

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

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J O U R N A L

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Send to Editor-Elect Eve R. Meyer at address below.

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Outgoing President's Message

Time does not stand still for any of us, and my term as president of the IAWM draws to a close. It is, however, with great personal pleasure that I report the election of Deon Nielsen Price as the incoming president of the organization.



She is not only a superbly talented composer, but a woman of seemingly endless resources, energetic and well-organized, a wonderful colleague. I am confident that she will make a first-rate president; congrats to both Deon and to the IAWM!

The transition, furthermore, promises to be a smooth one. I will be available for advice and

consultation and — more importantly — the IAWM board remains intact and strong. Two important new changes for officers will be Sylvia Glickman as the new treasurer, and Eve R. Meyer as the new editor of this journal. I cannot praise Sylvia's tenure highly enough; she has done an amazing job with the journal — and we welcome Eve with open arms.

I also need to make a correction of the announcement in my last letter. The Nancy Van de Vate Prize for Orchestral Music was endowed by Clyde Smith in honor of the composer's 65th birthday; my apologies for the error and confusion.

Obviously, there is much work that remains to be done as I look ahead; for me, in particular, development, fund-raising and establishing a part-time executive director position are strong priorities. But we have also achieved a great deal since the creation of the IAWM in January, 1995 — and I look forward to an even stronger future. As always, we welcome your input at any and every level. If there is anything you wish to contribute to our cause (whether ideas, time or money), please do not hesitate to get in touch.

Wishing you all the best,

Stefania de Kenessey

New IAWM Executive Committee Members:

President, Deon Nielsen Price

Treasurer, Sylvia Glickman

IAWM Journal Editor, Eve Meyer

Outgoing Editor's Message

Like the weather in the eastern part of the United States these past weeks, there is plenty of variety in this issue of the IAWM Journal, my last as editor. I join you in welcoming our incoming new president, Deon Nielsen Price, and our new journal editor, Eve R. Meyer, with expectations for the IAWM of new peaks to be reached, new issues to be addressed, and new members galore!



The expanse of our outreach to all women in musical life, whether creators, recreators, or documentors of women's activity in music, is growing. It is especially fitting that our new editor is

a recognized musicologist, a master teacher, and a woman of wide interests and experience. She has written on women in music, on American music, on eighteenth century music, on opera, on Turks in the European performing arts, and for a six-part series for educational television programs, syndicated throughout the United States. Send your ideas to Eve R. Meyer, enjoy her feedback and support, and make this journal ever richer in content!

Highlights of this issue include several articles by and about composers — Clara Schumann, Peggy Glanville-Hicks, Polish women composers, and Pauline Oliveros. Researchers' Room contains two articles — one on Electroacoustic Music in Canada, and Elizabeth Hinkle-Turner's update of her valuable list of compact discs of classical and experimental music by women. Educators' Enclave (dubbed by our layout designer Julie Scrivener) is a new place to visit. We print here the first of what we hope will be a series of syllabi devoted to courses dealing with women in music. An Action Aisle article recaps a conversation that ran for many weeks on the IAWM electronic list. The numerous reports on the Fourth Festival of Women Composers at Indiana University of Pennsylvania in March give you a brief idea of the wealth of material that almost 200 participants enjoyed. Try to go to the next conference — it's a stimulating experience to be with so many like-minded folks.

It has been a joy and an education working with the staff of the Journal, especially with the very professional and knowledgeable Sally Reid. She has been a wonderful tutor in all things technological. I wish for my successor the same problem Sally and I have been grappling with these past days — how to fit everything we have into a manageable number of pages! Keep your ideas and proposals coming to the new editor! Give her this same problem! Make this journal dance and sing with YOUR contributions!

Sylvia Glickman

Open Lines

Open Lines of two-way communication can be the life blood of IAWM!

The Executive Committee has been so involved getting organized this past year that some deserving communications did not receive responses. But don't give up! New technology greatly facilitates messages and responses getting through and the focus is now on IAWM members, all 850 of us professional composers, conductors, performers, musicologists, educators, librarians, and lovers of music. What a wealth of resource!

The purposes of IAWM unite us. They are to recognize and advocate contributions of all women musicians and to encourage the dissemination of music by women composers. To accomplish them we 1) facilitate communication among members and with other organizations; 2) support performances and recordings of music by women composers; 3) foster scholarly research on women-in-music topics; 4) implement competitions, broadcast series, and educational programs.

In this voluntary organization, if every member volunteers a little service, a great work will be accomplished. Each of you, in your own area of expertise and interest, can help accomplish these purposes in your own locale, or on a committee, or on the Board of Directors. Would you like to, for example: send notices of local programming of music by women composers? investigate the status of Black women in music? or the status of Asian women in music? compile a list of opportunities in music for women over 65? distribute *Invitation to IAWM Membership* brochures at women-in-music events in your locality? research funding opportunