her salary is equal to or higher than that offered by any of the German orchestras (excluding the Berlin Philharmonic).

Brenda Parkerson's film "Abbie Get Your Gun," an eighty-two minute musical burlesque and documentary, continues to acquaint people with Abbie's case. The film (in English and German, with English subtitles) intersperses footage of Abbie recounting her experiences with scenes from a grotesque cabaret-musical, in which the actors (all women, most in outlandish drag) re-enact the unbelievable but factual story of Abbie's struggle in Munich. The film was first broadcast on national German television, and has since received screenings at theaters in Dortmund, Freiberg, Hamburg, and Berlin. It is scheduled for screening in New York at the Museum of Modern Art in March of 1996. The director writes:

I knew that Abbie Conant's story must be told and told in a way that opened people up to her dilemma. For me, that meant it must be told with humor, emotion, and dignity. In addition, it was important for me to reach a particular group of women—young women who cringe at the mention of feminism. This film wasn't made for feminists, but for people who believe that discrimination against women is a thing of the past.<sup>8</sup>

Unfortunately, sexual discrimination is neither unusual nor a thing of the past. During a recent conversation between the author and Rebecca Bower, Co-Principal Trombone of the Pittsburgh Symphony, Becky remarked upon the "striking similarity" of her situation as compared to Abbie's. Becky won her position in 1989, hired by Lorin Maazel. Despite his repeated assurances throughout her first year that he was very happy with her playing, and without her having received any criticism from him, she was denied tenure by the same conductor that had hired her a year earlier. The following year Maazel did grant her tenure, but at the same time assigned her to play primarily second trombone, despite the fact that she won and is tenured to play the Co-Principal chair. She has filed complaints of sexual discrimination and sexual harassment with the Department of Labor and the Equal Opportunity Commission. This year the Pittsburgh Symphony hired an interim Principal Trombone: a twenty-year-old male with no orchestral experience.

Is it any wonder why so few of the talented and gifted women trombonists choose to pursue an orchestral career? There is just a handful of women trombonists in major orchestras. This year marks the first season the New York Philharmonic carries a woman trombone player on its roster. Lisa Albrecht, Assistant Principal Trombone, joins Rebecca Bower, Co-Principal Trombone of the Pittsburgh Symphony, and Heather Buchman, Principal Trombone of the San Diego Symphony, as a member of an elite minority.

***There is a tremendous amount of hostility and resentment towards women in our society, and it is magnified in the back rows of the orchestra.***

Academia is no better. Abbie Conant is the first (and only) female professor of trombone in all of Germany. In the United States there are only two women with established positions: Marta Hofacre at the University of Southern Mississippi, and JoDee David at Kent State University. A handful of other women teach at small colleges, most as an adjunct position connected to their orchestral employment. Why? Could it really be that so few women are talented enough, or qualified enough, to hold these positions? Of course not.

There is a tremendous amount of hostility and resentment towards women in our society, and it is magnified in the back rows of the orchestra. The autocratic and hierarchical structure of the symphony orchestra permit, and perhaps even encourage, sexual discrimination and sexual harassment to flourish.

Sylvia Alimena, conductor of the Eclipse Chamber Orchestra in Washington, DC, and a section horn player with the National Symphony, recalls the reaction of the audience members to Abbie's St. Louis performance of "Miriam":

You can not imagine the power of this piece unless you were there in the room. All those professional women, just shaken to their cores by this piece. Of course it resonates particularly with other players, because—believe it—the kind of treatment Abbie went through in München is not, by any stretch of the imagination, unknown in the United States.<sup>9</sup>

Unfortunately, Abbie's story reflects the rule, not the exception, for women trombonists. Her case is distinguished from so many others not by the actions she endured, but by their severity, her documentation of them, and most notably, by her eventual victory.

#### NOTES

1. Much of what is reported here regarding Abbie's experiences with the München Philharmonic and her subsequent legal battles is summarized from William Osborne's "You Sound Like a Ladies Orchestra." This document is available directly from William Osborne, or electronically via the World-Wide Web (<http://www.dorsai.org/~buzzarte.ladies.html>).
2. Heinz Hofl, "Aus dem Blech gefallen," *Der Spiegel*, Nr. 44/45. Jahrgang, October 28, 1991. Page 89.
3. Berger, "Frauen müssen freundlicher sein," *Frankfurter Rundschau* am Wochenende, November 30, 1991, Page ZB 5., see also, Final judgment, Conant vs. LH München, AGM 13 Ca 50/91, June 7, 1991, page 6.
4. LH München vs. Conant Aktz: 5 sa 639/84, September 17, 1984.
5. Letter from Yoav Talmi to Abbie Conant, November 17, 1981.
6. Judgment LH München vs. Conant, LAG Aktz: Sa 639/84, March 6, 1985.
7. Report of Professor Fadle, February 27, 1988 for LH München vs. Conant, LAG Aktz: 5 Sa 639/84.
8. Electronic mail to the author, November 20, 1995.
9. As quoted by Mark Adamo in *The Washington Post*, March 14, 1994, p. D8.

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*"Abbie Get Your Gun" is available for purchase in NTSC (American video standard) and PAL (European video standard) from the director: Brenda Parkerson, Rosa Luxemburgstr. 28, 10178 Berlin, Germany. Phone, 49 30 2479913; fax 49 39 2479855; email, [100260.1064@compuserve.com](mailto:100260.1064@compuserve.com)*

## New York Women Composers: American Music in Moscow

Musical compositions by living American composers were featured in two concerts in Moscow, November 24 and 26, 1995. The principal artist was Russian trained, Greenwich, Connecticut resident, pianist Elena Ivanina. Ms. Ivanina is a member of New York Women Composers and the United States side arrangements for the concerts were coordinated by New York Women Composers' administrative director Robert Friou.

The concerts were held in the American Embassy compound at the residence of Richard and Sharon Miles, and at the Great Hall of the Composers. Mr. Miles is the Deputy Chief of Mission of the American Embassy. The Great Hall concert was presented by the Union of Russian Composers.

The programs included works by five composers who live or work in Westchester County, three by women who are active members of NYWC: *Three, Four, Five* a work for piano, flute, oboe, bassoon, percussion by Binnette Lipper of White Plains; an arrangement, for piano four-hands, of American Spirituals by Jane Hart of New Rochelle; and *Scherzato* for piano by Mary Ann Joyce-Walter, music faculty member at Manhattanville College, Purchase. Also included on the program was *Fantasies for Piano Solo* by Marilyn Bliss, President of New York Women Composers, and works by Hayg Boyadjian of Lexington, Massachusetts, and Larry Thomas Bell and Joel Feigin of Chicago.

Binnette Lipper, Mary Ann Joyce-Walter and Joel Feigin were present in Moscow for the concerts, described by a representative of the American embassy as a "big success." Ms. Ivanina and Mr. Feigin were featured in University lectures and radio talk shows concerning American contemporary music.

The Great Hall concert was presented as part of the Fourteenth Annual Moscow Festival of Contemporary Music. Performing with Ms. Ivanina in the Jane Hart work for piano four hands was Larrisa Smith, age fifteen, daughter of the Chief of Cultural Affairs of the American Embassy.

# Performers' Place

## Anonymous No More!

by *Monica J. Hubbard*

As a choral conductor since the 1960s and a director of women's choirs since 1972, I'm often asked about women's choruses in the United States. Many of these inquiries reveal the impression that women's choruses are a new phenomenon and that women have only recently begun to write for them. Often the questioner is surprised to learn that, not only do women's choruses exist all across this land, women composers are providing repertoire for them.

The fact is women's choruses abound. They can be found in schools, churches, communities and, sometimes, in recording studios. This article will look at the history of women's choruses in this century and survey some of the different kinds of women's choruses performing today.

The 19th century was the great age of social music. The female-voice choir, emancipated from convent music, established itself in middle class culture...<sup>1</sup> Singing societies, both male and female, flourished in the late 1800s and early 1900s. The impetus for this was probably provided by the introduction of singing in the curriculum of public schools. Choral singing in this country had been very effectively promoted by Lowell Mason, the Father of Public School Music. He successfully urged the establishment of teacher training in music education and, as Superintendent of Music for the Boston schools, instituted music as a part of the curriculum.<sup>2</sup> The concept spread quickly.

During the 19th century, patriotic songs (giving way in the early 20th century to folk songs) were the basis of elementary school music. Children's choirs were provided by obliging teachers... for church, civic and even national occasions; the greater the occasion the larger the choir.<sup>3</sup>

Concurrent with the expansion of public school music programs was the growth of male "glee" clubs and choral societies. These choral groups helped develop musical literacy and increase the regard for choral music *per se*.<sup>4</sup> Though the term "glee club" is still in use today in colleges across the country, these groups have much more elevated musical tastes than their 19th century ancestors, which favored a repertoire that tended to be more lusty than present sensitivities would happily encourage.

Women organized and ran their own women's music clubs beginning in the 1870s, such as the St. Cecilia Society of New York. Composers—many of them women—responded to the increased demand for music for women's voices, building up a substantial repertoire that was issued by publishers in special series.<sup>5</sup>

***Women's choruses abound. They can be found in schools, churches, communities and, sometimes, in recording studios.***

The role of women in music was brought to national attention by Sophie Drinker's groundbreaking 1948 book, *Music and Women*.<sup>6</sup> In Chapter VII, Drinker chronicles the development of women's choruses from the late 1800s to the period after World War I when young women began attending such colleges for women as Vassar, Bryn Mawr, Mount Holyoke, and Radcliffe. "Here women are gathered in strength under conditions that make for study and training and collective authority. Having developed music for and within its own group, the college women's chorus is in a position to appear on the public stage with prestige."<sup>7</sup>

In the early 1930s larger choruses for women began springing up. Drinker cites Margaret Dessoiff's *Adesdi Choir* of fifty women. This choir was unique for its time because it performed only music written originally for women's voices.<sup>8</sup> Drinker recalls a 1940 concert in Philadelphia presented by girls from a Catholic school in New York, led by Mother Georgia Stevens. Three thousand people attended and heard an exceptional program of quality music written by women, presented by talented female singers who were trained and led by a woman. In Drinker's opinion, the performance of these young students was better than the more mature

choir led by Margaret Dessoiff.<sup>9</sup>

Also during the 1930s in the Midwest, the Indiana Home Demonstration Chorus started off quite modestly as group of twenty women ranging in age from seventeen to ninety. Under the direction of Albert Stewart this group sang old familiar songs as the background to a local radio program. However, interest in the chorus was so great that it grew, eventually involving 3,000 women. Members of the chorus were invited to sing at the White House and they toured extensively both in this country and Europe. According to Duane Valentry, other groups in other states tried to emulate their success.<sup>10</sup>

Using the pen name Frederica Mainwaring, a play on the name of the conductor of Fred Waring's Pennsylvanians, one writer wrote in a 1956 issue of the *Music Journal*:

There are now some 250,000 choruses, more or less, in the United States, of which ours is the least, or one of the least. ...ours is all women. I started it. All you need is an inflated ego, a smattering of musical education, a yen for light music, and a firm conviction that you have a lot in common with Fred Waring. Then you find a group of people who like to sing.<sup>11</sup>

Still another women's choral movement began some time in the late 1920s. Called the Mothersingers, these

choruses were officially organized through local PTAs in 1932. A few of them are still in existence across the country today performing in the schools and community. In California the Mothersingers reorganized in the 1960s into an umbrella organization called California Women's Chorus, Inc. Katherine Berry, 1995-96 state chair of CWC, notes that the twenty one women's choruses who belong to the organization hold an annual convention, hire a guest conductor, and perform for each other and as a massed choir.<sup>12</sup> Judith Fink is a member of the Bryan Area Mothersingers in New York, a chorus which now has singers who have been together for twenty one years. They sing because they love music. They stay together, she says, because they care about each other.<sup>13</sup>

More recently community women's choruses have sprung up through the Gay and Lesbian Association of Choruses (GALA), begun in 1982. Bernice Johnson Reagon, founder of Sweet Honey in the Rock, was the first female composer to have a work commissioned for female voices alone for performance at the annual GALA festival in 1989.<sup>14</sup>

The Sister Singers Network of women's choruses now encompasses over forty five women's choirs throughout the fifty states and new choirs continue to join. Member choruses regularly commission new works and perform not only the "classic" concert repertoire for women's voices, but music which they think is more reflective of the varied lives and concerns of all women.

As well, the Sweet Adelines, which began with one "barbershop" style chorus in Tulsa, Oklahoma, in 1945, now count over 700 choruses in the U.S. and eleven other countries.<sup>15</sup>

In large numbers over a wide area, women have been singing together for a long time and have received and afforded considerable pleasure in the process. Though the status of women's choruses has never matched that afforded to men's or mixed ensembles and though more music has been written for men's and mixed voices than for women, Drinker notes that as early as 1948 composers and conductors were beginning to appreciate the enormous musical possibilities of women's choruses.<sup>16</sup>

Doris Paul quotes a speaker at a meeting of the Michigan State Federation of Music Clubs, who said,

I'm tired of hearing members of women's choruses in the state referred to in this discussion as 'just housewives.' The very inflection used indicates that some people here believe women join music groups only to get away from the grind of baby-tending, cooking, and cleaning. I grant that the girls in my chorus do find singing therapeutic, but the main reason they belong is that they experience an aesthetic pleasure from singing good music; and, as their director, I try to give it to them!<sup>17</sup>

Nevertheless, despite the considerable interest in choral singing, the perceived shortage of quality repertoire for women's choirs was and is a continuing theme.

In choosing music for women's choruses, remember that your members are emotionally mature, capable of understanding and interpreting great poetry. Too often we are guilty of feeding them on pabulum—on predigested literary and musical fare. Harmony and lyrics are painfully obvious and without challenge. Too many songs of tawdry sentiment pack programs given by women... It is perhaps more difficult to find music that meets high standards for women's voices than for mixed voices; but it is there if you are patient enough to spend the time to locate it.<sup>18</sup>

That quotation is just as a propos today as it was when it was written forty one years ago. Nancy Menk of Saint Mary's College and a music editor herself, notes:

Too often we choose our repertoire for the year from whatever is on the latest publisher's demo recordings and let it go at that... It is more difficult to find good music for the women's choir than for the mixed choir, simply because there is less music in general. But there is plenty of worthwhile SSA music out there—it just may take greater effort on your part to find it.<sup>19</sup>

It may take greater effort, but the process is easier than in the past and the quality is vastly improved.

To what do we owe the increased interest in women's choral music, in women's choral ensembles and women composers? We hear music by women being performed on the radio. Their CDs are displayed prominently in shops.

Choral music retailers are releasing special brochures highlighting them. Professional choral publications include lists of their compositions.

Female choral composers, indeed, female composers of all kinds of music have suddenly become "popular." The scale of this new and exciting popular recognition may be due to several factors.

An enormous interest in retrieving and presenting music by women composers followed the inauguration of Women's Studies departments on college and university campuses around the nation. Carol Council made history in 1970 when she founded the first such department at San Diego (CA) State University and paved the way for the more than six hundred other Women's Studies departments that followed. With these departments came interdepartmental course offerings which explored new ways of thinking about previously held knowledge. In response to this new interest, the literature has expanded. Karen Pendle's Women and Music, Jane Bowers and Judith Tick's Women Making Music, Diane Jezic's Women Composers, and Marcia Citron's Gender and the Musical Canon and the reprint of Drinker's Music and Women are but a few of the recent books contributing new scholarship on women composers and performers.

In the entire decade prior to 1970, the Choral Journal: An Index to Volumes 1-18 & 19-32 of the American Choral Directors Association indexes only two articles relating to women's choruses. After 1970, index authors Gordon Paine and Scott Dorsey show at least one article per year has dealt with

issues related to women's choirs or choral literature for and by women.<sup>20</sup> It's not a lot, but it indicates the trend.

Following the American Choral Directors Association's establishment of the Repertoire and Standards Committee for Women's Choirs, regular reports have been prepared on choral music for and by women and *Choral Journal* has published them. A 1992 article focused on music specifically for women's choirs written by women composers. The 1996 March and May issues will feature reviews of women's choral music and new books about women in music.

The American Choral Foundation, administered by Chorus America, publishes a research memorandum series. The section on Women's Choruses provides a wealth of information on books, articles and lists of music for women's choirs and discographies. Particularly, Research Memorandum Series Nos. 149, 150 and 166 by James Laster and Nancy Menk include an extremely comprehensive resource guides for those interested in performing women's choral music.<sup>21</sup>

*Chorus!* magazine, published by Norcross Music Associates, devoted their September, 1995 cover story to a delightful round-table conversation with Anonymous 4. The group modestly claims that they just happened to be in the right place at the right time when the historical place of women in music was receiving its proper attention.<sup>22</sup> How fortunate for all of us that they were!

Other magazines such as the *Women of Note Quarterly* and the *Maud Powell Signature* are bringing new scholarship and prestige to women composers and performers.

Music publishers began taking note of the increasing interest in music for and by women. Broude Brothers was publishing and publicizing the music of women composers long before it became fashionable. Boosey and Hawkes, earthsongs, Mark Foster, Oxford, E. C. Schirmer and Gordon V. Thompson all distribute lists of music specifically for women's voices.

Smaller independent music publishers such as Ars Femina, ClarNan Editions, Hildegard Publishing Company and Treble Clef Music publish the works of women composers exclusively. And some women, such as composer Ysaye Barnwell, composer/arranger for *Sweet Honey in the Rock*, and composer/editor Barbara Garvey Jackson, are self published.

Music retailers themselves are acknowledging the need to respond to this growing market by distributing separate catalogues of music by women composers or music for women's voices. One such retailer, Theodore Front Musical Literature, Inc., publishes a regular annotated supplement to its *Music by Women Composers* catalogue.<sup>23</sup>

Some choruses and professional choral organizations are commissioning new works by women composers. The Dale Warland Singers' New Choral Music Program just awarded its 1995 prize to composer Lisa Bielawa, a former member of the San Francisco Girls Chorus. Emma Lou Diemer, Dede Duson, and Libby Larsen are but a few of the active women choral composers being commissioned by school and community choruses all over the country.

Still another indicator of a new interest in music written

for and by women is the increase in its share of "play time" on classical music radio stations. Several years ago, Bonnie Grice, a producer and on-air hostess for the University of Southern California's station, KUSC, learned of the writings and music of Hildegard von Bingen and began promoting and airing Hildegard's music. It is now part of the regularly programmed repertoire on KUSC and many other classical music stations. The award winning new National Public Radio choral program, "The First Art," has featured programs devoted to women's choral music and fine women singers such as the Anonymous 4 and the Elektra Women's Choir.

The interest in women composers and women's choruses is very real and, we expect, will continue for some time to come. An increased need for quality choral music is also very real. Regardless of whether the singers are members of outstanding youth choruses, students in local middle and high schools meeting a Fine Arts graduation requirement, college and university women's choirs, community choruses or symphony orchestra choruses, they all have one thing in common. They need quality concert literature for study and performance.

So here is our plea. Scholars, we need your research and we need to know *about* your research. Composers, we need you to write music for our voices so that they can be heard in schools, churches and concert halls everywhere. Publishers, we need you to publish this music and promote it in your brochures and catalogues. Retailers, we need you to feature this music in your catalogues, your browsing bins, and your vendor booths at music conventions. Music industry producers, we need you to make and promote CDs and cassettes of women's music. And producers of radio and television, we need you to feature performances of music for and by women. By joining hands and voices this music will be performed, heard, and appreciated, and our culture will be the richer for it.

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*Monica J. Hubbard is Director of Women's Choral Activities at California Institute of Technology in Pasadena, California. She serves as Western Division Chair of the Repertoire and Standards Committee for Women's Choirs of the American Choral Directors Association.*

## Koch International Classics Release

*Uses of Music in Uttermost Parts*, a new double CD set on the Koch International Classics label, is an adventurous collaboration between award-winning writer Ursula K. Le Guin and composer Elinor Armer, chair of the San Francisco Conservatory of Music's composition department. *Uses of Music in Uttermost Parts* chronicles Armer and Le Guin's fantasy exploration through a mythical archipelago where imagined cultures utilize music in extraordinary ways: as food, water, weather, roads, walls, weaving, darkness, geology, love potion, or even the means of survival itself.

More than two hundred of the San Francisco Bay Area's finest musicians are featured on the discs including The Women's Philharmonic, conducted by Jo Ann Falletta, the San Francisco Girls Chorus, the University of California Berkeley Chamber Chorus, the San Francisco Chamber Singers, the San Francisco Boys Chorus, and prominent San Francisco instrumental soloists. Four of the eight recorded works feature narration by Le Guin.

Ursula Le Guin is the winner of many literary accolades including the National Book Award, five Hugos, four Nebulas and the Harold D. Vursell Award from the American Academy and Institute of Arts and Letters. Among her best known books are *The Left Hand of Darkness*, *Always Coming Home*, and the *Earthsea* tetralogy. Elinor Armer is the chair of the composition department at the San Francisco Conservatory of Music and the recipient of numerous awards, fellowships, and commissions. An active advocate for new music, Armer is a founding member of Composers, Inc., one of the leading new music presenters in the United States. She has also served on the Board of the Djerassi Foundation and on the steering committee for the San Francisco Bay Area Conference on Women in Music.

*Uses of Music in Uttermost Parts* was released on the Koch International Classics Label (KIC CD# 7331) on November 21, 1995. The suggested retail price for the double CD set is \$29.98. To order, write Koch International Classics, 2 Tri Harbor Court, Port Washington, NY 11050.

## Festivals:

### Goteborg, Sweden, April 26-28, 1996 Conference on Music, Gender and Pedagogics

Goteborg University Department of Musicology plans a three-day international conference on music, gender, and pedagogics, to be held April 26-28, 1996 in Goteborg (Gothenburg), Sweden. Fifteen speakers will present papers. An important part of the conference will consist of discussions based upon these papers which will be sent in the form of a working compendium to all participants before the conference. Discussions will be led by a chair and the author of each paper. The language of the conference will be English. The 3 conference themes are interpreted with reference to a pedagogical framework:

1. Women musicians and gender politics
2. Masculine and feminine in music activities and institutions
3. Gender, music theory and analysis

The conference speakers are: Marcia J Citron (USA), Beverley Diamond (CAN), Marjorie Glynn-Jones (UK), David Hargreaves (UK), Marcia Herndon (USA), Regina Himmelbauer (A), Jarna Knuutila (FIN), Ellen Koskoff (USA), Roberta Lamb (CAN), Richard Leppert (USA), Pirkko Moisala (FIN), Eva Ohrstrom (S), Karin Pendle (USA), Eva Rieger (D), Margaret Lucy Wilkins (UK).

A listing of the Goteborg conference topics was published in the October 1995 issue of the *IAWM Journal* on page 51 and is also available at the IAWM web site.

<http://music.acu.edu/www/iawm/goteborg.html>

Dr Margaret Myers, Conference Organiser,  
Goteborg University Department of Music,  
Box 5439, S-402 29 Goteborg, Sweden  
Tel: +46-31-773 40 82 or -773 40 83  
Fax: +46-31-773 40 89  
e-mail: [margaret.myers@musik.gu.se](mailto:margaret.myers@musik.gu.se)

On Monday, April 29, 1996, a meeting of the ICTM Music and Gender Group will be held, hosted by the University of Goteborg Department of Music. Please contact the joint chairs for information:

Dr Marcia Herndon, Music Dept/Tawes, University of Maryland, College Park, MD 20742, USA. e-mail: [mh90@umail.umd.edu](mailto:mh90@umail.umd.edu)  
Dr Pirkko Moisala, University of Turku, Musicology, SF-20500 Turku, FINLAND. tel: +358-21-876 673, fax: +358-21-633 65 60, e-mail: [pimoisa@utu.fi](mailto:pimoisa@utu.fi)

## Hildegard von Bingen

### A Woman For Our Time

An international conference *Hildegard von Bingen A Woman For Our Time* will be held April 10-12, 1996 at King Alfred's College. For information please contact:

Dr June Boyce-Tillman, Coordinator  
King Alfred's College  
Sparkford Road, Winchester SO22 4NR England  
Tel: (01962) 841515 Fax: (01962) 842280

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# Researchers' Room

## Grace Spofford: Educator, Internationalist, and Organization Woman

by S. Margaret William McCarthy

Give me a place to stand, and I can move the world! These words declared by the Greek philosopher Archimedes in the third century before the common era, apply in a special way to Grace Spofford (1887-1974), one of the nation's notable musical women. Once she found a place to stand, Spofford utilized her position as educator, administrator, and internationalist to shape much of the musical life of the twentieth century. This article will examine Spofford's ascent from her early years in Haverhill, Massachusetts through her rise to eminence as one of the century's prominent musical women. It will do this against the backdrop of Spofford's life-span, a time which was an important historical moment for women in this country that empowered many of them to succeed. What follows will demonstrate how Spofford's life gives credence to much present day thinking about women's lives, in particular, how her passage reflects the theory of affiliation in practice. This hypothesis, popularized among musicians by musicologist Elizabeth Wood, points up the centrality of alliances and associations in the lives of musical women, noting that female support systems, especially affiliations with kin, friends, and mentors, have been crucial not merely for emotional interaction but also for formal mentoring and career shaping.<sup>1</sup>

***In the lives of musical women, female support systems, especially affiliations with kin, friends, and mentors, have been crucial not merely for emotional interaction but also for formal mentoring and career shaping.***

Spofford's birthplace, the northeastern Massachusetts city of Haverhill, provided a splendid atmosphere in which to come of age at the turn of the 20th century. Situated in the Merrimack Valley, it was a friendly, homey place—a city with the characteristics of a small town which, after the influx of Irish, French-Canadian and other ethnic communities in the nineteenth century, still retained a remarkable degree of community integration. Since during Spofford's youth, Haverhill was an emerging mill town with people of different national backgrounds moving into what had been a Yankee enclave, its citizens were nudged toward a new global awareness. It had good schools, fine churches, and splendid music and was, in the eyes of one local observer and contemporary of Grace Spofford, a "center of general peace and orderliness."<sup>2</sup>

During Spofford's childhood Haverhill offered rich opportunities to hear fine music at the local City Hall, and when local or visiting musicians performed in town, Grace Spofford frequently was in the audience, where she routinely heard such internationally renowned pianists as Joseph Lhevine and Harold Bauer.

Spofford's father, Harry Hall Spofford, a clerk in the men's clothing company of Nichols and Morse, was a vital presence in the community. He derived particular enjoyment from his long-time affiliation with the Pentucket Club, whose members presented entertainments in the form of minstrel shows, musical plays, chamber concerts, and song recitals at the local Academy of Music. Grace and her mother proudly cheered Harry Spofford and his friends as they sang and danced their way across the stage.

Sarah G. Hastings, Grace's mother, possessed an affable and gracious manner that endeared her to the community. She was involved in many women's clubs and with her husband was active in the Universalist Church, which was noted, among other things, for its fine music. There the young Grace Spofford was exposed to excellent music in the embodiment of organ recitals performed by organist James Hill.

Early on, Grace followed her parents' example of activism and involvement. At Haverhill High School, despite following a demanding course of study that included four years of Latin, along with German and Mathematics, she participated in school organizations and athletics, school dances and class

functions, and in her senior year was elected one of the four officers of her class of eighty-six members, who appreciated her gifts for planning and management. In the capacity of Class Secretary she assisted the Haverhill High "nineteen-fivers" in running the Class Bazaar, school dance, and fund raiser for the local Hale Hospital. When, in 1905, she graduated with honors in the ceremony at the City Hall, she also received recognition for not being absent, tardy, or dismissed in her four years. She played a prominent part in the graduation festivities which she admirably described in the Class History she subsequently left to the school archives. Grace's closing words of that eight-page, hand-written chronicle, give symbolic definition to what later would become a life directed to forwarding Harmony on a world wide scale. She wrote:

I have tried to show in this short sketch that the reason for our success lay in our all working together. If I were asked to characterize in one word the class of 1905, I should say "Harmony." Do not understand me to mean that there was not difference of purpose. We were all working to do the thing best for the class, not for our individual selves.<sup>3</sup>

Given that fifty-three years later, during her post-retirement years, Spofford would try to forward the creation

of a musical composition that would call the world to peace, her youthful words testify to the affect of those formative, associational years in Haverhill on her future life and values. They show as well how she benefited from an atmosphere that was highly conducive to the formation of alliances and ties of a many-splendored variety.

Upon her graduation from Haverhill High School in 1905, Spofford, unlike female high school graduates of an earlier era, could look forward to attending college. Spofford initially selected Mount Holyoke College, but at the end of her first year transferred to Smith College as a Sophomore, principally because, unlike Mount Holyoke, Smith College did not demand domestic work of its students and did give credit for applied music instruction. At Smith she found a strong academic program, an extraordinarily rich college life, and supportive mentors in the persons of Henry Dike Sleeper and Edwin Bruce Story. Smith hosted prestigious outside concerts for the benefit of the academic and civic communities, featuring such artists as the pianists Joseph Lhevine and Gertrude Peppercorn, the Pittsburgh Symphony Orchestra, the Boston Symphony Orchestra, Leoncavallo and his Italian Orchestra, and the Kneisel Quartet. In addition, members of the faculty gave weekly "Friday afternoon" concerts as an aid to the students of the department, and Spofford and the other students performed in recitals regularly.

Spofford soon learned that Smith College treated its students as sensible, honorable women and permitted them a great degree of social freedom. Courses in art and music were required of all students, and up to eight of the sixty credits required for graduation could be in advanced performance.<sup>4</sup> In fact, Smith College's emphasis upon music and art was probably "unique at that time among colleges."<sup>5</sup> Grace valued very much her liberal arts education at Smith, claiming in later life that it "proved of value directly; it gave me the ability to see music in relation to other arts and as a factor in civilization rather than as an isolated craft."<sup>6</sup>

When she graduated from Smith College in 1909, Spofford was poised to ride the crest of the wave of opportunity of a second generation of "new women" who would emerge in the second decade of the 20th century. These women were highly educated, often single, economically autonomous, deliberately seeking professional visibility, espousing radical economic and social reform, and ready to pioneer new roles.<sup>7</sup> To be sure, members of her sex still could not vote, nor did they in fact attend college in large numbers, but circumstances were improving for women like Spofford, and she would continue to epitomize the woman activist who used her gifts to contribute to the advancement of the species. Rather than looking forward to the domestic work and factory work that awaited an earlier generation, Spofford could consider such career options as college teaching, law, journalism, the arts, and ministry.

*Spofford was poised to ride the crest of the wave of opportunity of a second generation of "new women" who would emerge in the second decade of the 20th century. These women were highly educated, often single, economically autonomous, deliberately seeking professional visibility, espousing radical economic and social reform, and ready to pioneer new roles.*

She chose college-teaching, but in order to prepare herself more completely for that profession, she requested and gained her parents' permission to take a year at home so that she could further prepare herself to enter her chosen profession. With their blessing she began to work with Boston pianist-composer Richard Platt, a well-known exponent of the Leschetizky method of piano playing who, after making his Boston performing debut at Steiner's Hall on 8 December 1903, became much sought after as a piano teacher. Under Platt's tutelage Spofford gained audience experience by lecturing before various New England clubs on topics from musical history with keyboard illustrations. At the conclusion of that year at home, she accepted an appointment as piano instructor at the Conservatory of Music at Heidelberg University in the picturesque city of Tiffin, Ohio at a salary of \$600 per year.<sup>8</sup> Her arrival on the Heidelberg campus was greeted with enthusiasm by the editor of the student newspaper, *The Kilikilik*, who touted Spofford's status as an Alumna of Smith College, "one of the best known colleges for women in the East," concluding that as a result of her Smith background, she possessed "the literary training essential to high grade work in any art."<sup>9</sup> Spofford in turn committed herself to fulfilling Heidelberg's mission of imparting "the most modern methods of acquiring

technique which is the basis of all artistic work" and of illustrating "the wide field of touch and tone production."<sup>10</sup> Her strong personality inspired confidence in her students as she counseled them to do their best work.<sup>11</sup>

When Spofford arrived on campus, Heidelberg University was beginning its sixty-first year, boasting as its motto "Religion and Education are the Safeguards of Our Nation." Unlike Smith College, it was co-educational, but like Smith, it boasted a fine musical atmosphere, which made it possible for the students to maintain a large number of musical organizations, chief among them the Orchestra, Glee Clubs, and College Band. Its students enjoyed the social, religious, and intellectual advantages of the liberal arts character of the University while simultaneously enjoying the study of music as part of a liberal education and experiencing teaching methods that were "thorough, progressive, and modern."<sup>12</sup>

Although much in Grace Spofford's previous musical training had prepared her to insert herself into the Heidelberg milieu, nothing could have completely readied her for what her particular duties at Heidelberg would require in the ensuing two years. Her daily regimen was rigorous; each day she was up at 6, breakfasted at 6:30 and gave her first lesson at 7:30.<sup>13</sup> In addition she practiced daily to prepare for the faculty recitals she was expected to present on campus both as soloist and as a performer of chamber music. She also helped build musical ties between the town and gown communities by giving recitals in neighboring locales "where

hitherto no recital had been given.”<sup>14</sup> Furthermore, she found time for the cultivation of friendships among faculty colleagues and for the enjoyment of leisure time in their company.

On 12 October 1910, she made her performance debut at Heidelberg University in a piano recital in Rickly Chapel in which she played the following program:<sup>15</sup>

Sonata, Op. 7	Grieg
Impromptu, Op. 142, No. 3	Schubert
Marche Mignonne	Poldini
Arabeske	Schumann
Song Without Words in F sharp minor	Mendelssohn
Scherzo	Mendelssohn
Nocturne in C sharp minor	Chopin
Impromptu in A flat	Chopin
Valse in A flat	Chopin

*The Kilikilik* reviewer assessed the performance as “a rare musical treat” and noted Spofford’s splendid interpretation which projected the “delicacy” of the Poldini and the “tragic quality” of the Grieg with equal authority.<sup>16</sup>

Other programs followed. On 25 January 1911 Spofford, in collaboration with instrumental and vocal colleagues, gave a joint lecture recital on American composers that included works of Arthur Foote, George Chadwick, Henry K. Hadley, Mrs. H. H. A. Beach, and Edward MacDowell. This attempt to “pay tribute to American musical achievement and genius” resembled the tradition Grace had known at Smith, where such topical concerts were customary. Once again the student press praised the spirit of unfeigned artistic emotion which marked the performance, especially for the commanding dignity of ethical expression in her rendering of the “Largo” from the MacDowell *Sonata Tragica*.<sup>17</sup>

Accolades attended Spofford’s later appearances as well. When she unveiled yet another solo program in her recital of 22 February 1911 the student newspaper applauded her “well equipped technique and temperament,” her “nice appreciation of tone values” and her “intelligent comprehension of the composers’ ideas.”<sup>18</sup> Her presentation reflected her expertise as a program-builder, as one who wanted both to please and to stretch her audiences by playing not only the more familiar styles of Scarlatti, Schubert, Beethoven, Tchaikowsky, Liszt, and Chopin, but also contemporary pieces such as her Boston teacher Richard Platt’s *Chanson in F* and Edward Schutt’s *Carnival Mignon*.

Spofford’s second year at Heidelberg remained a demanding mix of teaching and performance. She introduced fresh repertory into her programs, performing works by her Boston teacher Richard Platt and by Sydney Homer, along with pieces by Beethoven. *The Kilikilik* critic found her even “more authoritative” and “more mature” than the previous year.<sup>19</sup> On 10 March 1912, Spofford joined with an advanced student from the Conservatory in presenting a well-received lecture-recital at the nearby Reformed Church during which she gave explanatory remarks to help the audience to appreciate the various moods and thought of the composers represented.

Once again *The Kilikilik* praised Spofford’s power of writing in an interesting way and of saying just that which would help the audience to a better understanding of the music performed.<sup>20</sup>

Why, given her many successes at Heidelberg, did Spofford submit her resignation to the University at the end of her second year? She apparently enjoyed her work there. She was respected by colleagues, happy with her associates, and effective with students and with civic audiences. She had earned the affection of friends and colleagues. Why, then, did she resign?

Her decision came in response to an inner restlessness which prompted her to seek further professional improvement. If she were to grow as an artist she would need to enroll in an institution that could guarantee such development. And what better place than at the Peabody Conservatory at Baltimore, the preeminent institution in the East for the training of performing musicians? Founded in 1860, the Peabody Institute boasted an international faculty and a fine Preparatory School. Through its extension classes, its publications, its concert bureau, its placement bureau, and its community singing program, it had done much to stimulate the growth of Baltimore’s musical life and had become an important presence in the community.

Spofford enrolled as a graduate student at the prestigious institute, completing the Teachers’ Certificate Program in 1913. Thereupon she received an appointment to teach in the Preparatory Division of the Conservatory, an assignment that proved important both

professionally and personally. Not only did her appointment give her a sense of professional fulfillment, it also provided her with the occasion to meet the person with whom she would forge one of the most significant personal and professional relationships of her adult life, Elizabeth Coulson.

At the time of their meeting, Coulson was an esteemed faculty member at the Peabody, holding posts as supervisor of teaching candidates in the Piano Department, and Class examiner in piano. She edited all of the conservatory’s piano teaching material and was held in high regard by her students. She helped set up the system of crediting music in the Baltimore Public Schools. In addition she was generous to needy students, many of whom knew what it meant to be helped financially by her, or to receive gifts of music, food and shelter from her. She was a “second mother” to many of them.

Despite the fifteen-year age difference between Coulson (1872-1941) and Spofford, they found a soul-mate in each other, and their acquaintance blossomed into a rare and precious relationship. They co-authored the book *Guide to Piano Playing* and eventually established residency at the Tudor Arms Apartments on University Parkway. Meanwhile, the ever ambitious Spofford earned her Organ Certificate in 1916, after which she was named Executive Secretary of the Conservatory, a position analogous to Academic dean, a post she held until 1924.

*As Dean of the Curtis Institute, Spofford guided the institute for seven years with dedication and imagination, setting in place guidelines and operating procedures that saw the fledgling institution establish itself as one of the most prestigious music schools in the world.*

At that time Spofford heard of plans for the establishment of the newly endowed Curtis Institute of Music in Philadelphia, to be financed by the Mary Louise Bok Foundation with Mrs. Bok as its President and John Grolle as its first Director. She felt a compulsion to apply for a position. She recognized that she had the ability and imaginative vision to serve as an administrator in the fledgling institution whose appeal lay in its being unhampered by tradition. Coulson encouraged her in the pursuit of her new goal. Buoyed up by that support, Spofford wrote a letter to John Grolle dated 20 February 1924 in which she stated her qualifications:

Born in New England, educated in a New England College, teaching music in a Middle Western College, and, for the last twelve years, associated with the Peabody as student, teacher, and executive officer, I have been brought into touch with the music of a city of 50,000 inhabitants, a town of 12,000 and a city of 800,000 ... and into relations with those who view music from an academic standpoint, from the professional point of view, and from the angle of general culture.

These various points of view have interested me tremendously and to work out these different approaches to music in a new Institute seems to me a task to challenge our best.

The position I hold at the Peabody Conservatory is a dignified one, embracing the duties of a Dean and an Executive Secretary and I would not consider leaving it for any ordinary school position. The Curtis Institute seems, however, to offer an opportunity for creating entirely new channels for musical education in this country.

If there is any possibility of there being work for me to do in the Institute, I shall gladly refer you to Mr. Randolph and other friends for credentials. If there is no possibility, I prefer that you do not consult them. I would consider it a privilege to be given a personal interview and I could be in Philadelphia any Thursday afternoon that you would name.

With best wishes for the success of the Curtis Institute under your directorship.

Very truly yours,  
Grace Spofford<sup>21</sup>

Three months later, on 25 May 1924, *The Baltimore Sunday Sun* announced Spofford's appointment to a "Big Musical Post" at the Curtis Institute, informing its readership that this new assignment would put Spofford "in the same financial class with Governors and Mayors of large cities."<sup>22</sup>

While marking a major step forward professionally, Spofford's appointment as Dean of the Curtis Institute required her moving apart from her dear friend, Elizabeth Coulson. If it is true, as the poet Cecil Day Lewis once wrote, that "selfhood is proved in the walking away and love in the letting go," Coulson proved her love for her dear friend, upholding Spofford's decision to move on. In a touching letter of September 1924, she wrote:

Dear Heart,

I shall always remember you as you stood in the doorway of the Curtis and said good-bye. You are sweet and dear and tender and nothing in life shall treat you "hard;" for you are beloved and highly thought of by many. I know the people in charge here love you, and will do everything possible to make you comfortable and happy. I know Mr. and Mrs. Grolle like you, and will co-operate with all you wish to do.

They respect your brain and power, and good judgment, and you will not fail. You have courage, and in but a little more than a trolley ride from B. to Emmory Grove—you can be with me, or I with you, in point of time I mean.

I shall miss you sadly, and our apartment will only be "home" when you are there to share it. You must know that of my old life-long friends, no one is as near as my own "little child."

Enjoy your work, enjoy your play; and keep an even balance. The best of luck, and God's blessing go with you always in all you do.<sup>23</sup>

As Dean of the Curtis Institute, Spofford guided the institute for seven years with dedication and imagination, setting in place guidelines and operating procedures that saw the fledgling institution establish itself as one of the most prestigious music schools in the world, a reputation it still enjoys. Her faculty comprised a "who's who" of music that included pianist Isabelle Vengerova, vocalists Marcella Sembrich and Madame Charles Cahier, harpist Carlos Salzedo, violinist Carl Flesch, and composition instructor, Rosario Scalero. She visited Europe on several occasions as an ambassador and recruiter for the School. By motivating an international student body to seek musical training at the Curtis, she believed that she would help the cause of international understanding. Despite her successes at the Philadelphia institution, in May of 1931 Spofford resigned from her post there, presumably because of administrative differences with Director Josef Hoffman. Then in 1935, she was named to what she came to consider her most important post—Director of the Music School of the Henry Street Settlement School in New York, an appointment that she would hold for nineteen years.

Spofford's decision to enter settlement work was typical of college educated women of her generation, who, in searching out ways to put their education and gifts at the service of society, found in settlement work a perfect outlet for their aspirations. At the Henry Street Settlement, Grace Spofford accessed yet another female network group which would energize her as she continued to work for social reform.

From the outset, Grace Spofford continued to use the collaborative processes that had become her *modus operandi*, surrounding herself with an excellent Music Committee which served as an Advisory Board. Its members included Lillian Wald, Helen Hall, Aaron Copland, George Gershwin, Jascha Heifetz, Felix Salmond, and Harold Taylor. Under Spofford's guidance, the Music School began to move in ways that made it more meaningful to the lower East Side community and enabled it to continue excellent musical standards and make important contributions to the field of music education.<sup>24</sup> With the enthusiastic support of Henry Street Settlement House Director Helen Hall, the Henry Street Music School strengthened its already excellent programs.

A highlight of Spofford's early years at the Henry Street Settlement House occurred during the 1936-37 academic year—one year after Spofford's arrival. She convinced Aaron Copland, whom she had appointed to the Composition Faculty, to write a new work for the children at the school, one that would be suitable for performance by students, while simultaneously not sacrificing musical standards.<sup>25</sup> Copland

welcomed the challenge to write a piece that would be simple enough for youngsters to perform and that would allow him contact with the youth of America. The resulting work was a young people's "play opera" entitled "Second Hurricane," performed by children and young people ages 8-19 from the Music School, the Professional Children's School, the Seward Park High School, and the Adult Chorus of the Henry Street Music School. Many who were involved in the production went on to become prominent in their various spheres of the arts: conductor Lehman Engel, director Orson Welles, and actors Joseph Cotton and Charles Pettinger being the principals among them.

Under Spofford's leadership, enrollment at the Henry Street Settlement Music School grew and faculty was expanded. In the 1940-41 season, the school could boast among its faculty pianist Isabelle Vengerova, violinist Ivan Galamian, harpist Lucile Lawrence, and composer Roy Harris, to mention but a few. By 1952 the school had 70 teachers and an enrollment of 900, ranging in age from 5-65 and representing 32 different national backgrounds. Although many of the students had made names for themselves in the world of music, Spofford's philosophy in educating the underprivileged was that "we are just as proud of the ones who marry and raise families or follow careers which have nothing to do with music."<sup>26</sup>

Following her retirement in 1952, Spofford engaged in post-retirement activity, acting on her conviction that "one can retire from formal, paid work; but there is a responsibility to pass on one's ideas to younger people, and to make one's experience available to them, perhaps initiating new ways."<sup>27</sup> A lifetime in music had gradually and steadily deepened in her the conviction that the proper use of music could further the cause of world peace. Hence, when UNESCO convened an International Conference on Music Education in Brussels in 1953, Spofford was among the North American delegation invited to co-found the International Society for Music Education. She became a delegate to over 20 international music congresses on Education, Musicology, Contemporary Music, and Folk Music in Europe and the Middle East, and, among many other positions, was three times chair of Music of the International Council of Women. She knew the potential of music to call the world to peace. She felt that music could tap into new sources of sight and sound to dramatize the prospect of new life (i.e., life without war), for humanity. The potential of radio and sound pictures in this regard intrigued her, and in 1958 she had begun to broker the creation of a musical composition that would call the world to peace. She asked the poet Marianne Moore to write a text for the work, but Moore could not oblige Spofford's request. Nevertheless, Spofford's dream of a Peace Oratorio reveals how idealistic and international-minded she had become. Until her last breath she professed what she believed; namely, that music is

***Following her retirement, Spofford engaged in post-retirement activity, acting on her conviction that "one can retire from formal, paid work; but there is a responsibility to pass on one's ideas to younger people, and to make one's experience available to them, perhaps initiating new ways."***

"that which unites," because she knew that when we as a species can affirm this, we can "move as brothers and sisters into the interplanetary age with its colossal implications."<sup>28</sup>

To conclude, Grace Spofford's life and career demonstrate the power of strong alliances to empower women to develop and achieve. Just as she had benefited from the efforts,

modeling, and contributions of her forebears, she too set in place structures that would make possible more relatedness in our world. The lasting imprint on her life of growth-producing alliances from her earliest

days until her death in 1974, provides yet another example of the validity of the theory of affiliation as practiced in women's lives.

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*S. Margaret William McCarthy has been Professor of Music at Regis College, where she taught rudiments of music, music history, opera, and theater music. She died suddenly two months before publication of this article.*

# Reports

## Report From Canada

by Ursula Rempel

Greetings from the frozen North! Well—not all of Canada is frozen—and from the rainy west coast to the more temperate eastern parts of the country, as well as from the frigid prairies (where I am!) my contacts throughout Canada have been ever faithful with providing me with information to send to you.

**Andra McCartney**, a Ph.D. candidate in music at York University (Toronto) and composer of electroacoustic music, attended the International Computer Music Association Conference in Banff, Alberta, in September, 1995. She sent the following report:

“Held in Banff, Alberta, the conference drew over 300 registrants. Although I was prepared for a small number of women registrants, I was shocked to find that there were only about 30 in attendance. When I remarked on this to a composer, a veteran of many ICMA conferences, she replied that this number was a great improvement and an indicator of change within the organization. Until about four years ago, she said, there had been fewer than ten women at the annual conferences.

“There are indeed indicators of change within the ICMA. As in the past, this year’s conference had a majority of papers which discussed technical questions of computer composition; in addition, there were sessions on aesthetics and criticism, computer music and media, and computer music and culture. This year, however, each session included a paper on gender issues, and there were feminist studies as well.

“The conference drew several Canadian composers. **Hope Lee** directed the performance of her piece **TANGRAM**, one of her eleven works inspired by ancient Chinese philosophy, poetry and music. The work was performed by **viviani vincent** (harpsichord) and **Lori Freedman** (bass clarinet). Other Canadian performers included the Manitoba chamber ensemble **Thira** (**Mary Jo Carrabre**, **Therese Costes**, **Lori Freedman**, **Libby Mason**, **Paule Prefontaine**, **Laurel Ridd**, **Arkadiusz Tesarczyk**), with University of Manitoba composer, **Michael Matthews** and vocalist **Meg Sheppard**.

“My paper on women composers in the digital playground was marked by a lively question-and-answer period. I appreciated the rising level of interest in gender issues in the ICMA, and the same time regretted that more women musicians—for various reasons—were not able to attend.”

Thanks to **Sally Reid**, I was able to connect with **Ina Dennekamp**, past president of **Women in Music**. (This is a Vancouver-based organization, the president of which is **Gayle Webster**). **Ina** writes:

“WIM has undergone some changes in the last few years. We’ve gone from an organization of only women composers to one for all women in the music business. We established a logo this year and published a new brochure with general information in it. Our office also contains a resource centre for the materials of women in music. We are always looking for acquisitions for our library/resource centre.

“I am the coordinator of next year’s Conference/Festival on **Women in Music**, which is to be held in Vancouver from September 26-29, 1996. We are casting a wide net for workshop leaders.”

**Hope Lee** from Calgary reports that the joint concert of the Association of Canadian Women Composers and **New Works Calgary** will be held on April 6, 1996. Called “**Feminine Endings**,” the concert will include works by **Jana Skarecky**, **Estelle Lemire**, **Kelly-Marie Murphy**, **Alice Ping Yee Ho**, **Roberta Stephen**, and **Linda Bouchard**. **Hope’s** *entends, entends le passe qui marche* . . . was performed in December at the Eastman School of Music.

Winnipeg composer **Sara Scott Turner’s** **NISHKA ONAGAMON** received its premiere with the Manitoba Chamber orchestra in late September. In a *Winnipeg Free Press* review, **James Manishen** describes its “warm evocation of Ojibway and Inuit melodies [which] showed it to be a piece with heart.”

From Queen’s University in Kingston, Ontario, **Roberta Lamb** writes with information about **GRIME** (Gender Research in Music Education):

“This is a grass-roots organization, international in scope, whose purpose is to provide a forum for promoting scholarship that addresses gender issues in music education; to share research and classroom materials that focus on gender issues in music education; and to work towards establishing a climate within the music education discipline that addresses issues, concerns, and scholarship pertinent in any way to gender. Members receive the **GRIME** Newsletter and a membership directory. Meetings are held at the **MENC** (even-numbered years) and at the **Feminist Theory and Music Conferences** (odd-numbered years). This is an international organization with members from Canada, the U.S., Sweden, Finland, Australia, and the U.K. Membership fees are a nominal \$3.00 per year.”

For further information, contact **Roberta Lamb** at lambr@post.queensu.ca or at the School of Music, Queen’s University, Kingston, Ontario K7L 3N6, Canada.

**Laura Hoffman** is the new Eastern representative of the Association of Canadian Women Composers. Acting secretary of the **ACWC**, **Mary Gardiner**, writes that both she and **Alice Ho** “will have performances of our music at the March 1996 conference on women composers at Indiana University of Pennsylvania.” The **ACWC** is encouraging its membership to keep information current and to let me know of their activities so I can include it in my reports. I know that what I write here is simply the tip of the iceberg! Despite government cutbacks to universities and to the arts, there is much happening in Canada. Let me hear from you!

Thanks to **Ina Dennekamp**, **Mary Gardiner**, **Laura Hoffman**, **Roberta Lamb**, **Hope Lee** and **Andra McCartney** for their reports and information.

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# Reports

## Floating Along the East Coast with the Perfume River Ensemble from Hue, Vietnam

by Dana Kim

A faint breeze had finally sprung up on the Perfume River as the usual signs of dusk began on the banks: dishes clinking, mothers calling out loudly for their children, lights beginning to twinkle. Our boat chugged noisily upstream as the singers poured tea. Behind them, five musicians seated on straw mats tuned their instruments. Two miles upstream, the boatsman cut the engine and in the silence, underneath a star-filled sky, we floated downstream to the music of Hue.

One year later, July 31, 1995, I waited in Washington DC with Madelyn Remez from the NCTA, and Tuyen Tonnu, concert pianist, as the same Ensemble pulled into Union Station from Lowell, Massachusetts. After a lot of red tape in Vietnam and the procurement of funds in the US, they were finally here: A two-string fiddle player, a moon-shaped lute player, a monochordist, a 16-string zither player, and a 76-year old drummer. The 4 singers also accompanied pieces with the wooden coin clapper, and two pairs of tea cups used as castanets. The Ensemble had begun their tour in Lowell at the Folk Festival and played to a crowd of over 10,000. Now in Washington they would perform at Carmichael Auditorium at the Smithsonian's National Museum of American History. Local Vietnamese arrived in their colorful *ao dais* and the auditorium began to fill. Dr. Phong Nguyen, noted ethnomusicologist and expert on Vietnamese music, presented the group throughout the tour and during the course of each performance, light-heartedly educating the audience in the basics of the complex instrumental styles of *Ca Hue* (literally 'Songs of Hue'), *Nhac Cung Dinh* (Instrumental Court Music), and *Chau Van* (ritual music formerly used in possession chants).

Whether the audience understood its crash course in Vietnamese music or simply enjoyed what it heard was unclear as those in Carmichael Auditorium cheered, some clapping with hands overhead after each piece. During two songs, *Hue Dep Va Tho Mong* (The Charm of Hue), and *Canh Dep Co Do* (Beautiful Hue City), many cried, perhaps remembering the city they once called home. The Ensemble seemed genuinely surprised by the enthusiasm of the Washington audience. After the concert, a late dinner of *Bun Bo*, a specialty of Hue, was prepared at the home of a local Vietnamese couple in Rockville.

Hue's year-old sister city, New Haven, Connecticut, was the next stop. It was obvious that staying in the home of Kathy Klyce, sister-city committee member, was a highlight for the group. Having lemonade on the backyard deck, pitching in to make eggs and toast or checking out a teenager's bedroom generated a lot of questions and was great fun. The performance that evening, however, was not without a twist.

About 20 protesters, all Vietnamese-Americans—with signs, literature, and little South Vietnamese flags—hovered around the entrance. A fellow in dark glasses, wearing fatigues and a red beret held an American flag. Another held a South Vietnamese flag. They milled about the side entrance as the Ensemble made its way in to the building. Later, I tactfully asked members of the Ensemble if they had any opinion of the protesters. The poet/songwriter answered equally tactfully: "I feel I understand them. They have a right to feel the way they do."

Inside the cozy theater, candles lit the paper lanterns that lined the front of the stage. The sound and lighting were excellent and helped show off the richness of the musicians' deep blue costumes. Despite the outside vigil the Ensemble once again gave a flawless performance.

The final performance on this 2-week tour was an outdoor concert at New York City's Lincoln Center. The shady outdoor setting on a breezy Friday afternoon accommodated the diverse crowd which had packed the area by 5:15. The riddle song, *Ho Gia Gao* (Song of Rice Pounding) generated quite a bit of laughter as it had throughout the tour, but only by those who understood Vietnamese. In the old days while pounding rice, young men and women would sing riddles back and forth, perhaps in a flirtatious manner, to pass the time. At the close of the concert, members of Vietnam's Permanent Mission to the UN presented the Ensemble with a bouquet of flowers. The next morning the group loaded up the van for the last time and headed to JFK to catch an 8:00 flight to Los Angeles from where they would continue onward to Saigon via Hong Kong. Mr. Manh Cam, the drummer, who began his career at age 13 in the Court of Bao Dal gave his thoughts on the tour: "This trip has been like a dream. I can't believe at my age, I was able to come to the US, and bring my music with me."

*The Hue Ensemble, made up of 11 exceptional musicians and singers from Hue, was sponsored by the NCTA (National Council for the Traditional Arts), with grants from the National Endowment for the Arts and the Parker Foundation. Dana Kim has served as a field coordinator for Earthwatch and Mindful Explorations and is an Associate Editor for Nhac Viet, the Journal of Vietnamese Music.*

# Reports

## From Vietnam

by Dana Kim

Hanoi, Vietnam—A former communist capital undergoing massive change and development led me back for another visit. What drew me to this city was its energy and sense of renewal. Amidst the worn French architecture, the “American War” as they call it seemed to be long forgotten as entrepreneurs of all sorts had sprung to life, peddling their wares from baskets hung on the ends of long bamboo poles. Shopkeepers urged passersby to stop and browse, their goods bulging out onto the already crowded sidewalk. Bulldozers and construction crews could be seen here and there, clearing tumbled down lots for new modern structures. People seemed formal in nature compared to their southern counterparts; yet with the least bit of coaxing, curiosity would soon overcome their reserve.

In my role as field coordinator for an international music conference, I found myself doing something I enjoyed: helping organize rooms, showing people where to eat, tracking down a lost bag, mapping out the shortest route to the post office, taking a newcomer to the silk shops in the old town. But the strange thing about it all was being amidst a sea of ethnomusicologists, composers, theorists, and scholars, as well as performers and artists. I came to find out in this context, the Vietnamese, American and British conference presenters had much more in common with each other than I had with my own American counterparts. What started out as another trip to this great burgeoning city turned into a learning experience of an unexpected nature.

The conference took place at a hall at one end of Hoan Kiem Lake. Papers were read in the morning, followed by fieldwork and performances in the afternoon and evening. During the chaired morning sessions, old boundaries were crossed and new lines drawn, pitting the traditionalist against the modernist. Political and ideological barriers were nowhere to be found. Translations flew in English, French and Vietnamese. Heated agreements ensued, far-flung theories considered and compromises reached. An urgent need to communicate was in the air: shouldn't minority or ethnic music be recognized as such and be taught by members of the group from which it came? Is traditional music still traditional if it has been westernized and packaged for tourists? Can't traditional music evolve as do the societies to which they belong? I desperately wanted to learn and come away with some understanding of how this subject of music transcended so many cultural preconceptions and barriers. If music is a universal language, I was enrolled in an intensive accelerated course.

In the evenings, my roommate (Dr. Emma Zevik, conference presenter) and I, each tucked safely under our mosquito nets, recapped the day's events. I was taken by her passion for the issues, and she was perhaps amused by my unexpected interest in them. My simple questions betrayed my ignorance as far as pentatonic scale, syncopation and the ethnomusicologists' disgust in Westerners' belief that music isn't music without “western harmonization.” During meals and outings we talked about the performances we'd seen: Cheo theater and classical

Tuong theater. We listened to Buddhist chants in temples and journeyed to the highlands to listen to a Jarai gong ensemble. At the fantastic water puppet theater back in Hanoi, we were part of an audience that laughed in a dozen different languages. Conference co-chair Hoang Chuong summed up everyone's feelings in his solemn-sounding closing remarks, “Mong tiep tục holthao vao nam tol.” A roar went up from those who needed no translation. I looked over at my Vietnamese friend who smiled, “Let's do it again next year!”

## The Vienna Summer Seminar of New Music

by Tera de Marez Oyens

After teaching for many years at the Vienna Summer Seminar for new Music, I was once more amazed at the talent and musicality of the 1995 summer students. Capable of verbally fluent explanations of their works, they presented a list of newly composed works that deserve to be on the repertoire of any self-respecting program-board for new music.

One of the most impressive composers was **Charlotte Seither**, born in 1965 in Landau, and now living in Berlin, Germany. Her “*Kammersinfonie 'Objet diaphane'*” was performed last year by the Berliner Philharmoniker after she received a commission from this prestigious ensemble. In 1995 this work won first prize at the Prague Spring. After she explained her attempts and ideas, we listened enthralled to the music, which gives the listener unbelievably balanced sounds in a differentiated structure. I quote from an article about her in the newspaper “*Neues Deutschland*” by Gunter Gortz: “The way in which she makes music out of reality and her personal realm of thought shows a sympathetic self-confidence, which results from a knowledge of her own talent and her success.... But she doesn't look for examples, self-confidently she tries to realize her own ideas. She is especially interested in the inner life of sounds, not so much in the reflection of reality.” She tries to discover new sound-possibilities in handling word and tone. One cannot put a label on her compositions; she is not hooked on any style or technique, but she wants to play freely with the possibilities. She has won numerous prizes, and is presently working on a chamber-opera about a woman, who tries to exist as an artist in the male-dominated world.

Another fascinating composer who presented her work at the Summer Seminar was **Anna Ikramova** from Russia. She lives now in Germany and is especially interested in electronic music, which she combines with other disciplines. She showed us some examples of her work with film and texts about Russian folklore. Until now there have been no composition students from the USA at this Summer Seminar; perhaps next year, when it takes place in Vienna from August 19 till August 31. Information can be obtained at my address: Tera de Marez Oyens, celebeslaan 13, 1217 GT Hilversum, The Netherlands.



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**Selected Recent Performances**

**AUSTRIA:** **CHERNOBYL\***, Niederösterreichisches Tonkünstlerorchester, ORF Sendesaal, Vienna, May 18, 1995; **DER HERRSCHER UND DAS MÄDCHEN\*** (children's opera), Theater im Künstlerhaus, Vienna, June 20, 1995; **FOUR FANTASY PIECES** for flute and piano\*, Vienna, November 15, 1994; **CONTRASTS FOR TWO PIANOS, SIX HANDS\*\***, Vienna, June 13, 1995; **TRIO FOR STRINGS\*\***, Vienna, March 13 and 28, 1995; **GEMA JAWA (ECHOES OF JAVA)** for string orchestra\*\*\*, 1. Frauenkammerorchester von Österreich, Konzerthaus, Vienna, June 10, 1994; Kärnten, September 18, 1994; **PIANO TRIO**, Traun, September 23, 1994; Vienna, April 28, 1995; **SUITE FOR SOLO VIOLIN**, Oberwart, September 30, 1995; **SONATA FOR PIANO**, Esterhazy Palace, Eisenstadt, April 30, 1994; **A NIGHT IN THE ROYAL ONTARIO MUSEUM** for soprano and tape, Vienna, June 23, 1995; Feldkirch, March 29, 1995; **FÜNF LIEDER**, Vienna, June 23, 1995; **SONGS FOR THE FOUR PARTS OF THE NIGHT**, Vienna, June 23, 1995; November 15, 1994; **SECOND SONATA FOR PIANO**, Vienna, December 5 and 12, 1994; **BULGARIA:** **CHERNOBYL**, Russe State Philharmonic, Russe, January 26, 1996; **CHINA (PRC): GEMA JAWA**, 1. Frauenkammerorchester von Österreich, Shenzhen, Sept. 26, 1995; Guangzhou, Sept. 28 and 29, 1995; Qingdao, October 1 and 2, 1995; Shenyang, October 4 and 5, 1995; Beijing, October 7, 1995; **CZECH REPUBLIC:** **PURA BESAKIH (BESAKIH TEMPLE, BALI)**, Bohuslav Martinu Philharmonic, Zlin, April 3, 1995; **DENMARK:** **AN AMERICAN ESSAY** for SATB chorus, orchestra and soloists, Chorus Soranus, Koszalin State Philharmonic, Soro, August 5, 1994; **ENGLAND:** **COCAINE LIL** for mezzo and four jazz singers, London, May 22, 1995; **FRANCE:** **TWO MOVEMENTS FOR QUINTET\*\***, atelier musique de Ville d'Avray, Ville d'Avray, February 3, 1996; **GERMANY:** **COCAINE LIL**, Hamburg, May 27, 1995; **HOLLAND:** **FANTASY FOR PIANO\***, Utrecht, March 4, 1995; **ISRAEL:** **COCAINE LIL**, belcanto ensemble, Tel Aviv, October 12, 1995; **KOREA:** **GEMA JAWA**, Masan Philharmonic, Masan, December 2, 1994; **POLAND:** **ADAGIO FOR ORCHESTRA**, Olsztyn State Philharmonic, Olsztyn, January 12, 1996; **AN AMERICAN ESSAY\*** for SATB Chorus, orchestra and soloists, Chorus Soranus and Koszalin State Philharmonic, June 29, 1994; **GEMA JAWA**, Poznan, Czestochowa, Radom, Lancut, Bialystok, and Warsaw, various orchestras, April-October, 1994; **HOW FARES THE NIGHT?** for SSA Chorus and string orchestra, Poznan Children's Choir, Poznan Youth Orchestra, April 10, 1994; **ADAGIO AND RONDO\*** for solo violin and string orchestra, Festival Orchestra, Lancut, July 25, 1994; **A NIGHT IN THE ROYAL ONTARIO MUSEUM**, Krakow, April 30, 1994; Zamosc, July 10, 1994; **KRAKOW CONCERTO FOR PERCUSSION AND ORCHESTRA**, Koszalin State Philharmonic, April 8, 1994; **TEUFELSTANZ** for Percussion Ensemble, Koszalin, April 7, 1994; **VIOLA CONCERTO\***, Polish Radio and TV Symphony Orchestra of Krakow, September 15, 1993. **RUSSIA** Gema Jawa, Omsk State Philharmonic, Omsk, Siberia, May 12, 1994; **SWITZERLAND:** **A NIGHT IN THE ROYAL ONTARIO MUSEUM**, Lucerne, May 25, 1994; **UNITED STATES:** **SONATA FOR PIANO**, Clearwater, FL, Sept. 26, 1995; Seattle, Oct. 1, 1995; Augusta, ME, October 4, 1995; Philadelphia, Oct. 6, 1995; York, PA, Oct. 8, 1995; Towson, MD, October 11, 1995. **THREE SOUND PIECES FOR BRASS AND PERCUSSION**, Baton Rouge, February 17, 1995 **A NIGHT IN THE ROYAL ONTARIO MUSEUM**, Mt. Pleasant, MI, February 3, 1994.

\* World premiere; \*\* European premiere; \*\*\* Medals received: Dutch Cultural Center, Jakarta, Indonesia, January 1985; City of Kamien Pomorska, Poland, July, 1993.

**COMMISSIONS:** The City of Vienna, January, 1995: **DER HERRSCHER UND DAS MÄDCHEN**; Austrian National Ministry for Science, Research, and the Arts, January, 1995: **FANTASY FOR PIANO**.

**MUSICOLOGISTS, GRADUATE STUDENTS, CRITICS, JOURNALISTS, RADIO STATIONS, CONDUCTORS, PERFORMERS:** perusal scores and CD recordings of Van de Vate's music are available upon request from the publishers: Theaterverlag Eirich Ges.m.b.H., Wurmsergasse 28/18, A-1150 Vienna, Austria; Vienna Masterworks, Suite 1000, 201 N. Walnut, Wilmington, DE 19801; or for study at the Music Collection of the Austrian National Library, Vienna; the Library of Congress, Washington, D.C., The Fleischer Collection, Philadelphia, and the American Music Center, New York.

# Reports

## American Muses: Women Making Music/ Exploding the Stereotypes

by *Juanita Karpf*

Scripps College in Claremont, California presented its inaugural symposium on women in music, "American Muses: Women Making Music/Exploding the Stereotypes," Oct. 27-29. Coordination of events was shared by Music Department Professors **Jane O'Donnell** and **Hao Huang**, with financial support from Meet the Composer, Inc., the National Endowment for the Arts, the Dayton Hudson Foundation, the Metropolitan Life Foundation, the California Arts Council, and the City of Los Angeles Cultural Affairs Department. **Tania León**, composer in residence of the New York Philharmonic and former conductor of the Dance Theatre of Harlem, was featured guest artist and keynote speaker. Some twenty-five presentations and a half dozen performances were offered on such topics as "Women Composers of Concert Art Music," "Women Composers/Performers of Popular Music(s)," "Women and Music: Gender Issues," and "Feminist Music Criticism."

**Tania León's** workshop on Afro-Cuban rhythms gave participants and audience members an introductory glimpse of León's multiple gifts: as composer, improviser, teacher, speaker, entertainer, and dancer. Not content with a standard lecture format, León soon had us on our feet, encouraging us to coordinate body movements and hand clapping with intricate polyrhythms. While most of us could not begin to match her fluid and graceful motions, we all had a good time and came away with a sense of just how complex and multi-layered León's compositional language and aesthetic vision can be.

The conference directors wisely wove multicultural themes into nearly every session. Among the highlights: **Maria Johnson** (University of California, Berkeley) surveyed female blues singers and instrumentalists, and **Rachel Vetter Huang** (Scripps College) peered through a linguistic lens. Additionally, we were treated to a lecture/recital of composer **Dorothy Rudd Moore's** *Dream and Variations* by Theresa Bogard (University of Wyoming) and my interdisciplinary account of the nineteenth-century singer **Amelia Tilghman**.

A much anticipated recital by pianist **Althea Waites** of music by **Tania León** and other American women composers was canceled owing to an illness in the Waites family. Symposium coordinators **Huang** and **O'Donnell** managed to assemble a substitute concert of mostly conference participants sharing excerpts from their presentations.

This symposium was the fourth event focusing on music and gender in a five month period, the first three being "Feminist Theory and Music 3: Negotiating the Faultlines" (June 1995 at the University of California, Riverside), "American Music—American Women" (August 3-6 at the University of Colorado, Boulder), and "Women, Music and Creativity" (October 15-16, 1995 at Furman University, Greenville, South Carolina).

## Women, Music and Creativity: A Symposium on Music and Gender Celebrating Nine Centuries of Women Composers

by *Juanita Karpf*

The symposium "Women, Music and Creativity" was held Oct. 15-16 at Furman University in Greenville, South Carolina. Professor **Ruby Morgan** of the Furman Music Department ably coordinated the events, which featured special guests **Joan Tower** and **Susan C. Cook**. With the assistance of grants from the South Carolina Humanities Council, the Metropolitan Arts Council, and the Emrys Foundation, and the gracious hospitality of Furman University, participants and audience were treated to a short but well-planned selection of papers and performances, all interspersed with delicious meals and wonderful conversation.

The symposium promised and delivered its subtitle—"nine centuries of women composers"—especially in the programming of two evening concerts which ranged from the twelfth-century sacred songs of **Hildegard von Bingen** to recent works by **Joan Tower**. Scholarly papers and presentations considered various aspects of the works and careers of composers **Meira Maxine Warshauer** (with Ms. Warshauer's own comments), **Mary Howe**, **Cécile Chaminade**, and **Louise Reichardt** given by the Southern Arts Trio, **Sandra McClain**, **Enid Katahn**, and **Leroy Bynum, Jr.**, respectively. Two lecture/recitals surveyed literature for trumpet and for violin by women composers with the studio teacher and college age student in mind. Gender issues provided a focus for **Stephanie Tingler's** analysis of singer **Margaret Speak's** career, an entertaining account of gender roles and women instrumentalists by **Lynn Hizer-Jenkins**, and my research on the nineteenth-century African-American singer **Amelia Tilghman**. Calvert Johnson's consummate recital of organ music by women composers from **Anna Amalia of Prussia** to **Ellen Taaffe Zwilich** deserves special mention. **Susan Cook** and **Joan Tower** each gave engaging talks followed by lively panel discussions and considerable audience interaction.

We came away from this conference energized and inspired. The networking opportunities and supportive ambiance added much to this symposium, as did the sizable and enthusiastic audiences, and obvious support from the Furman University community. Smaller conferences like this do offer advantages such as flexible scheduling without double sessions, enabling all of us to attend all events.

*Juanita Karpf is an Assistant Professor at the University of Georgia (Athens), where she holds a joint appointment in Music and Women Studies.*

# Reviews

## Margaret Mills Plays Piano Works by Lowell Lieberman and Ruth Schonthal

by Jane M. Stanton

Cambria Master Recordings

This CD is, first of all, a showcase for Margaret Mills, a fine pianist who enjoys playing twentieth century music. In fact, Ms. Schonthal's "Canticles" were written for Ms. Mills in view of her ability to play this type of music effectively. Difficult passages for the piano were handled well and lyrical parts played with sensitivity. One could not say Ms. Mills possesses an incredible technique, but pyrotechnics are not needed in this music.

The first composition on this CD is Ruth Schonthal's "Canticles," based on the Medieval painting of Hieronymus Bosch called "The Garden of Earthly Delights." Ascending intervals of the fourth create different tonal and rhythmic relationships depicting "evil forces" against "angelic forces." These are tone pictures using a tremolando effect in the treble giving a feeling of impending crisis. "Canticles" is the

longest of this group of compositions by Ms. Schonthal, and also the most intricate in structure, finally evolving into a Chorale. The ending finds a reprise of opening themes.

Ms. Schonthal's "Gestures" is a set of eleven "sound etudes" arranged in a cyclical fashion. These pieces follow a particular style of writing with rapid, tumultuous bursts of sound followed by periods of silence, then sound erupts again. Of the eleven in this group, the last is the most lyrical in style. Numbers three and nine are based on four pitches which undergo variations as to time, pitch, register, and dynamics.

The remaining piece in the set by Ms. Schonthal is called "Self Portrait," although she admits that when she wrote it she did not have the preconceived notion that she was writing a portrait of herself. However, after completing the work, she realized it encompassed her own emotions and delineated her style of writing. Both "Gestures" and "Self Portrait" are available from the Hildegard Publishing Company, Bryn Mawr, PA.

A word about Ms. Mills, the "star" of this CD. She gave her debut in New York in 1974 and followed it with a debut in London with subsequent tours of the continent. She won the 1986 Contemporary Record Society Recording Competition and is featured on the CBS disc "Panorama."



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# Reviews

## Amy Beach: *Quartet for Strings (In One Movement)*, Opus 89

by June C. Ottenberg

Edited by Adrienne Fried Block.  
Recent Researches in American Music Volume 23,  
Music of the United States of America, Volume 3.  
A-R Editions, Inc., Madison, Wisconsin 53717.

Amy Beach's *Quartet for Strings (In One Movement)*, Opus 89, is the third publication in the series of scholarly editions of MUSA (Music of the United States of America) under the aegis of the American Musicological Society. This volume includes a substantial essay by the editor entitled "Amy Beach's *Quartet on Inuit Themes: Toward a Modernist Style*," in addition to the score, explanation of the editorial method, critical notes, and a facsimile of the draft score.

In her essay, Block points out that while the quartet has been performed it is one of the composer's few works that has remained unpublished until now. The summary of Beach's life, based on the editor's forthcoming critical biography, fosters the hope that this volume will soon appear, for it presents a fascinating, authoritative account of Beach's talent, determination, and achievements. Equally stimulating is the discussion of her earlier style as compared to that of the quartet, and her involvement with folk music. All this is accompanied by supporting musical examples, as well as excerpts from the composer's letters that reveal her view of folk tunes. Block then outlines the composition's structure and musical development, identifies the specific Inuit songs used, and points out the work's progressive elements. Two plates, one of the first bars of the holograph score, and one of the program for Beach's seventy-fifth birthday concert, at which the piece was performed, end this detailed and illuminating essay. Block's discussion and analysis of the quartet are a model of clarity and meticulous scholarship that adds much to our knowledge of Amy Beach.

The subsequent twenty-nine page score, in clear, well spaced print, is followed by an explanation of the editorial procedure. The holograph score, a draft score, and the copyist's score and parts are all located and described, with changes noted. Block discusses those changes in detail, as well as the dating of the quartet. A final appendix contains a facsimile of the draft score with a commentary listing revisions therein.

This music is impressive. Cast in the divisions of *Grave*, *Più animato*, *Allegro molto*, and a brief return to the *Grave*—which the editor outlines as A B C B' A'—the piece has a clearly individual expression within a tight structure. The three Inuit melodies with their limited pitches that form the thematic basis of the work are sparse, unadorned tunes, which, as Block points out, are never completely and literally quoted, but rather appear partially, or with variation. Beach's use of the material, however, is what is compelling. Portentous opening bars lead into two of the tunes which soon give way

to the intensity of the *Allegro molto* and the third tune. The composer then skillfully develops her material by accelerating and diminishing the tension with considerable expressive force. A strong, sinewy "Fuga" is the center section of the work, which then winds down to its conclusion. Throughout one is struck by the music's skilled craftsmanship, individuality and power.

This publication should heighten our awareness of Amy Beach's unique talent and add considerably to her stature as a composer and musician. Let us hope it encourages performances of this composition and others by this gifted musician.

June C. Ottenberg, Professor of Music History Emeritus at Temple University, reviews for various journals, and has published *Opera Odyssey: Toward a History of Opera in Nineteenth-Century America*.

# Reviews

## Ruth Crawford

by Carolyn Bremer

### CRI 658, American Masters Series

CRI recently issued a new CD with five works by arguably the most significant woman composer from the first half of this century: Ruth Crawford. The performances were previously released by CRI on separate discs, and are brought together here to illustrate the broad course composing took in the life of Ruth Crawford.

The works span Crawford's career from 1926 to 1952; however, this fact alone is misleading. In 1935, Crawford joined her husband Charles Seeger in research on American folk music for the Library of Congress. She returned to composing in the 1950s, but died shortly thereafter in 1953. Four of the works on the disc were written between 1926 and 1932, the last composed in 1952.

Judith Tick wrote the notes for this release and I highly recommend them. In the course of a few short pages, she details the important aspects of Crawford's career and also puts each work into perspective. Unfortunately the notes were ultimately printed without the proper proofing, so there are spelling and spacing errors.

The performances on the CD are outstanding. Ida Kafavian and Vivian Fine brilliantly recorded the *Sonata for Violin and Piano*. Typical of Ms. Kafavian's performances, the musical line is foremost: she is expressive and thoughtful, taking charge when necessary then melding into lovely duets with the pianist. Joseph Bloch performs *Nine Preludes for Piano* and *Study in Mixed Accents*. Though the study is just a short etude, I found myself drawn to listen to the track several times. It is a quirky, technically difficult spurt of energy, played wonderfully by Mr. Bloch. The *Nine Preludes for Piano* require an enormously wide palette of colors, and again Mr. Bloch rises to the task. *Diaphonic Suite for Oboe* (flute according to the notes) is an odd work. James Ostryniec does an admirable job, but I hear it more as a work suitable for flute than oboe.

*Three Songs to Poems* by Carl Sandburg form the emotional heart of the disc for me. Extraordinary colors pervade the work; it is witty, and carves out a fresh sound with each song. Mezzo soprano Patricia Berlin is well suited to the work. *The Suite for Wind Quintet*, recorded in 1969 by the Lark Quintet, is the least convincing piece on the disc. It was composed after a twenty-year hiatus and lacks the spontaneity and verve of Crawford's earlier works. The performance, particularly the last two movements, seems perfunctory, but I blame that on the composition more than the performers. Crawford gives the individual performers less musical responsibility and, in contrast to the previous forty-eight minutes of music, the suite seems flat and forced. The first movement, Allegretto, is more interesting and flamboyant, but it isn't enough to salvage the work as a whole.

*Carolyn Bremer is Chair of the Composition Program at the University of Oklahoma. She is recorded on CRS and published by Ars Press and Carl Fischer. She also serves as Membership Director for the IAWM.*

## Reviews

### **“I Am An American Woman,” from Vienna Modern Masters’ 1994 Series, *Music From Six Continents* by Tara Webb-Duey**

Sharon Hershey: “Arrival for Soprano and Orchestra,” text by Adrienne Rich. Sulie Girardi, mezzo-soprano; Olga Sz wajgier, soprano; Polish Radio and TV Symphony Orchestra of Krakow, Szymon Kawalla, conductor.

Elizabeth Bell: “Andromeda.” Ruth Spindler, piano; Koszalin State Philharmonic Orchestra; Szymon Kawalla, conductor.

Mary Mageau: “An Early Autumn’s Dreaming.” Polish Radio and TV Symphony Orchestra of Krakow; Szymon Kawalla, conductor.

Alexandra Pierce: “Dances on the Face of the Deep” (Symphony No. 2, op. 74). Koszalin State Philharmonic Orchestra; Szymon Kawalla, conductor.

The CD titled “I Am An American Woman,” of the Vienna Modern Masters’ 1994 series *Music From Six Continents*, premiers four works by contemporary American women. Sharon Hershey’s “Arrival for Soprano and Orchestra” won Vienna Modern Masters’ 1994 International Recording Orchestra Award competition, and deservedly launches the theme of this CD.

Hershey chose portions of the poem, *From an Old House in America*, by Adrienne Rich, and interspersed her own non-lexical syllables that suggest a distant, ancient time. These textual interludes set apart the voices of individual women. However, at the same time they suggest a universal loneliness as each reflects on her arrival to and purpose in this land. It is a compelling union of poetry and music that is powerfully

performed. The vocal part is very challenging, requiring the singer to handle African American blues and spiritual styles as well as more European singing styles. Most of the voice part is sung by the American mezzo-soprano Sulie Girardi, who handles the job beautifully. As the range of this is quite wide, Polish soprano Olga Sz wajgier sang the passages with which Girardi did not feel comfortable. While in theory this division of the part might seem to interfere with the universal voice concept, it works musically.

The three accompanying works on the recording all have nature programs. They span the gamut from beyond the Milky Way Galaxy to Antarctic Ocean depths, with the earthly season of autumn in between.

The classical myth of Andromeda’s beauty causing a suboceanic godly uproar, a subsequent heroic rescue and love, followed by crystallization into everlasting beauty as a constellation, suggests the three-part structure of Elizabeth Bell’s “Andromeda.” A rising, insistent ostinato of varying prominence unites this work, which is scored for solo piano, string orchestra and percussion. Ruth Spindler plays the piano with sensitivity and bravura. She has recorded previously for Vienna Modern Masters, and sounds perfectly comfortable and convincing in a contemporary idiom.

“An Early Autumn’s Dreaming,” by Mary Mageau, is a lovely orchestral piece beautifully performed and recorded. The layers of sound are so clear as to render the woodwinds almost visible over strings that shimmer in autumn light. A classical sense of balance is inherent in the structure: serenity—disturbance—serenity (not passivity). There is a security and a settledness in the music that allows a listener to very freely reflect—either on the program or the music itself.

It is fitting that composer Alexandra Pierce, who has devoted a portion of her professional life to studies of movement, should apply a dance program to her second symphony. The three movements of “Dances on the Face of the Deep” (Symphony No. 2, Op. 74)—Processional, Sarabande, Hornpipe—are also linked with different water currents. This water idea works better than the dance association. For example, the slow middle movement is connected with the Antarctic ocean bottoms. Here the music is thick, dark and heavy, (but not without motivic unity). While an underlying sarabande rhythm can be detected, one is not likely to think of that sensual dance of yore. Rather, the music evokes images of lifeless, cold and deserted depths.

The recording of this CD took place in Eastern Europe, where recording costs are moderate and performers are accustomed to new music. It is a little disconcerting that American composers and performers don’t find the support they need in the United States. Vienna Modern Masters is providing a valuable service by granting recording awards and commissions so that contemporary musicians can maintain a living while creating music of and for our times.

*Tara Webb-Duey is Instructor of Music History at the Esther Boyer College of Music, Temple University, in Philadelphia. She teaches courses on western and American music, with an emphasis on folk music. She is also a free-lance pianist.*

# Reviews

## Works by Violeta Dinescu Recorded on Two CDs

by Emma Lou Diemer

Many of us have had the pleasure of meeting the Romanian composer Violeta Dinescu at festivals and concerts in this country and abroad, some of us at the International Congress in Heidelberg in 1988 where I had that experience and also met her teacher and mentor Miriam Marbé. From time to time Violeta has sent me her compositions for organ, and I am in continual admiration of her music and her individuality.

To review a musical work it is usually helpful to have a score, but lacking any or even program notes on most of the pieces I found myself enjoying the freedom of simply listening to the music. Following a score tends to split one's sensibilities into visual and aural impressions to the extent that one may obfuscate the other. And the written score invites close analysis of and searching for those precious formulas and connections that we delight in pointing out to waiting students. So, scoreless, my discussion of Dinescu's music will be less than technical in the analysis class understanding of the word.

In teaching, it has occasionally been useful to play a recording or a live work and have the students write their impressions. Even with university students this may result in descriptions of rainy days or mountains or hectic schedules. I do not have mental pictures when listening to music except of the notes and the movement of the lines and the rhythmic ideas, etc. and their interaction unless the composer indicates some concrete image on which to focus. Even then, it is quite possible to listen to a program piece and not care at all that it is about a nightingale or a faun in the forest.

Dinescu is one of those composers who is fairly consistent in her musical utterances, not bowing to popular trends, and remaining faithful to her complex and expressive view of how music should sound. She was born in Bucharest in 1953 and has lived in West Germany since 1983. She has received many stipends for composing and over 50 international prizes and distinctions since 1975. Her music has been performed throughout the world. She has written in all genres including opera, ballet, film, and show music, with a preponderance of solo and chamber works.

Reviewers write of her "superior balance between static and momentum that simultaneously revolves around a fantasy-like, thought-provoking center" [Frostburg State College, 1986], "...her conception of form and tonal language are mainly influenced by mathematical operations and models on which the architectural structure of her works are usually based, and her intense occupation with folklore" [*CPO Live Recording*, Germany, 1987], "...a marvelous sense of timing. She knows where the perfect spot is for flutter-tongued passages" [*Living Music*, USA, 1989].

She writes:

In the beginning of every composition, I try to find a sphere, an imaginary space, where the flood of imagination can meet the rigour of thought. It is necessary to control the different dimensions of the musical language in the microstructure as well [as] in the macrostructure...the numbers [are] used in the music in different ways—as different intervals, directions, proportions—but remain within the limits given by the order, appearance and importance of certain numbers. The music tries to dominate this strength of succession and priority of numeric symbols, discovering new spaces which have their origin in the same structures. My aesthetic necessity is at the same time to better know the infinite universe of sound and to discover new relations between thought and its multitude of spiritual projections.

Two of Dinescu's works are on the CD *Like Fire Burning, Contemporary Music for Two Guitars* (ProViva LC 6542, produced in Germany in 1994). The guitarists are Reinbert Evers and Wolfgang Weigel. There are two versions, *A* and *B* of her *Figuren II*. I could find no date of composition. In *Version A* many of the characteristics of her instrumental writing are there, all of them idiomatic: tremolos, shimmering figurations, strongly accented notes appearing out of scalar formations, glissanded textures, repeated notes, echoes, fleeting ascents, knocking on the wood of the instruments. *Version B* elaborates on ideas in *Version A*. It begins more aggressively with events coming at shorter intervals, groups of notes tending to emerge from the agitated underlying textures with more passion and insistence, less emphasis on the open strings of the guitar, denser formations of sound, rapid fluctuation of the dynamics. The fascination in both versions lies in the freedom of time, the absence of meter, and the aleatoric virtuosity required of the performers.

Other works of great interest on this CD are by Václav Kucera, Klaus Hinrich Stahmer, Joe Nickerson, and Helge Jung.

The second CD is *Kompositionen von Violeta Dinescu* produced by GEDOK Heidelberg (Jahnstr. 3, D-69226 Nussloch-Heidelberg). Dinescu states that the CD is a "clarinet portrait in a kind of rondo form" because it alternates between works for clarinet, piano, violin, and cello. The order of the works and my comments follow:

*Tautropfen* is a 1992 composition for clarinet and piano. The composition "ist eine Hommage an Gudrun Wassermanns Gemälde 'Szenen eines Parks' und spiegelt nach Worten der Komponistin einerseits die Atmosphäre eines poetischen Raumes, andererseits das kaleidoskopische Bild eines fast visuellen Motivs..." [Rainer Köhl, Rhein. *Neckar-Zeitung*, 1993]. The clarinet features pitch bending and multiphonics,

the piano is coloristic but has fleeting moments of tonality. These are interspersed with atonal flourishes and figurations. Solo sections for the clarinet alternate with dialogues, with the piano's low and high registers in clusters and tremolos used extremely effectively. The mood of the work is often meditative, thoughtful, but the gestures are incisive and driven rather than nirvana-seeking. The outstanding performers are Aurelian-Octav Popa, clarinet, and Carlos Roggan, piano.

*Echoes I* for piano solo, and my favorite on the recording, dates from 1980. The piece uses rapid repeated notes, agitated, colorful statements of material that die away gradually, and dynamic contrasts from very soft to forte. The absence of a discernible meter is a major characteristic of Dinescu's writing, but often present is a pulse expressed in figurations and tremolos, and melodic statements have rhythmic identity but within the context of great flexibility. One can imagine V.D. sitting at the piano and creating tapestries of sound that come forth from a wealth of pianistic technique and ideas whose numerical associations may be consciously worked out by her but that are woven into the distinctive and varied fabric of sound. Tonal broken chords appear sometimes—"as echoes of the past?"—but are soon overcome by those fantastic utterances of vivid color. The work ends with a low pedal tone (a C# on my piano), as does one of the later works.

*Satya IV* is a clarinet solo written in 1981. It is a quieter, calmer work exploring particularly the low and middle registers of the clarinet.

"...wenn der freude thränen fliessen..." the longest work on the CD, is for cello and piano, and dates from 1990. There are effective uses of harmonics in glissando in the cello and frequent drones, either above or below a moving melodic line, and splashes of pizzicato. The extensive solo cello sections are joined almost unintrusively by entrances of the piano with ensuing creation of tension and density. The piece is not a catalog of effects on the cello, but certainly they are all there, not to astound but to express Dinescu's unique sonar imagination. Ostinato patterns are a bit rare, but they do occur, and are generally more tonal in nature. A striking example of this near the end has ostinatos in the piano coupled with all-over-the-place harmonics and scalar movement in the cello. V.D.'s endings are never predictable, but this one again has a low C# in the piano. The stellar performers are Wolfgang Boettcher and Ursula Trede-Boettcher.

*Lichtwellen* is for clarinet solo, and dates from 1991. This work is lighter (light waves?) and has unique low-registered multiphonics and high, punctuated notes popping out of sustained lower ones.

*Aretusa* is for violin solo, written in 1988, and performed by Dora Entcheva. Not having the score, I nevertheless assume that a great deal is left up to the performer in interpreting the music. This extended work is, in general, more tonal. But "tonal" for Dinescu does not mean the same thing as tonal for any other composer, only in contrast to other of her works which are basically "untonal" in the sense of not relating to any key. Dinescu's tonality resembles somewhat

the Bartok device of centering around one note with all manner of diversion and escape. Again there are the extensions of pitch back and forth between very high and middle and lower registers. There are open-string drones with upper arabesques, occasional glissandos, and fragments of melodic motives that are almost lyrical. The drones—the centerings around one note—are often on the A string, one imagining that the soloist is more at home improvising around the open strings with tonal utterings rather than atonal ones, but nonetheless incredibly virtuosic. There are striking rapid pizzicato broken figures among the traditional bowed techniques.

*Ostrov II* is the last work on the CD. It is for clarinet quartet, written in 1989, and the performers are the exceptional Arundo Clarinet Quartet. Here, the utmost skillful writing for the four instruments is evident. The bass clarinet extends the range and color opportunities. Detached figures are more in evidence as well as the strong, sharp punctuations of single pitches jumping back and forth from high to low. Frequent fluttertonguings create contrasting tone colors, tremolos, scattered multiphonics, some "bluesy" configuration, trills, "square-wave" rocking back and forth between two pitches, "other-worldly" harmonics in tandem, amplitude modulation created by two instruments—one holding, the other repeating, the same pitch. Dinescu is not afraid, in any of her music, to ask for long, sustained notes, but they are usually enhanced by figurations that become denser, then disappear. You need to hear the last chord of this work: the instruments playing a multiphonic chord crescendoing from soft to loud. This work easily outdoes *Rite of Spring* in its colorations and imagery.

Violeta Dinescu is one of our major composers, and you will look forward to becoming acquainted with her music if you haven't already.

*Emma Lou Diemer is a composer residing in Santa Barbara, CA.*

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# Reviews

## Women in Medieval Music—Recovering a Lost Tradition

by Jane Lenel

The Polyhedron Ensemble, 25673 Linder Lane, Ingleside, Illinois 60041. Contents: Chants by Hildegard von Bingen, Chansons by French women Troubadours, and Cantigas from the 13th century court of Castile.

Women in the Middle Ages loved love. In poetry and song they wrote and sang of its ecstasy and bliss, and bared their hearts. They also sang of its dark moments—when men loved and left or in some related manner violated the divine order of things.

...But you know, faithless Love,  
I will not be like those who betray  
So I will compose,  
Just as I wish,  
A song—and so save myself  
From loving...

On a tape recording, “Women in Medieval Music,” The Polyhedron Ensemble sings of these amorous peaks and pitfalls in chants, chansons and cantigas set to poetry written by women of the day. They also sing paeans to the Virgin Mary in praise of her miracles and call for—and receive—her help when the going gets rough.

...the devil exploited [an abbess'] trust, so that by misadventure she opened herself to a Bolognese for impregnation...But the lady...went to the Mother of God to beseech her, and while she slept, Mary delivered her of the child...

They sing of the Church and its blessings—and the clergy whose practices were sometimes remarkably colorful, i.e., the priest who tore up a decorative altar cloth to make gala underwear for his “pastoral” liaisons.

They also count their blessings, as in the tale, retold by Hildegard von Bingen (1098-1179), of St. Ursula, a 4th-century princess who avoided an unwanted marriage by going on a pilgrimage. According to Hildegard’s interpretation, Ursula was [mercifully] martyred by Huns on her trip home, thus finding greater bliss in her heavenly marriage.

Hildegard, who was a noted abbess, preacher, scholar and composer, showed her own womanly mettle by defying a priest who banned music in her convent and monks who opposed her efforts to found a new convent for her nuns. The monks responded:

...so many hidden truths revealed to this foolish, unlearned woman, even though there are so many brave and wise men around.

“Medieval Women in Music” offers listeners the welcome opportunity to hear the music of the period—often composed and sung by women—as it was performed with instrumental accompaniment and interludes. The texts are particularly valuable, also, as examples of the creativity that gained women recognition among the refined elite, as well as giving insights into their thinking and place in Medieval society.

The Polyhedron performance, however, is not equally gratifying. The group is hindered, perhaps, by an attempt to sound like the real thing: the breathing is often so audible that you wish the “troubadours” would back off a bit, and you also wish that they

had polished up their intonation, ragged entrances and unbalanced ensemble before entering your 20th-century chamber.

*Jane Lenel is a violinist, teacher and freelance writer. She has been a member of orchestras and chamber groups in the Philadelphia-New Jersey area and holds bachelor's and master's degrees in music.*

## Fanny Mendelssohn Hensel, Selected Music for Piano

by Molly Vivian Huang

Sontraud Speidel, Pianist  
Brioso Recordings

Pianist Sontraud Speidel should be commended for her efforts on this new release by Brioso. This special album contains some truly enjoyable, charming, off-the-beaten path solo piano pieces composed by Fanny Mendelssohn Hensel. She is, of course, the beloved sister and great source of inspiration of her more famous, if not necessarily more gifted sibling, Felix Mendelssohn.

The music, in the character of German Piano Romanticism—and with many parts reminiscent of the style of Felix Mendelssohn—is interpreted by Ms. Speidel with clarity, competence, and care. Her pianistic prowess is displayed in the cascades of ascending and descending arpeggios—strings of notes nevertheless restricted in a few instances to just that, notes. One could not help hoping the multiplicity of notes would transcend to a more exalted level of song, joy, and wonder.

The most sublime results come in the contemplative movement of “Sonata in E Major,” the dramatic and majestic *Allegro molto quasi Presto* (E major); the “Wanderer Song Presto” (E major), wherein the sense of loss and helplessness is brought out in an almost wild and desperate world of feeling; and the *Andante espressivo* (A-flat major) taken from her four “Songs for the Pianoforte” (Book II), which reflects the quiet beauty of a Schubertian song.

Whether it was the piano or the miking during recording, there is a tendency for the piano sound to be on the flatly dull side. Unfortunately, this detracts from the brilliance and sonority from which this music could definitely have benefited.

*Pianist Molly Vivian Huang graduated from Curtis Institute of Music and the Cologne State Academy of Music. She has concertized in Asia, Europe, and America, and recently performed Beethoven's fourth concerto in Beijing with the China Central Philharmonic. Based in New York, she will serve as Artistic Director for the 1996-97 Classical Music Series of the LaGuardia Performing Arts Center.*

# Announcements

## Hildegard Publishing Company

The Hildegard Publishing Company is delighted to announce five recent prize-winners among its roster of living composers. **Andrea Clearfield** was awarded a Presidential Scholarship for graduate work in the department of Music at Temple University (PA). **Cynthia Folio** was a prize-winner in the National Flute Association competition in 1995 for her *Trio* for flute, cello and piano. **Janice Hamer** won a commission from the Dale Warland Singers in 1994 for her choral work, *Daughter, Awake with the Moon*. **Ursula Mamlok** is the recipient of a John Simon Guggenheim award for 1995-96. **Judith Lang Zaimont's** *Symphony #1* won the Edwin McCollin Prize from the Musical Fund Society of Philadelphia in 1995. The company has been publishing music by women composers of the past and the present since its founding in 1988. The current catalog lists almost 150 items. For information, see ad on page 48.

## Elizabeth Maconchy Fellowship

The newly-created Elizabeth Maconchy Composition Fellowship is intended to further the advanced training and development of a young Irish composer. It is offered by the Arts Council/An Chomhairle Ealaíon in association with the University of York, and it celebrates the life and work of the Irish composer Elizabeth Maconchy. Valued at £24,000 over three years and administered by the Contemporary Music Centre, Dublin, it is made specifically to enable a composer to complete a DPhil in Composition at the University of York. The successful candidate will commence his/her course of study in the Autumn of 1996.

Full information and application forms are available from the Contemporary Music Centre, 95 Lower Baggot Street, Dublin 2, Ireland.

## Ericson Bibliography Published

Ericson, Margaret D. *Women and Music: A Selective Bibliography on Women and Gender Issues in Music 1987-1992*. G.K. Hall, 1995. ISBN 0-8161-0580-4. 350 pages, hardcover. \$95.00. Simon and Schuster, 1-800-223-2336.

Description: An annotated, indexed bibliography focusing on women (collectively) and gender issues in music. 1800 citations to resources such as books, articles, dissertations, recordings, scores, audio/visual materials, conference proceedings, online resources. Subject coverage is diverse, including resources for general reference, as well as topical coverage of: gender and musical aesthetics, women and gender issues in music education, the status of women in the music profession, women in the history of "western art music," women in ethnomusicology, jazz, and popular music, feminist theory as applied to music analysis and criticism, and gender issues in the fields of the sociology and psychology of music.

## NEH Summer Seminar Feminist Epistemologies

Applications are invited for a seminar on feminist epistemologies from July 1 to August 9, 1996 at the University of Oregon, Eugene. Director is Professor Nancy Tuana.

The seminar will involve an examination of feminist research in the areas of epistemology and philosophy of science and an investigation of the relations between feminist and mainstream philosophical theories and methods in these areas. Themes to be considered include: the role of background assumptions in the development of knowledge; the epistemic import of subjective components of the knowledge process; and the nature of the agent of knowledge. Ample time will be allowed for participants to work on research projects of their own. Applications are invited from college teachers and independent scholars. A stipend of \$3200 is paid for the six weeks. The deadline for applications is March 1, 1996.

NEH Seminars are designed for college teachers in institutions that do not have doctoral programs in the candidate's area. Independent scholars are also invited to apply. Applicants must be US Citizens or have resided in the US since March 1, 1993.

For information and applications, please write:

Professor Nancy Tuana  
Department of Philosophy  
University of Oregon  
Eugene, OR 97403-1295

Further information can be obtained through the World Wide Web <<http://darkwing.uoregon.edu/~ntuana>>.

## California State University, Hayward, Recital Series

The following recitals for works by women composers will be presented at California State University, Hayward.

Wednesday, March 27, 8 p.m. Music Business Building Recital Hall, Room 1055, A Recital of Chamber & Solo works by women composers including de la Guerre, Ann Callaway, Beth Anderson, Schumann, Ruth Crawford Seeger, and others to be determined. Faculty, alumni, staff and students will perform. Admission is free. For information call (510) 885-3167.

Thursday, March 28, Noon, Student Recital of women's compositions, Recital Hall, MB 1055 Admission is free.

Saturday, April 6, 8 p.m. Recital Hall, MB 1055, A Senior Recital by Deborah Jayne Hamouris, Soprano. Vocal works by women composers, including Strozzi, Caccini, de la Guerre, Schumann, Mendelssohn-Hensel, Viardot, Mahler, Klotzman, Price and Beach will be performed. Instrumentation includes harpsichord, piano, flute, cello and harp. Admission is free. For information call (510) 652-9560.

# Technology Tips

## Acronyms, HTML and Other Cyberspace Secrets Revealed

by Sally Reid

The IAWM Electronic List now has over 225 participants, including members from Australia, Austria, Canada, China, England, Finland, Hong Kong, Ireland, the Netherlands, New Zealand, Sweden, Venezuela, the Virgin Islands and the United States. While this figure includes only about 25% of the IAWM membership and only a third of the more than three dozen countries represented in the IAWM, it still represents a rich and growing connection.

The IAWM Web Site <<http://music.acu.edu/www/iawm/home.html>> hosts an average of 80 visitors and generates six queries each week, an increase of about 25% since September.

### Acronyms and Internet Vocabulary

A vocabulary overview may help readers navigate the proliferation of mysterious acronyms, expressions, symbols and "secret" lingo related to the internet and the web.

Common e-mail abbreviations include BTW (By the way), F2F (Face to Face, a meeting), FWIW (For what it's worth), FYI (For your information), IMHO (In my humble opinion), LOL (Laughing out loud), and OTOH (On the other hand). Common "emoticons," (a series of characters that resemble a face sideways and communicate the emotive content intended in a message), include: :-) [smile], ;-) [wink], :-( [unhappy], :-o [shouting].

**Browser**—A program which configures downloaded information to display on the user's own system hardware and monitor.

**FTP**—(or ftp) File Transfer Protocol: the internet protocol (also an application) for the transfer of files.

**HTML**—Hypertext Markup Language: the document formatting language used to create web documents. HTML documents can be interpreted and displayed by a user's web browser regardless of the user's system configuration.

**HTTP**—Hypertext Transfer Protocol: the World Wide Web is based on this internet protocol for transferring documents between systems.

**HREF**—Hypertext Reference: the address (location) of a hypertext link.

**ISDN**—Integrated Services Digital Network: a digital standard for data transfer that requires digitized telephone service.

**LINK**—A hypertext reference to another page (file) or another location on the same page. Clicking on it downloads the selected file.

**LYNX**—A text only web browser.

**PPP**—Point to Point Protocol: a protocol that enables computers to communicate using TCP/IP over standard telephone lines and high speed modems.

**Protocols**—A standard format for exchanging information. Rules that determine network interactions.

**SLIP**—Serial Line Internet Protocol: another protocol that enables a computer to communicate using TCP/IP over standard telephone lines and high speed modems.

**TCP/IP**—Transmission Control Protocol/Internet Protocol: a collection of networking protocols developed at the University of California that allows different internet systems to communicate.

**Telnet**—A terminal emulation protocol that permits remote login to other computers on the internet using a command line interface.

**URL**—Uniform Resource Location: the address of a page (document) on the web.

**WWW**—World Wide Web: the hypertext based, multi-media encyclopedia composed of the archives and collections located on thousands of individual computer servers connected to the internet.

### HTML and Publishing on the Web

In order for materials to be "published" on the web, they must first be encoded in a format that can be interpreted and properly displayed by any computer regardless of the platform (i.e. IBM or Mac), its screen size, etc. This required formatting (HTML—hypertext markup language) is really *not* difficult. Remember the awkward text defining characters (indicating bold or italic text, centering, font size, etc.) that we suffered with in the early days of word processing applications? HTML is a very similar (and crude) instruction set. It is a convention of codes that can be interpreted by the user's "browser" and adapted to the computer hardware configuration of the user's system.

Many have been able to learn HTML by viewing and emulating the source code of other documents to achieve the desired effect. But now there is an application "for the rest of us." Just as we no longer insert WP codes in text documents, Adobe's new PageMill application (for the Macintosh) generates the appropriate html code in the background. Images and text can be simply dragged and dropped into place. Web pages can be linked just by dragging an icon from one document to another. Pages (and their server links) can be tested within PageMill without using a separate browser. This is the slickest WYSIWYG (what-you-see-is-what-you-get) web design application I've seen. A free demo version is available from <<http://www2.apple.com/pagemill/>>.

### Internet Education

The Internet TOURBUS is a free guided tour of cyberspace, delivered twice weekly by e-mail. To sign up, send the command SUBSCRIBE TOURBUS to [LISTSERV@LISTSERV.AOL.COM](mailto:LISTSERV@LISTSERV.AOL.COM). You can also visit the TOURBUS web site at <<http://www1.mhv.net/~bobrankin/tourbus/>>.

### Composer Resources on the Web

ASCAP now has a web presence <<http://www.ascap.com:80/ascap.html>> which includes a searchable database of works in the ASCAP repertory. The Harry Fox Agency can be found at <<http://www.nmpa.org/hfa.html>>. The Minnesota Composers Forum is changing its name to the American Composers Forum <<http://www.umn.edu/nlhome/m111/compfrm/>>. Links to these and other composer resources are available from the IAWM Web Site composer resource page <<http://music.acu.edu/www/iawm/resources.html>>.

*Sally Reid is a composer and Professor of Music at Abilene Christian University in Abilene, Texas <<http://music.acu.edu/www/reid/reid.html>>.*

# IUP Festival of Women Composers: March 20-23, 1996

Indiana University of Pennsylvania  
College of Fine Arts • Department of Music

## *Festival Directors*



Sarah Mantel (left) and Susan Wheatley (right) are grant recipients from the National Endowment for the Arts and the Pennsylvania Council on the Arts to direct the Fourth Festival of Women Composers at IUP.

Festival of

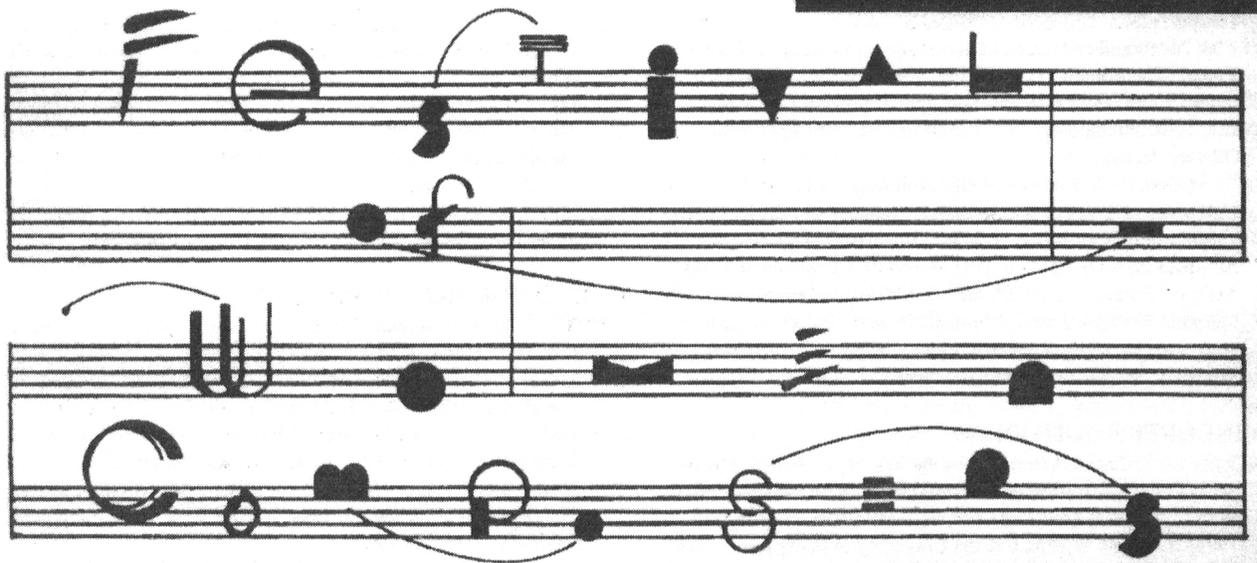
Women

Composers

*INTERNATIONAL*

Indiana, Pennsylvania

*MARCH 20 - 23, 1996*



IUP

# IUP Festival of Women Composers—March 20-23, 1996

Indiana University of Pennsylvania—Indiana, Pennsylvania  
Sarah Mantel and Susan Wheatley, Festival Directors  
Judith Radell, Lorraine Wilson, and Melissa McBride, Festival  
Committee

## SCHEDULE OF EVENTS

### TUESDAY, March 19

5:00-7:00 p.m. Welcome Reception, Best Western University Inn  
8:00 p.m. DEAR MRS. ROOSEVELT, Waller Hall Theatre

### WEDNESDAY, March 20

#### GORELL RECITAL HALL

- 8:10-8:50 "A Survey of the Piano Compositions of Louise Talma"  
Eunice Wonderly Stackhouse, piano, Indiana University of  
Pennsylvania
- 9:00-9:40 "Trio Sonatas by Isabella Leonarda (1620-1704)" Nancy  
Schechter, violin, Christopher Munn, harpsichord; University of  
Texas-Pan American
- 9:50-10:30 "The Life and Music of Margaret Bonds (1913-1972)" Patsy  
Baxter Rowe, Lincoln University, with Effie Gardner, piano,  
Hampton University
- 10:40-11:20 "Lili Boulanger: Two Works for Piano Trio" Trio  
Debranche: Cora Cooper, violin, David Lettrell, cello, Joseph  
Brumbeloe, piano; Kansas State University
- 11:30-12:10 "Kowhai: Musical Blossoms of New Zealand Women  
Composers" Marie Miller, piano, and Penelope Speedie, soprano;  
Emporia State University
- 1:30-2:10 "High and Low: Double Bass and Soprano" Stephanie  
Tingler, soprano; Kathleen Horvath, double bass, and Martha  
Thomas, piano; University of Georgia
- 2:20-3:00 "Chamber Music of Luise Adolpha Le Beau: The Munich  
Years" The Fontana Trio: Susan Tephly, cello, Elizabeth Reed  
Smith, violin, and Leslie Petteys, piano; Marshall University
- 3:10-4:00 "Contemporary Music in Ireland" Eibhlis Farrell and Jane  
O'Leary, Ireland
- 4:10 CONCERT: Elizabeth Bell, "Soliloquy" - Elisenda Fabregas,  
University of Texas at San Antonio, "Sonata No. 1 for Violin and  
Piano"—Jennifer Fowler, London, "Blow Flute: Answer Echoes of  
Antique Lands Dying"—Rachel McInturff, University of Texas at  
Austin, "Facets"—and "Children's Music by Gunild Keetman,  
Margaret DeWys, Jennifer Fowler, Jeanne Shaffer and others "  
performed by the Indiana Arts Council Children's Chorus, Susan  
Wheatley and Susan Ingmire, directors

#### ORENDORFF AUDITORIUM

- 1:30-2:10 "African-Americans in the World of Music" Opening  
Address by Dr. D. Antoinette Handy, Festival Guest Musicologist
- 2:20-3:00 "African-American Composer: Betty Jackson King (1928-  
1994)" Lorraine Wilson, Indiana University of Pennsylvania, with  
Effie Gardner, Hampton University
- 3:10-3:50 "Vocal Styles and Lives of Lena McLin and Undine Moore"  
Donna McNeil Cox, soprano, University of Dayton
- 4:00-4:40 "The Women Pioneers of Ethnomusicology" Carl  
Rahkonen, Indiana University of Pennsylvania

#### GORELL RECITAL HALL

8:00 p.m. CONCERT: Featuring the Music of Pennsylvania  
Composers: Nancy Galbraith, "with brightness round about it"  
performed by the IUP Wind Ensemble, Jack Stamp, conductor—

Sylvia Glickman, "Emily Dickinson Songs" performed by Julianne  
Laird, soprano; Janet Bischoff, piano—Sharon Hershey, "Piano Book"  
performed by Judith Radell, piano—Melissa McBride, "Yiskor"  
performed Stanley Chepaitis, viola; and Judith Radell, piano.  
And featuring guest musicologist D. Antoinette Handy, with  
comments on the music of Valerie Capers, "Portraits in Jazz"—  
Undine Smith-Moore, "Before I'd Be a Slave"—and Margaret  
Bonds, "Troubled Water" performed by Leslie Spatz, piano; and  
songs by Betty Jackson King, Margaret Bonds, and Undine Moore  
performed by Donna Cox, soprano

### THURSDAY, March 21

#### GORELL RECITAL HALL

- 8:10-8:50 "The Piano Music of Grazyna Bacewicz" Andrew Hudson,  
piano, University of Texas at Austin
- 9:00-9:40 "Folk Music and the American Composer" Dr. Linda Burian  
Plaut, Virginia Tech
- 9:50-10:30 "Contemporary Compositions by Thome, Miller, Burns,  
and Traywick" Joan Metelli, soprano, Kevin Purrone, piano, David  
Sills, viola; Ball State University; including "Levadi" by Diane  
Thome
- 10:40-11:20 "Some Recent Women's Compositions for Solo Double  
Bass and Solo Viola" David Sills, viola, Ball State University and  
Andrew Kohn, double bass, West Virginia University
- 11:30-12:10 "French Songs by Women Composers" Marietta Dean,  
mezzo-soprano Western Illinois University, Leonora Suppan-  
Gehrich, pianist
- 1:30-2:10 "Solos, Duets and Trios: Works for Flute, Cello, and Piano"  
Stacey Steele, flute and Nanette K. Solomon, piano, Slippery Rock  
University; Lauren Scott Mallory, cello, Pittsburgh Symphony;  
including "Trio for Flute Cello & Piano" by Cynthia Folio, Temple  
University
- 2:20-3:00 "Songs and Duets of American and African-American  
Women" Louise Toppin, soprano, Jay A. Pierson, baritone and John  
O'Brien, piano, East Carolina University
- 3:10-4:00 CONCERT: Lettie Beckon Alston, "Three Rhapsodies for  
Piano"- Judith Ficksman, "Into the Black Hole"—Mary Gardiner,  
"Spirit\*Essence"—Alice Ho, "Chain of Being" - Alissa L. Roosa,  
"Trailblaze"—Meira Maxine Warshauer, "A Time to Blossom"
- 4:10-5:30 KEYNOTE LECTURE - Katherine Hoover, Composer-in-  
Residence; Cynthia McTee, Featured Guest Composer

#### ORENDORFF AUDITORIUM

- 1:30-2:10 "Japanese Women Composers: Contemporary via Tradition,"  
J. Michele Edwards, Macalester College
- 2:20-3:00 "Cyberspace Secrets Revealed: Women in Music on the  
World Wide Web" Sally Reid, Abilene Christian University
- 3:10-4:00 A Shared Session: "Women Composers and Music  
Technology in the U.S." Elizabeth Hinkle-Turner, University of  
Illinois; and "Is It Live, Or Is It...?, The Electro-Acoustic/Instrumental  
Compositions of Joann Kuchera-Morin," Mary Lee A. Roberts,  
Moorhead State University

#### GORELL RECITAL HALL

8:00 p.m. CONCERT: The Music of Katherine Hoover  
Festival Commission—Central American Songs: "The Woman of the  
Huipil," "Remedies," and "Prayer for a Son Disappeared," performed  
by Sarah Mantel, mezzo-soprano; Susan Wheatley, piano; Carl  
Adams, flute; and Gary Olmstead, percussion—"Piano Pieces"  
performed by Judith Radell, piano—"Medieval Suite" performed  
by Stacey Steele, flute; Nanette K. Solomon, piano—"Kokopeli"  
performed by Stacey Steele, flute—"Trio" performed by Stanley  
Chepaitis, violin; Edward Gant, cello; and Judith Radell, piano

FRIDAY, March 22

**GORELL RECITAL HALL**

- 8:10-8:50 "20c. Clarinet Works: Hoover, J. Tower, and others" Melanie Richards, clarinet, Ohio State University, Robert Brooks, piano
- 9:00-9:40 "Clarinet and Cello; Music of Tate, Ran, and Schonthal" Eileen Young, clarinet, and Anne Sellitti, cello; Livingstone College and Catawba College
- 9:50-10:30 "Songs of Mary Hove, Elizabeth Vercoe, and Juliana Hall" Katherine Eberle, soprano, University of Iowa; Martha Thomas, piano
- 10:40-11:20 "Vivian Fine's Chamber Music: An Evolution in Style" Leslie Jones, piano, Don Bailey, flute, and Mary Catherine George, soprano; New York, New York
- 11:30-12:10 "poetryALASKAwomen" Suzanne Summerville, mezzo-soprano, University of Alaska-Fairbanks; Susan Wheatley, piano, Indiana University of Pennsylvania

**COGSWELL HALL; ROOM 127**

- 11:40-12:10 Open rehearsal "Miserere Mei Deus" by Marianne Martinez; IUP Chorale, James Dearing, director

**GORELL RECITAL HALL**

- 1:30-2:10 "Selected Music of Blythe Owen (1898-)" James D. Hanson, tenor, Thiel College; Peter Cooper, piano, Andrews University; Stanley Chepaitis, violin, Indiana University of Pennsylvania
- 2:20-3:00 "Dr. Vivien Olive: Lyrical Serialism, 'Liebeslied' et al" Tess Remy-Schumacher, James Cook University, Australia; Gilya Hodas, pianist
- 3:10-4:00 "Sofia Gubaidulina's Compositional Strategies" Janice Hamer, Bryn Mawr, Pennsylvania
- 4:10-5:40 CONCERT: Jennifer M. Barker, Christopher Newport University, "Earthtones"—Kristine Burns, Oberlin College, "Enchanted Castle"—Janice Hamer, "Daughter Awake with the Moon"—Diane Thome, University of Washington, "Masks of Eternity"—Deborah Kavasch, California State University, Stanislaus, "Abelard" - Beth Wiemann, Salisbury State University, "A Cold Spring"—Adriana Verdier de Vas-Romero, "Flute 3.2.4"

**WALLER HALL**

- 1:30-2:10 Opera and the Female Composer: A Study of the Operatic Works of Composer Judith Weir" Jennifer M. Barker, Christopher Newport University
- 2:20-3:00 "Ethel Smyth and her Heroine Thirza: Sirens or Saints?" Ruth Robertson, mezzo-soprano, and Barbara Taylor, piano; Lincoln University
- 3:10-4:30 "Drama, Dance and Music: Theatrical Showcase" Sarah Mantel, Indiana University of Pennsylvania; including "Herstory: Joan of Arc" by Elizabeth Walton Vercoe and "Dance Pieces of Gunild Keetman, Composer, and Maja Lex, Choreographer (1929-34)" presented by Holly Boda and Susan Wheatley, Indiana University of Pennsylvania, featuring the IUP Concert Dance Ensemble

6:00-7:00 p.m. Informal dinner meeting of the Board of Directors of the International Alliance for Women in Music, with Stefania de Kenessey, president, presiding

**GORELL RECITAL HALL**

- 8:00 p.m. CONCERT: The Music of Festival Guest Composer Cynthia McTee: "Stepping Out" performed by Carl Adams, flute, and Gary Olmstead, percussion—"Circuits" performed by the IUP Wind Ensemble, Jack Stamp, conductor—"Metal Music" - "Psalm" performed by Delta Omicron Ensemble—"Capriccio" performed by Stanley Chepaitis, violin
- And featuring the following composers: Allyson Applebaum, "Premises"—Diana Burrell, performed by Gary Bird, tuba, and the

Festival Brass—Linda Holland, "Vocalise I & II" performed by Festival Wind Ensemble, Jack Stamp, conductor—"Christo Paremus Cantica" and Anne Kilstofte, "Rorate Caeli" performed by Festival Choral Ensemble, Susan Wheatley, conductor—Sally Reid, "Carousel" performed by Festival Brass Quintet, Christian Dickinson, conductor

SATURDAY, March 23

**OPTIONAL EXCURSIONS:**

- 8 a.m.-12 noon—Bus Tour to Amish Country  
9:00-11:00 a.m.—Walking Tour to Jimmy Stewart Museum

11:45-12:45 Luncheon meeting - Open membership meeting of the International Alliance for Women in Music, with Stefania de Kenessey, president, presiding

**ZION LUTHERAN CHURCH**

12:45 -2:30 Organ Recital "Organ Works by Jennifer Bate, Jeanne Demessieux, Emma Lou Diemer", Trudy Faber, Wittenberg University - "Compositions for Organ by American Women," Susan Hegberg, Susquehanna University - "Organ Music by 20c. French Women" Ann Labounsky, Duquesne University

**GORELL RECITAL HALL**

3:00 CONCERT: Sponsored by International Alliance for Women in Music with the Orchard Hills String Quartet—Margaret De Wys, "Schumann Resonance"—Mihaela Stanculescu Vosganian, "Piece for Bassoon and Piano"—Stefania de Kenessey, "Piano Trio, Op. 4"—Beth Anderson, "Flute Swale" - Ann S. Hankinson, "Laments"—Karen P. Thomas, "When Night Comes..." Judith Shatin, "Janus Quartet"

**BLUE ROOM**

5:00-7:00 p.m. FESTIVAL BANQUET

**FISHER AUDITORIUM**

7:30 p.m. FESTIVAL CONCERT

Featuring the IUP Orchestra, Melissa McBride, conductor, performing Katherine Hoover, "Summer Nights"—Libby Larsen, "Song-Dances to the Light" with the Indiana Festival Children's Chorus, Susan Wheatley and Susan Ingmire, director, and Festival Children's Dancers, Patricia Lommock, director—Melissa McBride, "Violin Concerto,"—Cindy McTee, "Elegy"—and the IUP Chorale performing Marianne Martinez, "Miserere Mei Deus," James Dearing, conductor

**REGISTRATION INFORMATION**

**Registration deadline is Friday, March 8, 1996**

Registration Fee—\$75, includes concerts, lectures, receptions, luncheons, and conference booklet; Festival Banquet—\$25; Trip to Amish country —\$10; Trip to Jimmy Stewart Museum —\$5. Please call the School of Continuing Education at 412-357-2227 to register or write to: School of Continuing Education, Whitmyre Hall, Indiana University of Pennsylvania, Indiana, PA 15705. E-Mail address: cshill@grove.iup.edu

**LODGING**

Best Western University Inn (Conference Hotel) 412-349-9620  
Holiday Inn of Indiana 412-463-3561  
Budget Host Inn Towner Motel 412-463-8726 or 1-800-283-4678

**TRAVEL**

IUP is located approximately 55 miles northeast of downtown Pittsburgh. Ground transportation from the Pittsburgh International Airport to IUP (75 miles) may be arranged by calling Pittsburgh North Air-Ride, 1-800-647-4331, in advance (\$35).

# Members' News *news of individual members' activities*

compiled by *Laura Hoffman*

## Honors and Awards

**Judith Alstadter** received the Award for Distinguished Artistic Achievement from Five Towns College, Long Island, NY.

**Violetta Dinescu's** *Ballade für Chor* is the winner of Delta Omicron's Triennial Composition Competition and will receive its world premiere during the 1996 Triennial Conference at Kent State University in August 1996.

**Cynthia Folio's** *Trio for Flute, Cello and Piano*, published by the Hildegard Publishing Company, was a winner in the National Flute Association Newly Published Music Competition, 1995.

**Katherine Hoover** has been named Composer-in-Residence at the fourth Festival of Women Composers at Indiana University of Pennsylvania in March, 1996. A concert of her works will be held on March 21st, including *Trio*, *Medieval Suite*, *Kokopeli*, and the premiere of her new *Central American Songs*, for soprano, flute, percussion, and piano. The orchestra will include *Summer Night* on its program on March 23rd.

**Libby Larsen** received a 1994 Grammy for the CD, *The Art of Arlene Auger*, on which Larsen's *Sonnets from the Portuguese* is featured.

**Judith Weir** currently has two residencies: with the Fairbairn Composer in Association with the City of Birmingham Symphony Orchestra, Simon Rattle, conductor; and the Oregon Bach Festival (June-July, 1995).

**Betty Wishart's** *Illusions* for piano solo won second place in the composer's Guild 1995 composition contest. *Memories* for violin, cello, flute and clarinet won Honorable Mention in the instrumental category of the competition

## Commissions

**Betty Beath** has received a commission for a work for the Queensland Symphony Orchestra. *Dreams and Visions* will have its first performance on October 23, 1996 in the Queensland Symphony Orchestra's 1996 MEET THE COMPOSER SERIES. This concert, titled DREAMS AND VISIONS is third in the series of three, and will be held in Brisbane at the Australian Broadcasting Corporation's Music Centre.

**Nancy Bloomer Deussen's** *Concerto for Clarinet and Small Orchestra*, a newly commissioned work for Richard Nunemaker, clarinetist, was premiered on November 4 and 5, 1995 by The Tulare County Symphony, Visalia, California, directed by David Andre.

**Mary Mageau** received commissions during 1995 from the University of Southern Queensland, the Australian National Choral Association, and the American violinist, Janet Packer.

**Judith Weir** has been commissioned to write a *Requiem of Reconciliation* to mark the 50th anniversary of the bombing of Hiroshima.

## Premieres

**Nancy Bloomer Deussen's** *Concerto for Clarinet and Small Orchestra*, a newly commissioned work for Richard Nunemaker, clarinetist, was premiered on November 4 and 5, by The Tulare County Symphony, Visalia, California, directed by David Andre.

**Violetta Dinescu's** *Ora X* was premiered in December 1995 during Insel Musik: klangfenster '95 in Berlin.

**Sylvia Glickman's** *Crystal Fanfare*, commissioned by the Lehigh Valley Chamber Orchestra to celebrate its fifteenth anniversary in 1996, was premiered on January 12 and 13 by the LVCO in Allentown, PA. Each performance was prefaced by an "informance" in which she spoke about her music. This is her second commission from this orchestra.

**Janice Hamer's** *On Paper Bridges*, commissioned by the Dale Warland Singers as a result of winning the 1993 Dale Warland Singers New Choral Music Competition, was premiered in St. Paul in February. *Daughter, Awake With the Moon III* for mezzo-soprano and chamber ensemble, commissioned by Philadelphia's Orchestra 2001, was premiered in June at the Philadelphia Art Museum.

**Katherine Hoover's** *Dances and Variations* for flute and harp had its premiere at Washington's Kennedy Center on October 11th, played by Wendell Dobbs and Lany Odom. The piece was commissioned by Mr. Dobbs and the West Virginia Society. The premiere of her new *Central American Songs*, for soprano, flute, percussion, and piano will take place in March at the fourth Festival of Women Composers.

**Mary Mageau's** premieres in 1995 include: *The Furies*, a concerto for piano and orchestra, pianist Wendy Larsen and the University of Southern Queensland's Sinfonia, under the direction of Peter Rorke, (August 1995), and *Celebration 100*, by the St. Margaret Orchestra with conductor, David Forrest, at the Queensland Performing Arts Centre, (October 1995).

**Elizabeth Walton Vercoe's** choral piece from *Herstory III*, "God Be In My Head," was premiered by the Hampshire College Chorus in New York City and Amherst, MA.

## Performance/Productions/Presentations

**Judith Alstadter** presented the following recitals in New York in the fall of 1995:

October 1 at St. John's Church—piano music by Romantic Women Composers

October 15 at NY Inst. of Tech.—Classics to Jazz.

**Betty Beath's** orchestral work *Indonesian Diptych* is to be performed by the Queensland Symphony Orchestra in Concert 1 of the MEET THE COMPOSER SERIES on 6th March, 1996. The concert is titled COMPOSING WOMEN and works by Joan Tower, Mary Mageau, Helen Gifford and Elena Kats-Chernin have also been programmed. Lyn Williams will conduct the Queensland Symphony Orchestra in this concert to be held at the ABC's Music Centre, Brisbane. *Indonesian Diptych* has been recorded in performance by the Moravian Philharmonic Orchestra, conducted by Ruben Silva and is programmed on the Vienna Modern Masters MUSIC FROM SIX CONTINENTS 1995 SERIES CD3031.

The 13th Annual Festival of Australian Music sponsored by St Margaret's Anglica Girls' School, was held on the 19th October, 1995 at the Concert Hall of the Queensland Performing Arts Complex. The Festival is a project initiated by Betty Beath in 1983 and she has co-ordinated Festival programs in succeeding years. Seven composers were commissioned to write new works for the 1995 Festival of Australian Music and these included Australian women composers Mary Mageau, Sarah Hopkins, Ann Carr-Boyd and Betty Beath.

A song suite by Schenectady composer **Esta Blood** titled *Five Armenian Folksongs* has been published by Frank E. Warren Music Service of West Newton, Massachusetts.

**Tina Davidson's** chamber works will be featured on a new compact disc with CRI. Works, to be performed by the Mendelssohn String Quartet, Charles Abramovic, Anthony Orlando and Don Liuzzi, include: *Blue Dawn (The Promised Fruit)*, *I Hear the Mennaitis Singing*, *Fire on the Mountain*, *Bleached Thread*, *Sister Thread*, and *Lullaby*. The CD will be released in Spring of 1996. The Cassatt String Quartet released a new compact disc with Tina Davidson's work *Cassandra Sings* as their first cut. *Blessings (Sacred Space)* for saxophone and orchestra was performed by the Orchestra Society of Philadelphia, Luis Biava conducting. Other performances and premieres include: October 13, *Blessing, invocation* for the TWCA's Week of Non-Violence, Wilmington; October 15, *Star Myths*, Millersville University, Millersville, PA; November 14, *Fire on the Mountain*, Academy of Music, Philadelphia, PA; and November 11 and 17, *I Hear the Mermaids Singing*, Newark Symphony and SCI Conference.

**Nancy Bloomer Deussen** reports the following performances: *Concerto for Clarinet and Small Orchestra*, November 4 and 5, 1995 by Richard Nunemaker, clarinetist and the Tulare County Symphony, Visalia, CA directed by David Andre, and December 3, (and recorded) at Chico State University, Chico, California, Chico Symphony Orchestra,

David Colson, conductor, Richard Nunemaker, clarinet soloist. The work will be performed in February at Spangenberg Auditorium, Gunn High School, Palo Alto, Palo Alto Chamber Orchestra, William Whitson, conductor, Richard Nunemaker, clarinet soloist. Her *Trio for Violin, Cello and Piano* was performed at the NOW Music Festival, Dominican College, San Rafael, November 2. Performers were: Nancy Bloomer Deussen, piano, Karen Bentley, violin and Alexander Seleznev, cello. *Woodwind Quintet* was performed at The Society of Composers conference held at University of California, Stanislaus, on November 3 by The Stanislaus Quintet. *Sacred Places of the Earth* (for women's voices) was performed by The Valpariso Singers directed by Judith Stewart on October 14, at The Church of Jesus Christ of Latter Day Saints, Los Altos. *The Baylands* (fl, ob. clar, bassoon and pf) was performed at The NACUSA concert (San Francisco Bay Chapter) in Palo Alto, on November 18 by The Composers Performance Ensemble (CPE) *Trio for Violin, Clarinet and Piano* was recently released on "An American Sampler" (ERM6662), and recent publications include *Piano Prelude* and *Cascades (A Toccata)* by New Music, San Anselmo, California and *The Baylands*-(fl, oboe, clar. bassoon and piano) by Freeland Publications, Eugene.

**Rachel Eubanks' Five Interludes for Piano** has been released by Vivace Press, inaugurating a series of Music by African American Women. They were performed by Helen Walker-Hill for the Sonneck Society in Asiloma, California in February 1992.

**Cynthia Folio's Trio for Flute, Cello and Piano**, was performed at the National Flute Convention in Orlando, Florida on August 12, and by the Hildegard Chamber Players in Philadelphia in March.

The movement "Air" from *Dances and Entertainments* for piano by **Sylvia Glickman** was used in a theatrical production of *Medea* at the Johnson County Community College in Overland Park, Kansas, for 4 performances in November. Elmira K. Beyer performed *Entertainment - Rag* from *Dances and Entertainments* several times on the Olympic Peninsula in Washington State in Autumn, 1995. *Dances and Entertainments* was performed by pianist Claudette Schiratti on the Ruel Joyce Recital Series on October 11, at the Johnson County Community College. "It Will be Summer" from *Emily Dickinson Songs* was performed in Eureka, Pennsylvania on March 16, by Daryl Baer Rowland, mezzo, and Margaretta Post, piano.

Glickman performed as pianist with the Hildegard Chamber Players at Bryn Mawr College, Pennsylvania on October 1. The program included harpsichord music by Elisabetta Gambarini, *Romances* for voice and piano by Sophie Mercken, five pieces for cello and piano by Amy Beach, and the *Sonata in g minor* for violin and piano by Marie Grandval.

Volume I of *Women Composers: Music by Women Through the Ages* (G.K. Hall Library Reference Imprint of the Macmillan Publishing Company) was published in February 1996. Glickman co-edits this twelve-volume series with Martha Furman Schleifer. Volume II is currently in press.

Laurel Zucker performed **Katherine Hoover's** *Medieval Suite* and *Summer Night* with orchestra at the California State University at Sacramento on November 11 and 12. *Summer Night* will also be performed by the Rohnert Park Chamber Orchestra (CA) on March 2 & 3, 1996.

In September, 1995, Ms. Hoover traveled to Bratislava, Slovakia, to record *Night Skies* and *Eleni: A Greek Tragedy* with the Bratislava Radio Symphony.

**Libby Larsen's** new recordings include: *Collage:Boogie* recorded with the Baltimore Symphony (Decca); *Missa Gaia:Mass for the Earth*, (Koch International); *Schoenberg, Schenker and Schillinger*, with the Los Angeles Chamber Orchestra (CRT). The London Symphony's recording of Larsen's orchestral works will be available on Koch International Classics in 1996.

*The Wildman* by **Nicola LeFanu** opened the Aldeburgh Festival on June 9, and subsequently toured to Oxford, Huddersfield, St. Magnus Festival, Orkney and Bury St. Edmunds.

**Mary Mageau's** *An Early Autumn's Dreaming* was performed by the SBS-TV Youth Orchestra with conductor Matthew Krell. (February 1995) in Sydney. *Dialogues* for clarinet, viola, cello and piano, was performed by the Perihelion Ensemble during the Sixth Sydney Spring International Festival of New Music, at the Queensland Performing Arts Centre, (Brisbane) and in French Caledonia (Noumeaa) during September, 1995. *Postcards From Czechoslovakia* was performed by the Queensland Symphony Orchestra, conducted by Muhai Tang, in an ABC - FM direct broadcast from the Brisbane Studios (November 1995).

**Ursula Mamlok** had the following performances in the fall of 1995: *Panta Rhei*, piano trio, performed by the Francesca Trio of San Francisco, Humboldt University, October 6 and San Francisco Conservatory, October 9 ; *Three Bagatelles*, piano, performed by Sarah Cahill at Sarah Lawrence College, October 29; *Rhapsody* for clarinet, viola and piano by the Eberli Ensemble, Manhattan School of Music, October 30; *In Celebration*, for recorder, violin, viola, cello and piano, Alaria Chamber Ensemble, Weill Hall at Carnegie Hall, November 6; and *Polarities* for flute, violin, cello and piano, Washington Square Music Society, Merkin Hall, NY, November 30.

A half hour video interview with composer, artist, **Nancy Binns Reed**, "An Artist In Our Midst", was featured by the Arlington Community Television, Channel 33 in April. Ms. Reed had been given a solo art show at the Emst Cultural Center, Bell Atlantic Art Gallery, NOVA, Annandale, Virginia, in November 1994, with a recital of her music at the reception "from string quartet, to musicals, to rag time". Betty Mullen interviewed Mrs. Reed, who explained some of the philosophy inspiring her music, painting, and sculpture. The video interview continued with a tour of the solo art show, and a reading of her poem *Alaska*. This poem is the basis for her orchestral work, *Alaska Symphony*. The program began with a Reed electronic composition called *The False Prophet*, and

ended with the third movement of her *Halloween Suite* played by the United States Army Band, Pershing's Own.

**Sally Reid's** *From Whence Butterflies?* was performed by pianist Kay Williams at Texas Tech University in September and her *Etude for Oboe and Tape* was presented on an American Women Composers, Midwest concert with oboist **Patricia Morehead** in September. Her *Carousel Fantasy* will be presented during *Imagine '96*, the national SCI conference to be held at the University of Memphis in March.

**Joan Tower's** *Island Prelude* was performed in Melbourne, Australia, March 1995. Her *Piano Concerto* was performed by the Radio Symphony Orchestra, Frederick Mayer, piano, on a Radio Netherlands broadcast.

*Irreveries from Sappho* for voice and piano by **Elizabeth Walton Vercoe** was performed at the National Gallery of Art in Washington, D.C. in June. Her work, *Supplication* has been published by the Boston League-ISCM, and a choral piece, *God Be in My Head*, was published by Arsis Press. *Extraordinary Measures*, a piano book premiered at the New England Conservatory of Music, has also been published.

**Mihaela Stanculescu Vosgian** reports the following performances in 1995: April 3, *Hide and seek* for mixed choir, National Radio Hall, Bucharest, the National Radio Chorus; April 30, *Indian Interferoes* for harp and percussion on National Radio Hall, by Elena Gantolea, harpist and Alexandru Matei, percussionist; May 15, *Hide and seek*, Craiova, Romania; May 26, *Armenian Interferences* for mezzo, clarinet and string quartet, George Enescu Hall, Music Academy of Bucharest, during the International Week of New Music.

## Vagabondage—Women in Music

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# Opportunities: *a listing of competitions, calls for scores, fellowships, and other opportunities*

compiled by Elizabeth Hayden Pizer

## **Calls for Scores & Other**

### **Materials:**

(opportunities for performance, broadcast, publication, etc.)

(with deadlines:)

**New Music & Art from Bowling Green — International Call for Works and Papers.** Composers are invited to submit original compositions for year-round performance consideration under the sponsorship of the MidAmerican Center for Contemporary Music at Bowling Green State University. Selected works will be performed throughout the 1996–97 season by distinguished faculty, guest performers and student ensembles. Compositions will also be reviewed for inclusion on the nationally-acclaimed BGSU New Music & Art Festival to be held in October, 1996. The MidAmerican Center also issues a call for papers to be presented on the Festival. Papers may be submitted on any aspect of music since 1945. Composers may submit scores for any medium. A performance tape should be included, if available, plus a short resumé and a complete listing of works. Compositions for tape, video, or live electronics, or those requiring computer assistance will be considered. The following formats will be accepted: 2- or 4-channel reel-to-reel (1/4 or 1/2 track, DBX type 1), PCM-F1 (Beta or VHS), DAT, and compact disc. Video formats may be 1/2" VHS or 3/4". Compositions may be submitted and received at any time and will be given performance consideration for the 1996–97 concert season; however, to be considered for the 17th Annual New Music & Art Festival, to be held in October, 1996, there is a postmark deadline of: **March 1, 1996.** For return of materials, include an SASE. Alternatively, composers may donate their scores to the Archives of the MidAmerican Center for Contemporary Music at BGSU — all music in the unique collection is catalogued and circulated (entries without return postage will automatically become the property of the Archives). Composers selected to participate in the Festival must provide two scores and a set of parts at their expense; and attendance to the Festival is required — a small travel honorarium will be offered to each guest composer and paper presenter. For paper applicants, submit a signed cover letter and four unsigned copies of a 200-word abstract or a complete paper; and send materials to the attention of William E. Lake (phone: 419-372-0522; e-mail: wlake@bgnet.bgsu.edu). Postmark deadline: **March 25, 1996.** Presentations will be limited to 20–25 minutes. For further information, and to send scores, contact: Marilyn Shrude, Director, MidAmerican Center for Contemporary Music, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290. Phone: (419) 372-2685; fax: (419) 372-2938. E-mail: mshrude@opie.bgsu.edu [orig]

**TPM/STUDIO**, publisher, is actively seeking manuscripts and new composers. The firm will be reviewing scores until **March or early April (1996)**, and is most interested in perusing chamber works. Also of interest are sacred choral works (SATB); secular works will be considered, as well, preferably for younger singers with SA and unison scoring and easy SAB pieces. For complete submission details, contact: Terry Poteat, President, TPM/STUDIO, Inc., PO Box 3362, Greensboro, NC 27402. [NACUSA]

**North/South Consonance, Inc.**, is currently conducting an open search for compositions to be featured during their 1996–97 season. All composers are invited to submit works for consideration. Compositions scored for solo instruments or chamber ensembles up to 15 performers, including voice and/or electronics, are eligible. A brief biographical sketch should be included with entries. Indicate if the work is registered with ASCAP, BMI, or other performing rights agency. The composers' current address and phone number should also be included. Out of the works selected for performance, one will be recommended for recording in an upcoming CD featuring the North/South Consonance Ensemble. Composers whose works are selected will be notified by September 30, 1996. If available, a cassette recording of the work should be submitted with the score, accompanied by a registration/processing fee of \$25 (U.S. dollars) per composition. Receipt deadline: **June 1, 1996.** Composers wishing to have their materials returned should include an SASE. Scores not returned will be donated to the American Music Center. All submissions and/or communications should be directed to: North/South Consonance, Inc., PO Box 698 Cathedral Station, New York, NY 10025-0698. Phone/fax: (212) 663-7566. [IAWM-empl]

**Vienna Modern Masters Sixth International Orchestral Recording Award.** Receipt Deadline: **December 15, 1996.** See page 43.

(without deadlines:)

**Ruben Riera**, a Venezuelan guitarist who specializes in contemporary music, is collecting scores to record a CD featuring North and South American women composers. The resulting compact disc will be released on the Venezuelan record label, H.M. Records. Please send scores to: Ruben Riera, Av. Ocumare, QTA Kinanoke, Colinas de Bello Monte, Caracas 1041, VENEZUELA. Phone: 5814 24 16 29; fax: 582 752 8603. E-mail inquiries may be sent to Adina Izarra at: aizarra@usb.ve [IAWM-empl]

**The Portsmouth New Music Orchestra** announces a call for scores for chamber orchestra (2-2-2-2, 2-0-0-0, 6-6-4-4-2) for various concerts and workshops taking place during 1996. For complete details, contact: John Webber, Director of Music, Portsmouth New Music Orchestra, New Theatre Royal, Guildhall Walk, Portsmouth PO1 2DD, England, GREAT BRITAIN. Phone: (44) 1705 351816. [WIM]

**The B.M.A. Ensemble** announces a call for scores for their 1996–97 concert season. The instrumentation of the ensemble (quintet) consists of flute, clarinet, violin, cello, and guitar. For further information, and to submit scores, contact: Yves Müller, 3 rue Damrémont, 44100 Nantes, FRANCE. [GI]

**Brother Paul Richards**, founder and director of the St. John's Boys' Choir at St. John's University, seeks new and/or recent compositions for boys' choir. Works should be scored for SA, SSA, or SSAA, with accompaniment. For further information, and to submit scores, contact: Brother Paul Richards, St. John's University, PO Box 2000, Collegeville, MN 56321-2000. Phone: (612) 363-2558. [MCF]

**Gregory Wiest**, tenor, is interested in American song cycles with piano accompaniment, composed after 1970 and set to English-language texts. For further information, and to send scores, contact: Gregory Wiest, Klenzstrasse 8, G-80469 Munich, GERMANY. [AMC]

**The Schreck Ensemble** announces a call for scores which involve soprano, violin, bass clarinet, and live electronics and/or tape in any combination thereof. For further information, contact: Schreck Ensemble, Koperwieklaan 48, 2252 NW Voorschoten, THE NETHERLANDS. Phone: (31) 71-5612287; fax: (31) 70-3859268. [GI]

**The American Recorder Society** is interested in reviewing works for recorders for publication consideration through their Members' Library Editions. For complete details, contact: Martha Bixler, and John DeLucia, Editors, The American Recorder Society, Box 631, Littleton, CO 80160. Phone: (303) 347-1120. [NACUSA]

**Klammer 4**, a recently formed quartet, is interested in reviewing works scored for 2 pianos and 2 percussion. They would also like to hear from composers who would be interested in writing new works for this instrumental combination. For further information, and to submit scores, contact: Timothy Phillips, Schuetzenstrasse 39, D-76137, Karlsruhe, GERMANY. Phone: (49) 721 379636. [WIM]

**Call for Electro-Acoustic Music.** Electro-acoustic music composers are invited to submit scores and/or tapes for performance consideration on a series of three spring 1996 Sonic Explorations concerts sponsored by the Music Program at Texas A & M University, College Station, Texas. Submitted works — scores and/or tapes — should be accompanied by program notes and biographical information. Composers whose works are accepted for performance are encouraged to attend. There is some travel money available to reimburse participants, but there is no money available for honoraria. Composers will be notified if their work is selected for a performance. Please include an SASE for return of materials. For further information,



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC  
uniting the ICWM, the AWC and the ILWC

### Contest Guidelines:

- One entry per person—women composition students of any age may enter.
- The composition must be unpublished, have won no prior awards, and have no plans to be recorded at the time of entry in the competition.
- Please send a copy of the score (not the original) and a standard cassette tape copy of a performance of the work, if available.
- **Submissions are anonymous.** Please do not put your name on either score or tape. Submissions with names on them will automatically be disqualified. Instead, please write a 6 digit number at the top of the score and on the tape.
- If you want to be considered for the Zwilich award, write a "Z" at the top of the score.
- If you want to be considered for the Van de Vate award, write a "V" at the top of the score.  
Orchestral works should not exceed 15 minutes in length and must use standard orchestration or less (ww.3333, brass 4321, timp, 3 perc, keyboard, harp and strings). Compositions for strings alone or using soloists will not be considered.
- On a separate piece of paper please write your 6 digit number, the title of the submitted work, your name, address and phone number, and, if you want to be considered for the Zwilich award, your birth date.
- Please place the paper, a statement from your composition teacher verifying your student status and a large return address label in an envelope. Seal the envelope and write your 6 digit number on the outside. Enclose the envelope with your score.

## The International Alliance for Women in Music

is pleased to announce

### the 15th IAWM Search for New Music by Women Student Composers

First Prize \$250.00; Second Prize \$150.00

*Ellen Taafe Zwilich Prize*  
(for Composers 21 and under) \$150.00

*Nancy Van de Vate Prize* for *Orchestral Music*  
(and possible release on a Vienna Modern  
Masters compact disc) \$500.00

- Contestants must be IAWM members or willing to join at the time of entry (\$25.00 student membership fee). Membership includes a subscription to the *IAWM Journal*. Checks should be made payable to: International Alliance for Women in Music (IAWM)

### • Postmark Deadline: MAY 1, 1996

Awards will be announced in the October 1996 *IAWM Journal*

Mail entries to: **Nancy Bloomer Deussen**  
3065 Greer Rd.  
Palo Alto, CA 94303

and to submit materials, contact: Tim Crowley, Sonic Explorations Series, Music Program, 406B Academic Building – MS4240, Texas A & M University, College Station, Texas 77843. Phone: (409) 845-8697; fax: (409) 862-2666. E-mail: timc@jing.tamu.edu World Wide Web site: <http://orpheus.tamu.edu/music.program.web/computer.music/TapecallA.html> [IAWM-eml]

**Michael Bach**, cellist and inventor of the Bach bow for cello, welcomes compositions for this new development in string playing. The unusually high arch of the bow permits polyphonic playing. Existing works for cello and the Bach bow have been written by John Cage, Dieter Schnebel, Michael Bach, and others. For complete details, contact: Michael Bach, 7 rue de la Laine, F-67160 Wissembourg, FRANCE. Phone: (33) 8894-1266; fax: (33) 8854-8062. [GI]

**Amy Catlin**, soprano, and **Sue Carole DeVale**, harp, are looking for repertoire by women composers for performance in and around Los Angeles during 1996. Also, Ms. Catlin is seeking repertoire for soprano and piano or other instruments which reflect compositional influence from non-Western cultures. She has already presented several programs which feature the influence of India, and wishes to expand the geographical focus throughout Asia, and perhaps beyond. For further information, and to send scores, contact: Professor Amy Catlin, Department of EthnoSystematic Musicology, UCLA, 405 Hilgard Avenue, Los Angeles, CA 90095. E-mail: [acatlin.ucla.edu](mailto:acatlin.ucla.edu) [IAWM-eml]

**The Western Arts Quartet** invites composers to submit original works, transcriptions, or arrangements for future concerts. Instrumentation consists of: flute, clarinet, horn, and bassoon. There are no restrictions as to level of difficulty. Composers whose works are selected for performance will receive a tape-recording of their work(s) and copies of the printed programs. Program notes and biographical information should accompany submissions. Please note that any submitted materials will not be returned. For further details, and to send scores, contact: Charles W. Smith, Department of Music, Ivan Wilson Fine Arts Center 351, Western Kentucky University, Bowling Green, KY 42101. [AMC]

**Suzanne Scherr** is currently looking for suggested repertoire for a small college opera/musical theater troupe. A one-act (or at least one-set) opera by an American woman composer is preferred. Although the audience prefers humor, Ms. Scherr prefers something which clearly promotes "wholesome" values. For further information and to submit materials, contact: Suzanne Scherr, Rosary College, River Forest, IL. Phone: (708) 524-6951; fax: (708) 524-9241. E-mail: [scherrmu@email.rosary.edu](mailto:scherrmu@email.rosary.edu) [IAWM-eml]

**Expanded Call For Scores.** Due to the excellent response to her recent call for chamber works, **Emma Zevik** requests a call for symphonic works as well as electronic pieces. Hoping to build a library of scores and recordings of western contemporary composers for study purposes, she asks for scores to be sent (with tapes, if available) with

as much biographical information as possible, plus program notes, since it is likely that many submissions will be presented and discussed in her composition and musicology seminar lectures. No materials can be returned as they will become part of the permanent library at the Sichuan Conservatory. Inquiries and materials may be submitted to: Dr. Emma Zevik, Visiting Professor, Composition and Ethnomusicology, Sichuan Conservatory of Music, No. 6 Xincheng Road, Chengdu Sichuan 610021, CHINA. Fax: (86) (28) 558-2712. E-mail: [emma@public.sta.net.cn](mailto:emma@public.sta.net.cn) [IAWM-eml]

**Row Twelve Contemporary Music Ensemble** seeks duets for flute and oboe by women composers for programming during their 1996-97 concert season. Include an SASE for return of materials. For further details, and to send scores, contact: Row Twelve Contemporary Music Ensemble, c/o Gail Grycel, HCR 62, Box 436, Marlow, NH 03456. Phone: (603) 446-3668. [AMC]

**WNUR**, an FM radio station at Northwestern University, invites composers to submit recordings of electronic and/or computer music for broadcast consideration. Recorded formats should be DAT or high quality cassette. Biographical information and program notes should accompany submitted recordings. For further information, and to submit materials, contact: Peter Edwards, WNUR-FM, c/o The Classical Show, 1905 Sheridan Road, Evanston, IL 60208. [AMC]

# Vienna Modern Masters

## Sixth International Orchestral Recording Award

Vienna Modern Masters, a nonprofit record company devoted to the production of compact discs of contemporary classical music, announces its sixth international orchestral recording award competition. Composers of any age or nationality are eligible, including past winners or commendees. As in previous years, the 1996 prizes will be awarded on three levels:

1. The digital recording and CD production of a composition for orchestra, with international distribution in North America, Europe, Asia and Australia. The recording will be made by an excellent, professional European orchestra and an experienced production team. VMM anticipates release on CD of the prize-winning work by September 1, 1997. The winning composer will receive 100 free copies of the CD.
2. Highly selective Special Commendations.
3. A limited number of invitations to record at a very favorable, subsidized rate for distribution on the VMM label.

### Guidelines for Submission of Materials:

1. Orchestral works may be of any duration up to 10 minutes.
2. Instrumentation may be up to 75 players: 3333 4331 4 perc (including timp), hp, pn, cel, strings. Works may include tape or an instrumental soloist, but not chorus or vocal soloist. Small deviations from standard instrumentation may be permitted, but VMM should be queried first.
3. All submissions must be anonymous. Judging will be by a distinguished international jury whose names will be announced only after the contest. Jury membership changes completely each year, and jurors are not permitted to discuss ratings with one another. A composer or publisher may submit as many works as desired.
4. Deadline for RECEIPT of materials is December 15, 1996. Early submissions are encouraged. Photocopied scores in reduced size are

also encouraged. It is recommended that, if available, a cassette be sent, even if the performance is not good. Scores and other materials will not be returned.

5. Previous performance or publication in print form is allowed. However, a work which has already been commercially recorded or for which there are plans to make a recording should not be entered.
6. Each entry should be accompanied by an entry fee of \$25. The composer's name, address, telephone and fax number or E-mail address, if any, should be placed in a sealed envelope bearing a pseudonym or other identifying mark. No name other than the pseudonym should appear anywhere on the score. Biographical material, if sent, should be enclosed in the sealed envelope. Only the quality of the music itself will be considered in the selection process.
7. The entry fee may be in one of three forms: (1, a check drawn on a U.S. bank, or on a non-U.S. bank if a U.S. branch or affiliate is cited on the check; or (2) an international money order in dollars; or (3) cash in the Austrian schilling equivalent of US \$25, sent through the international postal system. The entry fee should NOT be enclosed in the envelope with the composer's name.
8. **VERY IMPORTANT.** The packet of materials should bear on the outside a small green or other customs label with the contents described as follows: KOMPOSITIONSUNTERLAGENNUR ZUM ZWECKE DES MEINUNGSAUSTAUSCHES. The box entitled "Gift" should be checked and the "Value" marked as "0". Packages not properly labelled will be refused if duty is charged.

Important additional information appears in the VMM literature. Interested parties will want to request the complete instructions.

Submissions or requests for further information should be sent to:

Clyde A. Smith, Ph.D., President  
Vienna Modern Masters  
Margaretenstrasse 125/15 A-1050  
Vienna, Austria

### Composition Competitions:

**Pulitzer Prize in Music.** Works that have received their American premiere between March 2, 1995, and March 1, 1996, will be considered. The Pulitzer Prize in music will be awarded "for distinguished musical composition by an American in any of the larger forms including chamber, orchestral, choral, opera, song, dance, or other forms of musical theater, which has had its first performance in the United States during the year." All entries should include the following: 1.) a completed entry form, biography, and photograph of the composer; 2.) date and place of performance; 3.) a score or manuscript and a recording of the work; and 4.) \$20 handling fee payable to Columbia University/Pulitzer Prizes. Receipt deadline: **March 1, 1996.** For complete entry guidelines and application form, contact: The Pulitzer Prize Office, 702 Journalism, Columbia University, New York, NY 10027. Phone: (212) 854-3841, or (212) 854-3842. [orig]

**Diva Complex (professional women's quartet) Composition Contest.** Any unpublished work for four-part women will be accepted. Awards: up to five finalists will have their entries performed and professionally recorded; and the first-prize winner will also receive a cash award of \$250. Receipt deadline: **March 1, 1996.** Winners will be announced by April 15, 1996. A cappella works, any language, are preferred; and body percussion or hand-held instruments may be included in the instrumentation. Lighter repertoire is preferred this year (i.e., jazz, standards, fast folk tunes, other

cultures, etc.), but not required. Excellence in the selected text(s) is an important consideration; text is not required, however. Entrants are responsible for clearing rights to pre-existing texts. The vocal range of the ensemble is: F below middle C to the B a half-step below high C. Entries may be either original compositions or arrangements; however, for arrangements, entrants are responsible for clearing rights. Please note that the contest is limited to the first 25 entries received; entries received thereafter will be returned unopened. No more than two entries per composer will be accepted. Women composers are especially encouraged to enter their work(s). Diva Complex will claim their right of first performance for the winning piece, with future performance rights to be negotiated. Four copies of each entry should be submitted. Anonymous submission — the composer's name must not appear on the manuscript(s); include name, address, telephone number and name of piece(s) on a separate sheet. As music will not be returned, do not submit original copies. For further information and to send materials, contact: Diva Complex Contest, c/o Ruth Ballenger, 561 North El Molino, Pasadena, CA 91101. E-mail address (for Amy Fogerson): fogerson@oxy.edu [IAWM-eml]

**5th International Youth Forum, Ukraine, Kyiv.** Composers up to the age of 35 are invited to submit chamber music scores. Composers whose works are selected will be invited to attend the festival where their compositions will be featured in performance; and room and board will also be provided by the Organizing Committee. Tapes should be included with submissions, if available, along with a current resumé and photo. Duration

of the work must be included on the score. Receipt deadline: **March 1, 1996.** For further information, and to submit materials, contact: International Youth Music Forum, Ukrainian Music Information Centre, Sofiivska st. 16/16, Kyiv 252001, UKRAINE. Phone/fax: (380) 44-2283304. [GI]

**"Franz Schubert" International Composers Competition 1997.** On the occasion of the International Choir Competition "Franz Schubert," from May 8-11, 1997, in Vienna, the Austrian Association of Choirs (supported by the Ministry for Science, Research and Art) organizes a composer's competition intended to compare the musical arrangements of Schubert's choir opus with the new creations of contemporary composers. Composers of any nationality may participate (no age limits). The work submitted must not have been previously awarded; and the difficulty should not exceed the capabilities of an average amateur choir of medium size. The arrangement of voices (whether mixed or male chorus, a capella or accompanied) and duration of the works must be the same as in certain choral works of Schubert. The works of Schubert which will be used for basis and comparison are: 1) mixed chorus — a) Chor der Engel aus "Faust," D 440, b) Gott der Welterschöpfer, D 986, c) Lebenslust (Die Geselligkeit), D 609; 2) male chorus — a) Grab und Mond, D 893, b) Gondelfahrer, D 809, c) Trinklied aus dem 16. Jahrhundert (Rittgräff), D 847. Receipt deadline: **March 1, 1996.** As the entry guidelines are both specific and complicated, it is advised that all interested composers contact the competition administrators for complete competition details. Inquiries should be sent

to: Österreichischer Sängerbund, Opernring 11/5, 1010 Vienna, AUSTRIA. Phone: 43/1/586 94 94; fax: 43/1/586 94 944. [orig]

**NFMC Annual Contest for Young Composers.** Entrants must be U.S. citizens, 18–25 years of age as of March 1, 1996, and must be or become members of the National Federation of Music Clubs. Entries may be submitted in 4 categories: (1) works for up to 5 instruments including piano with a minimum duration of 8–minutes; (2) works for chorus, with or without accompaniment (piano, organ, or up to 10 wind and/or string instruments), with a minimum duration of 4–minutes; (3) works for solo piano in sonata or theme-and-variations form, with a minimum duration of 5–minutes; and (4) works for solo voice, set to an English–language text, with piano, organ, or orchestral accompaniment. Composers may submit up to 3 works, but no more than one in each category. Application fee: \$5 per entry, plus \$15 membership fee, if applicable. Anonymous entry. Include an SASE for return of materials. Postmark deadline: **March 1, 1996.** For complete entry guidelines and required application form, contact: National Federation of Music Clubs, 1336 North Delaware Street, Indianapolis, IN 46202-2481. [MCF]

**ALEA III International Composition Prize.** Composers born after 1956 are eligible to participate. Full scores of any style may be submitted. Composers may submit only one work. Compositions may be scored for solo voice or instrument, or for chamber ensemble of up to 15 players, with a duration of 6–15 minutes. Available instrumentation: 1 flute (doubling piccolo or alto), 1 oboe (doubling English horn), 1 clarinet (doubling bass clarinet), 1 bassoon, 1 horn, 1 trumpet, 1 trombone, 1 tuba, 2 percussion, 1 harp, 1 keyboard, 1 guitar, strings (2 violins, 1 viola, 1 cello, and 1 bass), tape, and 1 voice. Entries must be unpublished, must be unawarded, and must not have been publicly performed or broadcast. Anonymous submission. ALEA III would like to retain in its library all submissions to be considered for possible future performance. Receipt deadline: **March 15, 1996.** For complete guidelines, contact: ALEA III International Composition Prize, Boston University School for the Arts, Music Division, 855 Commonwealth Avenue, Boston, MA 02215. Phone: (617) 353-3340. [GI]

**ASCAP Foundation Grants to Young Composers.** Open to composers who are citizens or permanent residents of the United States and who have not reached their 30th birthday by March 15, 1996. Only one work per composer may be submitted. Deadline: **March 15, 1996.** For complete entry guidelines, contact: Frances Richard, Director, ASCAP Foundation Grants to Young Composers, ASCAP Building, One Lincoln Plaza, New York, NY 10023. [NACUSA]

**New England Reed Trio 2nd Annual Composition Contest.** Open to composers of all nationalities, works for oboe (doubling on English horn), clarinet (doubling on E-flat clarinet), and bassoon, or any combination thereof, will be accepted. Solo voice and up to 2 more instruments may be added. Administration fee: \$15.00 for U.S. composers; \$20.00 for all others. Awards: 2

cash and performance prizes, plus publication by Frank E. Warren Music Service. Deadline: **March 29, 1996.** For complete entry guidelines and required application form, contact: Frank E. Warren Music, PO Box 650006, West Newton, MA 02165. Phone: (617) 332-5394. [MCF]

**Richland Middle School Bands 2nd Annual Composition Contest.** Purpose: to encourage the composition of new, quality wind band literature for the Middle School/Junior High Band. Compositions should generally be at the Grade III level. Instrumentation and ranges are up to the composers discretion, but it should be noted that the work will be played by 2nd and 3rd year students. Award: \$200 cash prize, plus premiere performance by the Richland Middle School Symphonic Band. A cover letter with the following information should be included with submissions: composers name, address, and phone number, and a brief biographical description, plus any additional pertinent comments about the submitted work. Postmark deadline: **March 29, 1996.** For further information, and to submit scores, contact: Richard Thomas, Director of Bands, Richland Middle School, 7400 Hovenkamp, Ft. Worth, TX 76118. Phone: (817) 595-5143, or (817) 788-2371. [orig]

**Music in the Mountains—Kenneth Davenport National Competition for Orchestral Works.** The contest is open to U.S. citizens and permanent residents born before January 1, 1975. Compositions entered must have been written within the past 10 years, and may not have received any other national awards nor been commercially recorded. Scoring should not exceed: winds 2,2,2,2; brass 2,2,2,1; percussion; harp (optional); keyboard (optional); and strings. Works requiring chorus, solo voice, or electronic tape are not eligible. Duration should be 10–20 minutes. Each composer is limited to one entry. Entry fee: \$35.00 (payable to Music in the Mountains). Award: \$2,000 plus performance by the 1996 Music in the Mountains Festival Orchestra. Anonymous submission. The title of the work should appear on an envelope whose contents consist of the following information: composer's name, address, phone-number, date and place of birth, and title, instrumentation, and duration of the work. A signed statement that the entry is an original work and meets the competition guidelines is required, as well as assurance that the entrant will provide legible orchestral parts upon request and forward them free-of-charge. A tape-recording, if available, labeled only with the title of the work, may accompany the entry. Include an SASE for return of materials. Postmark deadline: **March 31, 1996.** Competition results will be announced in May, 1996. For complete guidelines and entry form, and to submit materials, contact: Music in the Mountains, Kenneth Davenport National Competition for Orchestral Works, PO Box 1131, New Paltz, NY 12561. [orig]

**25th Florilège Vocal de Tours Composition Contest.** A competition for a capella works for male, female, or mixed voices, this year's contest is open to compositions set to French or Latin texts based on the subject of Saint Martin, Bishop of Tours during the 14th century. Performance duration should be 3–5 minutes, or if a cycle of pieces,

5–10 minutes. Compositions must be unpublished and the level of performance difficulty should be "easy" or "average" for amateur choirs. Five copies should be submitted of each score entered. Awards: first prize of 10,000 French francs; second prize of 5,000 Ff; and a third prize of 3,000 Ff. Deadline: **March 31, 1996.** For recommended texts and complete entry guidelines, contact: Florilège Vocal de Tours, Hôtel de Ville, B.P. 1452, 37014 Tours CEDEX, FRANCE. Phone: (33) 47.21.65.26; fax: (33) 47.21.67.71. [GI]

**National School Orchestra Association 1996 Composition Contest.** Unpublished works for string orchestra suitable for performance by elementary, middle school/junior high, or high school string orchestras will be accepted. Award: \$500 advance on publication royalties and national publicity; and NSOA will assist the winning composer in gaining publication (by any publisher jointly agreed to by the composer and NSOA). The duration of the work should be appropriate to the age level of the performers. Anonymous submission. The manuscript must be clear and legible and include the title of the work and rehearsal numbers or letters. The string parts should be thoroughly edited with bowings and fingerings appropriate to the age level; and there must be separate staves for 1st and 2nd violins, violas, celli, and double basses. The winning composition will be expected have 3rd violin parts and a piano part prepared for submission to the publisher. The manuscript and parts must not contain the composer's name. A score and set of parts are required; and if available, a performance tape (an orchestral performance — not keyboard) should be included with entries. Composers may submit only one work; and materials will not be returned. Postmark deadline: **April 1, 1996.** For complete details and an application form, contact: Michael L. Allen, Chair, NSOA Composition Contest, 2276 Hampshire Way, Tallahassee, FL 32308. Phone: (904) 644-4112; fax: (904) 644-2033. E-mail: allen\_m@cmr.fsu.edu [orig]

**Texas Orchestra Directors Association 1996 Composition Contest.** Unpublished orchestral works suitable for performance by elementary, middle school/junior high, or high school orchestras will be accepted. Award: \$500 cash prize, plus performance at the 1996 TODA Convention. TODA will assist the winning composer in gaining publication (by any publisher jointly agreed to by the composer and TODA). The duration of the work should be appropriate to the age level of the performers. Anonymous submission. The manuscript must be clear and legible and include the title of the work and rehearsal numbers or letters. The manuscript and parts must not contain the composer's name. A score and set of parts are required; and if available, a performance tape (an orchestral performance — not keyboard) should be included with entries. Composers may submit only one work. Include an SASE for return of materials. Postmark deadline: **April 1, 1996.** For complete entry guidelines and an application form, contact: Michael L. Alexander, Past President, Texas Orchestra Directors Association, 770-A Memorial Mews, Houston, TX 77079. [orig]

**Eighth Annual Contemporary Choral Composition Competition.** Entries must be compositions for chamber choir of approximately twenty-four voices, with or without accompaniment. Accompaniment may consist of tape, piano, or other solo instrument, a group of concerted instruments (with a limit of four), or any combination thereof. There are no restrictions as to the selected text and/or language; however, the composer must clear permission for the use of the text. Entries must be unpublished; no more than one composition per composer may be submitted. Awards: (1) \$300.00 cash award for the winning composition; (2) Los Angeles performance arranged for winning and honorable mention compositions; (3) consideration for publishing/licensing in the "Roger Wagner Contemporary Choral Series" (Thomas House Publications). A full score must be submitted; and the composer of the winning score must provide all choral and instrumental parts. Anonymous submission — please include a sealed envelope containing the composer's name, address and phone-number. A previous public performance of the composition as well as a performance-tape of the composition are required. Deadline: **April 1, 1996.** The winner will be announced by June 30, 1996; however, if no entry is judged to be acceptable, a prize will not be awarded. Inquiries and materials should be sent to: Dr. William Belan, Director, Roger Wagner Center for Choral Studies, Contemporary Choral Composition Competition, California State University, Los Angeles, 5151 State University Drive, Los Angeles, CA 90032-8102. [IAWM-empl]

**1996 Gregynog Composers' Award of Wales.** Works suitable for performance by good amateur string orchestras will be accepted. Receipt deadline: **April 12, 1996.** For complete details and entry guidelines, contact: The Administrator, Gregynog Composers' Award of Wales 1996, Festival Office, Gregynog, Newtown, Powys SY16 3PW, Cymru, Wales, GREAT BRITAIN. [CM]

**1996 Harvey Gaul Composition Contest.** The Pittsburgh New Music Ensemble invites all U.S. composers (must be a U.S. citizen) to submit a score and cassette-tape of one work for chamber ensemble (5 players or more) or for orchestra, accompanied by a current resumé. Award: a \$3000 commission to compose a new work for the Pittsburgh New Music Ensemble, consisting of 15 musicians. The work will be premiered during the Ensemble's 1996-97 concert season. Honorable Mentions may also be awarded at the discretion of the judges, and these composers will be considered for performance. Entry fee: \$15.00 (Payable to the Pittsburgh New Music Ensemble). Deadline: **April 15, 1996.** For complete entry guidelines, contact: 1996 Harvey Gaul Composition Contest, c/o Pittsburgh New Music Ensemble, Duquesne University School of Music, Pittsburgh, PA 15282. [NACUSA]

**International Clarinet Association 4th Annual Composition Contest.** Unpublished works for 2 clarinets (any range) and piano with a minimum duration of 8-minutes will be accepted. The submitted score must be accompanied by a tape-recording (synthesized realizations are ac-

ceptable). Award: \$500, plus performance at the 1996 ClarFest in Paris (France). Materials will not be returned — all scores and tapes will become the property of the ICA Research Center, a repository of clarinet research items housed at the University of Maryland Hornbake Library. Postmark deadline: **April 20, 1996.** For further information, and to submit materials, contact: Professor Michèle Gingras, Chair, ICA Composition Contest, Department of Music, Miami University, Oxford, OH 45056. Homephone/fax: (513) 523-6720; office phone: (513) 529-3071. E-mail: gingram@miavx1.muohio.edu [GI]

**16th Sigma Alpha Iota Inter-American Music Awards Competition.** The competition is open to any composer from North, Central, or South America regardless of nationality, race, creed, or sex. Prior winners and composers who are or have ever been students of the composer-judges (Diane Thome and Robert Ward) are ineligible. The submitted composition must be a work of no longer than 10-minutes' duration for women's voices with or without piano accompaniment. The text must be original or in the public domain. The level of difficulty must be advanced college level. The composition must not have been published, recorded (other than for the purpose of submitting a recording to accompany the application) or performed publicly prior to entry in the IAMA competition. Once submitted, the work must not be performed or recorded until the IAMA winner is announced. More than one work may be entered. However, each work should be sent separately, postage prepaid, and certified mail. Entry fee: \$20 made payable to Sigma Alpha Iota Philanthropies, Inc. Each entry must include an official application form and the entry fee. Anonymous submission. Award: \$750, plus the winning composition will be premiered at the Sigma Alpha Iota 1997 National Convention in Denver, CO (July 31-August 4, 1997), and will be published by C.F. Peters Corporation. Also, transportation to the Convention and 2 nights' lodging will be provided to the winning composer. Deadline: **April 30, 1996.** For complete entry guidelines and application forms, contact: Eugenie L. Dengel, Sigma Alpha Iota Inter-American Music Awards, 165 West 82nd Street, New York, NY 10024. [orig]

**17th Irino Prize Tokyo 1996.** Works for orchestra will be accepted with a duration of between 10-20 minutes. Composers may submit only one work. Award: 500,000 Japanese Yen, plus an additional 150,000 Yen as a subsidy for the cost of parts. Postmark deadline: **April 30, 1996.** For complete competition guidelines and application forms, contact: The Irino Prize Foundation, Mrs. Reiko Takahashi Irino, President, c/o JML Seminar Yoshio Irino Institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156, JAPAN. Phone: 81-3-3323-0646; fax: 81-3-3325-5468. [GI]

**NGCSA 1996 Young Composers Awards.** The competition is open to students who are 13-18 years of age as of June 30, 1996, and who currently reside in the U.S. or Canada. Entry fee: \$. Anonymous entry. Entries must be accompanied by an official application form, as well as certification from the entrant's teacher. Awards: cash

prizes ranging from \$250-1000. Postmark deadline: **May 1, 1996.** For complete details and required application form, contact: Kate Brackett, Program Associate, National Guild of Community Schools of the Arts, 40 North Van Brunt Street, Room 32, PO Box 8018, Englewood, NJ 07631. Phone: (201) 871-3337; fax: (201) 871-7639. [MCF]

**IAWM Search for New Music.** Four prizes for women student composers. Postmark Deadline: **May 1, 1996.** See page 42 and journal insert.

**LMTA 1996-97 Commissioning Award Composition Contest.** The Louisiana Music Teachers Association, affiliated with the Music Teachers National Association, announces its 1996-97 commissioning program. All entrants must currently be or have been a Louisiana resident for a minimum of 2 years. The commission will be for a new work scored for string quartet, of 7-10 minutes' duration, to be premiered at the 1997 LMTA Convention. The cash award of the commission is \$800. To be considered, entrants should submit 2 works scored for chamber ensemble of any instrumentation. Anonymous submission. The composer's name must not appear on either score. A sealed envelope containing the composer's name, address, and phone-number should be attached to the title page of one of the submitted scores. The winning composer will be announced in June of 1996. Include an SASE for return of materials. Deadline: **May 1, 1996.** For further information, and to submit materials, contact: Dinos Constantinides, LMTA Commissioning Chair, School of Music, Louisiana State University, Baton Rouge, LA 70803. [NACUSA]

**NATS Art Song Composition Contest.** Entries must be original unpublished works composed within the last 5 years, and the date of the composition should be marked clearly on the score. The entries must comply with the following: 1) the work must be a song cycle, group of songs, or extended single song with a duration of 12-15 minutes; 2) it must be for single voice (any range) and unprepared piano; and 3) the chosen text(s) must be in English, for which the composer has secured copyright clearance. The following items must be submitted in triplicate: a) vocal/piano score, on which the composer's name appears only in the upper right-hand corner of the title page from which it will be cut off; and b) cassette tape-recording of the entry — either a performance or a working tape which provides the accompaniment (cassettes should be marked only with the work's title). Manuscripts must be legible and properly bound; photocopies are acceptable, but must be reproduced on at least 20-lb. white paper (do not send originals). Permission to reproduce 10 copies of the composition for convenience in judging and performance must be granted in writing to NATS. Entry fee: \$25 per submission. Award: \$1,000, plus premiere performance at the December, 1996, National Convention of the National Association of Teachers of Singing, to be held in St. Louis, MO. Premiere performance rights without fees for a period of 18-months will be reserved by NATS; and there is an arrangement with Boosey & Hawkes to publish the winning work in a special series with a distinctive NATS logo. Receipt deadline:

May 5, 1996. Composers should include their phone-number with their entries and an SASE for return of materials. For further information, and to submit scores, contact: NATS Art Song Composition Contest, c/o Dr. Jean Sloop, Department of Music, Kansas State University, McCain 109, Manhattan, KS 66506. [orig]

**Chautauqua Chamber Singers 1996 Annual Choral Composition Contest.** Purposes: to reward sensitive setting of English language texts by contemporary composers, and to introduce our local community to new ideas in choral music. The contest is open to composers residing, working, or studying in the northeast quarter of the United States (Minnesota, Iowa, Missouri, Kentucky, Virginia, and all states north or east of them) or in Ontario Canada. Text(s) should be English language only, and evidence of copyright holder's permission to use the text(s) must be shown. Works should be scored for mixed chorus, unaccompanied or with piano or organ, and must be unpublished. Duration: 310 minutes. Each composer may submit only one work. This is not a blind contest: please label entries with the composer's name, phonenum, and address. All previous winners (1982-1995) are eligible. If available, a rehearsal/performance tape may be included; however, this is not required. Scores selected for performance will be reproduced by the Chautauqua Chamber Singers; and copies will remain the property of the Community Music Project, Inc. An SASE should be included for return of materials. Award: \$200, plus a performance of the composition by the Chautauqua Chamber Singers in a 1996/97 subscription series concert. Historically, two or even three entries have been chosen as winners, but no longer with the ranking of "first, second, or third." Each prize winner receives the full award as stated. Postmark deadline: May 13, 1996. For further information, and to send submissions, contact: Chautauqua Chamber Singers Composers Contest, attention: Lee Spear, 116 East Third Street, Jamestown NY 14701. Phone: (716) 664-2227; fax: (716) 483-3393. E-mail: LSCMP@aol.com [orig]

**Saarlouiser Orgeltage Competition.** Compositions for organ and one additional instrument with a duration of 8-10 minutes will be accepted. Awards: 5,000 DM plus recording and performance; 2,500 DM; and 1,000 DM. Deadline: May 15, 1996. For complete entry guidelines, contact: Kreisstadt Saarlouis, Kulturamt, "Saarlouiser Orgeltage," Postfach 2260, D-66722, Saarlouis, GERMANY. [WIM]

**International Prize of Compositions — "Premio Internazionale Città di Roma".** Works for solo classical guitar will be accepted. Awards: 6,000,000 Italian lire, plus 20 concert performances and publication; 3,000,000 Italian lire, plus 10 concert performances and publication; 1,000,000 Italian lire, plus 5 concert performances and publication. Receipt deadline: May 30, 1996. For complete entry guidelines, contact: T.G.E. Tirreno Gruppo Editoriale srl, Via A. Volta n. 4, I-20063 Cernusco sul Naviglio (Milano), ITALY. Phone: (39) 2-92102592; fax: (39) 2-92105039. [GI]

**2nd Ernest Bloch International Competition for Composition.** Works will be accepted in the following categories: 1.) string orchestra; 2.) violin solo; and 3.) modern ensemble. Total cash awards will be 22,000,000 Italian lire. In the first category, in addition to the cash award, the winning work will be published and will be performed in the 1997 Bloch Performers Competition for string orchestra; and 50 string orchestras will also perform the work. In the second category, in addition to the cash award, the winning work will be published and will be performed in the 1998 Paganini Competition for violin in Geneva. In the third category, in addition to the cash award, the winning work will be recorded on CD. Deadline: May 30, 1996. For complete entry details, contact: T.G.E. Tirreno Gruppo Editoriale srl, Via A. Volta n. 4, I-20063 Cernusco sul Naviglio (Milano), ITALY. Phone: (39) 2-92102592; fax: (39) 2-92105039. [GI]

**1997 ISCM World Music Days — Seoul, Korea.** The special theme of the festival will be: "Human Voice in Music." Composers including those from countries not affiliated with the ISCM may submit one work. Entry fee: Dfl. 25, which must be sent via international money order, Eurocheque, or in cash (bank checks will not be accepted). Compositions may be submitted in the following categories: a.) orchestra (with or without soloists, choir, or electronic instruments); b.) chamber orchestra (with or without soloists, choir, or electronic instruments); c.) music for ensemble; d.) vocal music (choir and smaller vocal ensemble); e.) solo instrument(s) and/or voice(s), with or without electronic instruments or tape; f.) electroacoustic works — multimedia, interactive computer works with live vocal performance, or tape works (which may be with film or video); g.) sound installations; h.) other categories. In relation to the festival's theme, the Artistic Committee encourages submissions of vocal works or works in which vocalists are included, as well as chamber operas and works for children's choir. Priority will be given to the works which have been composed within the last 5 years. All submissions must be accompanied by the following: a short biography of the composer and the composer's address; wherever possible, a recording (or video) of the work; program notes for and duration of the submitted work; and the entry fee. Receipt deadline: May 30, 1996. Submitted materials will be returned only if specifically requested and the cost of return postage is provided. For further information, and to submit materials, contact: ISCM, c/o Gaudeamus Foundation, Swammerdamstraat 38, 1901 RV Amsterdam, THE NETHERLANDS. Phone: (31) 20 694 7349; fax: (31) 20 694 7258. [orig]

**1996 Queen Marie José International Prize for Musical Composition.** Open to composers of all nationalities, with no age limits. Instrumentation: a work for percussion (maximum of 4 players) and one singing and/or speaking voice. Duration: 12-25 minutes. 2 copies of the score should be submitted, accompanied by a recording of the work. Anonymous submission. Award: 10,000 Swiss Francs; alternatively, if the jury decides not to present this award, one or 2 works may each merit an award of 2,000 Swiss Francs (the jury

can also decide not to award the alternative prizes). The award-winning composition will be performed as part of the Merlinge concerts in cooperation with the Radio Télévision Suisse Romande. Receipt deadline: May 31, 1996. For further information, and complete guidelines, contact: Queen Marie José International Prize for Musical Composition, Radio Télévision Suisse Romande, Studio de Geneve, 66 boulevard Carl Vogt, CH-1211 Geneva 8, SWITZERLAND. [GI]

**2nd International Edvard Grieg Memorial Competition.** Young composers, born in 1965 or later, are invited to participate in the contest. Submitted works must be for voice and piano with a duration of not more than 12-minutes. The work must reflect the world's desire and longing for peace, and thereby be a "praise to peace." Entrants may choose one or more of the texts considered suitable by the Oslo Grieg Society; and the entrants may also select any text to suit themselves as long as the words express the idea of a "praise to peace." Anonymous submission. The score must be marked only with a pseudonym (no title), and be accompanied by an envelope which bears the same pseudonym and which contains the following information: the composer's name, address, year of birth, a short resumé, comments on the submitted piece, a photo of the composer, and the name of the text's author. Manuscripts will not be returned, but will be deposited in the National Music Collection at the University of Oslo Library. Entry fee: NOK 215 per composition. Selected composers will be invited to Oslo in the autumn of 1996, with their travel and accommodation expenses provided for. Their compositions will be performed at a concert which will also be broadcast and recorded on CD. The winner will be chosen at the concert. Postmark deadline: May 31, 1996. For complete guidelines, contact: The Oslo Grieg Society, Gaustadveien 4B, N-0372 Oslo, NORWAY. Phone: (47) 22-493630; fax: (47) 22-492311. [GI]

**Cambridge Contemporary Music Festival Composition Contest.** The Festival is scheduled to take place July 12-13, 1996, at West Road Concert Hall, and will include concerts, masterclasses, workshops, and talks. Associated with the Festival is a composition competition in association with Vanderbeek and Imrie, Ltd. Receipt deadline for scores: May 31, 1996. For complete details and entry guidelines, contact: Helen Louise Baker, Cambridge Contemporary Music Festival, 7 West Street, Isleham, Ely CB7 5SD, England, GREAT BRITAIN. Phone/fax: (44) 1638 780 275. [CM]

**9th Annual Marimolin Composition Contest.** Works will be accepted for the following instrumental combinations: duo for violin and marimba; duo for violin, marimba, and tape; or trio for violin, marimba, and clarinet (B-flat or A). Duration: 7-15 minutes. Awards: a total of \$600 in prizes will be awarded; and winning works will be performed and considered for publication. Deadline: July 1, 1996. For complete details, contact: Nancy Zeltsman, 475 Lake Drive, Princeton, NJ 08540. [WIM]

**2nd International Traiettorie Sonore Competition.** Composers of all nationalities whose birthdays fall after June 20, 1956, are eligible to participate. Works will be accepted in the following categories: 1.) "yellow," a solo or duo composition; and 2.) "orange," an ensemble work ranging from 3–15 instruments drawn from the following: flute/piccolo (1 player), oboe, clarinet/bass-clarinet (1 player), bassoon, horn, percussion (1 player), harp, piano, 2 violins, viola, cello, double-bass, and soprano and baritone. Maximum duration: 15–minutes. Composers may submit more than one work; however, entries must not have been previously awarded. Entry fees: 70,000 Italian lire. Awards: cash prizes ranging from 1,000,000 to 2,000,000 Italian lire, plus performance during the XIII Rassegna di Musica del '900 Traiettorie Sonore to take place October–December, 1996. Selected works will also be published by Edi-Pan. Postmark deadline: **July 1, 1996.** For complete entry guidelines and application forms, contact: Il concorso internazionale Traiettorie Sonore, v.le Varese 71/a, 22100 Como, ITALY. Phone/fax: (39) 31-241365. [GI]

**Abbott Chamber Players Second Annual Composition Competition.** Award: \$300, plus performance. Entry fee: \$15. Deadline: **July 1, 1996.** Guidelines for the contest are currently available by writing to: Tracy Funt Kraus, Artistic Director, Abbott Chamber Players, PO Box 2478, Worcester, MA 01613. Phone: (508) 753-2134. [orig]

**2nd Alberto Ginastera Composers' Competition.** The contest is open to all composers who will not be more than 45 years of age on December 31, 1996. Works for solo guitar and orchestra of 15–25 minutes' duration will be accepted. Entries must be unpublished and not yet performed except in the context of a music school or conservatory. Anonymous submission. Award: \$15,000. Postmark deadline: **July 15, 1996.** For complete entry guidelines, contact: Fundacion Alberto Ginastera, C/Teatro Colon de Buenos Aires, Cerrito 618, (1010) Buenos Aires, ARGENTINA. [GI]

**Louisiana Sinfonietta Composition Contest.** Composers are invited to submit unpublished and unperformed works for string orchestra (4-3-3-2-1) of 7–12 minutes' duration. Anonymous submission. A sealed envelope containing the composer's name, address, and phone-number should be attached to the title page of the score. Former and current students of Dinos Constantinides are not eligible to enter the competition. The winning composer will receive notification by August 30, 1996. Award: \$200, plus premiere performance and a professional cassette tape-recording of the work. Include an SASE for return of materials. Deadline: **August 1, 1996.** For information, and to send scores, contact: Dinos Constantinides, Louisiana Sinfonietta Composition Contest, School of Music, Louisiana State University, Baton Rouge, LA 70803. [NACUSA]

**Mario Bernardo Angelo-Comneno International Composition Contest.** The competition is open to composers of all nationalities. Works for string quartet will be accepted, and must not be

published nor publicly performed or broadcast before the day the prize is awarded. Anonymous submission. Two copies of the score must be sent, and if available, a tape-recording of the work. Award: 3.500.000 Italian liras. Receipt deadline: **September 15, 1996.** For complete entrance guidelines, contact: Accademia Angelica, Costantiniana di lettere, arti e scienze, Via delle Balduina 75, 00136 Rome, ITALY. Phone: (39) 635-343557/536865; fax: (39) 774-615465. [GI]

**1997 Washington International Competition for Composers.** Composers who are between the ages of 20 and 35 on March 1, 1997, are eligible to enter the contest. Works scored for string quartet, without tape or amplification, which are unawarded (except honorable mention), unpublished, and not yet professionally performed, with a duration of 12–25 minutes, will be accepted. Only one work per composer may be submitted. Awards: first prize of \$3,000 plus premiere performance and broadcast on public radio; second prize of \$1,500. Entry fee: \$30.00. Deadline: **November 1, 1996.** For complete entrance guidelines and application forms, contact: E. Lee Fairley, Chairman, Washington International Competition for Composers, 6134 Tompkins Drive, McLean, VA 22101-3235. Phone: (703) 356-1958. [LM]

## ***Fellowship, Residency, & Grant Opportunities:***

(with deadlines:)

**The National Foundation for Advancement in the Arts** announces the availability of Astral Career Grants. These awards are made to artists in various disciplines, including composition, and vocal and piano performance. Deadlines: **March, June, September, and December.** For complete information, contact: NFAA/Astral, 3915 Biscayne Boulevard, Miami, FL 33137. Phone: (305) 573-5502.

**Atlantic Center for the Arts Interdisciplinary Residencies.** A typical 3-week residency involves meetings, workshops, and informal conversations with a Master Artist, as well as private time for work. Associate tuition is \$100 per week; and housing is \$500 for a 3-week residency. A limited number of scholarships are also available. Application deadlines; **March 1, 1996,** for residency with Composer/Master Artist Augusta Reed Thomas; **April 12, 1996,** for residency with Composer/Master Artist Yuji Takahashi. For complete application guidelines, contact: Atlantic Center for the Arts, 1414 Art Center Avenue, New Smyrna Beach, FL 32168. Phone (for selection criteria and Master Artist statements): (800) 393-6975. [LM]

**BRIO ("Bronx Recognizes Its Own") Fellowships.** Fellowship awards of \$1,500 are offered to Bronx residents age 18 years and over who work in the arts — music composition, performance art/emergent forms, choreography, interpretive performance, painting, crafts, sculpture, photo, film/video, fiction and non-fiction literature, play-writing, poetry and screen-writing. Full time

students are ineligible to apply. Deadline: **March 8, 1996.** For complete application guidelines, contact: Bronx Council on the Arts, 1738 Hone Avenue, Bronx, NY 10461. Phone: (718) 931-9500; fax: (718) 409-6445. [AWC/Collab-1]

**Norfolk Chamber Music Festival 2nd Biennial National Composition Search & Residency Program.** The goal of the Search is to identify promising young composers from around the U.S. and to provide a visible and high quality venue for the premiere of their work. The selected composers will be invited to the Norfolk Chamber Music Festival for a week-long residency during the 1996 summer season. During the residency, composers will work with members of the artist-faculty and fellows of the Festival and the Yale Summer School of Music. Compositions will be rehearsed, coached, premiered, and professionally recorded on a Festival series concert. The Search is open to composers of U.S. citizenship who will not yet have reached their 35th birthday by June 15, 1996. Each composer may submit a maximum of 2 scores for consideration. Works must have been written within the last 3 years, must be 5–12 minutes' duration, and must not have been professionally performed. If available, tapes should be included with the entries. Works may be scored for any combination of strings, winds, brass, and piano, and for 3–7 players. Works must be accompanied by a submission form, as well as an SASE for return of materials. Postmark deadline: **March 15, 1996.** Each composer selected will receive room and board during the residency. Notification of the Search results will be made via mail by May 1, 1996. For further information, and to obtain the required submission form, contact: Norfolk Chamber Music Festival—Yale Summer School of Music, 96 Wall Street, PO Box 208246, New Haven, CT 06520. Phone: (203) 432-1966. [orig]

**Bellagio Study & Conference Center.** Located in northern Italy on Lake Como, the Bellagio Study and Conference Center provides a stimulating international environment for month-long study residencies for artists, scholars, and scientists; week-long conferences; and team residencies of varying lengths for creative activists and problem-solving groups. Approximately 140 residents and 15 conferences are chosen annually on a competitive basis. In addition, a limited number of teams are given the opportunity to use Bellagio for specific purposes. Application reviews are conducted 3 times a year by external evaluators and the Bellagio Committee, which includes Foundation officers and consultants. Decisions are based on the quality of the individual or team project/proposal, the importance of the proposed work to development and innovation in its field or discipline, the competence of the applicant(s), and the suitability of the Bellagio Center for the proposed activity. Artists, scholars, and others may apply as individuals, or with a collaborator who is also qualified for the residency, for a stay of 4 weeks. Individuals may be accompanied by spouses/spouse-equivalents. However, an applicant's spouse who is also interested in designation as a resident artist or scholar must submit a separate application and is subject to the same selection criteria. Approximately 30

conferences are scheduled each year. Although about half of these are planned in direct consultation with Foundation officers, the remaining 15 conference dates are open and available for meetings involving scholars or practitioners from any country and from any discipline. A relatively new Bellagio residency program is aimed at bringing international, interdisciplinary teams of artists, scholars, scientists, problem-solvers, and others to the Center for intensive residencies encouraging innovative and outcome-oriented collaborations. Typically, team residencies will range from one week to one month and involve 3-10 people from different geographic areas. It is expected that 15-20 teams will be selected each year. Application deadlines vary for each type of residency (individual, conference, or team). The next designated deadline is: **June 1, 1996**. For complete application guidelines and forms, contact: Bellagio Center Office, Rockefeller Foundation, 420 Fifth Avenue, New York, NY 10018-2702. e-mail: [bellagio@rockfound.org](mailto:bellagio@rockfound.org) [orig]

**1997-98 Fulbright Scholar Awards for U.S. Faculty and Professionals.** The competition for the 1997-98 awards opens March 1, 1996. Opportunities for lecturing or advanced research in over 135 countries are available to college and university faculty and professionals outside academe. Awards range from 2 months to a full academic year. U.S. citizenship and the Ph.D. or comparable professional qualifications are required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed for some countries, but most lecturing assignments are in English. The deadline for lecturing or research grants is: **August 1, 1996**. Other deadlines are in place for special programs: distinguished Fulbright chairs in Western Europe and Canada — **May 1, 1996**; and Fulbright seminars for international education and academic administrator — **November 1, 1996**. For further information and complete guidelines, contact: USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street, N.W., Suite 5M, Box GNEWS, Washington, DC 20008-3009. Phone: (202) 686-7877. E-mail (for requests for mailings of application materials only): [cies1@ciesnet.cies.org](mailto:cies1@ciesnet.cies.org) World Wide Web page for on-line materials: <http://www.cies.org/> [orig]

*(without deadlines:)*

**ARCANA Composer in Cyber Residence.** Each month, ARCANA will present international composers as the "ARCANA Composer in Cyber Residence." The presentation will feature text, sound, and graphics. Composers worldwide whose work is based in the domain of new and experimental music are invited to apply for Cyber Residency. Applicants must not be German legal residents or citizens — the goal is to increase awareness about other trends and expressions of new music being made in other countries in order to gain maximum cultural exchange and to initiate international collaborations. There will be no juried decisions — applicants will be handled on a first-come first-served basis. All material must be submitted in digital format — i.e., via e-

mail or on floppy disk. For further information and submission details, contact: ARCANA, noharmdone publications, Boddinstrasse 5, Stf. 2 L, D-12053 Berlin, GERMANY. ARCANA World Wide Web site: <http://www.icf.de/Arcana/> [GI]

**Helene Wurlitzer Foundation of New Mexico.** Residencies in Taos, NM, are offered to creative, rather than interpretive, artists for work in the fields of musical composition, writing, painting, sculpture, choreography and allied arts. Residency includes accommodations for three to six months. For complete details, contact: Helene Wurlitzer Foundation of New Mexico, PO Box 545, Taos, NM 87571. Phone: (505) 758-2413. [AWC/Collab-1]

**Meet the Composer NYC Composers AIDS Fund.** Composers in the New York City metropolitan area who, due to illness with HIV/AIDS, need immediate financial assistance to complete specific musical projects may apply for up to \$2,000 toward project costs. Deadline: **Open**. For complete guidelines, contact: Meet the Composer, 2112 Broadway, Suite 505, New York, NY 10023. Phone: (212) 787-3601. [orig]

**General Opportunities:**  
(with deadlines:)

**Call for Scholarly Paper Presentations at PASIC '96, Nashville.** The Percussive Arts Society Scholarly Paper Committee is currently accepting proposals from those interested in presenting a paper reflecting scholarly research in any aspect of percussion. Papers will be read at the Society's international convention in Nashville, Tennessee, November 20-23, 1996. Please submit a summary of your topic no longer than two pages in length, including a thesis statement and an outline of your presentation. Deadline: **April 1, 1996**. Send all proposals to: Dr. Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187. FAX: (708) 752-5341. Inquiries may be directed to: Russ Girsberger, PAS Scholarly Papers Committee — home phone: (301) 843-2361; work phone: (202) 433-3765 (U.S. Marine Band Library); e-mail: [russg1776@aol.com](mailto:russg1776@aol.com) [IAWM-emi]

**1996 IAWM  
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**code to information sources:**

- [orig] = original documentation
- [AMC] = American Music Center
- [ARD-emi] = Arts Deadlines List-electronic mailing list
- [AWC/Collab-1] = Arts Wire Current, via the Collab-1 electronic mailing list
- [CM] = Classical Music magazine (Great Britain)
- [GI] = Gaudeamus Information
- [IAWM-emi] = International Alliance for Women in Music-electronic mailing list
- [LM] = Living Music
- [MCF] = Minnesota Composers Forum
- [NACUSA] = National Association of Composers, U.S.A.
- [NYWC] = New York Women Composers
- [SCI] = Society of Composers, Inc.
- [SEAMUS] = Society for Electro-Acoustic Music in the United States
- [SNM] = Society for New Music (Syracuse, NY)
- [WIM] = Women in Music (Great Britain)

**Opportunity URLs Compiled by:**

- American Music Center (AMC) <<http://www.ingress.com/amc/opp.htm>>
  - Minnesota Composer's Forum (MCF) <<http://www.umn.edu/nhome/ml111/compfrm/news/Opp.html>>
  - IRCAM <<http://www.ircam.fr/divers/arts-deadlines.html>>
  - Canadian Electroacoustic Community (CEC) <[http://lecaine.music.mcgill.ca/~berger/cec\\_angl/cec\\_scratchangl.html](http://lecaine.music.mcgill.ca/~berger/cec_angl/cec_scratchangl.html)>
- Links to these and other opportunity listings can be found on the IAWM Web Site at: <<http://music.acu.edu/www/iawm/opportunities.html>>



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The IAWM Affiliate Board, an advisory group composed of designated representatives of Affiliated Organizations, is being formed. Contact Lucille Field Goodman, P.O. Box 639, New Suffolk, NY 11956, phone or fax: 516-734-5594.

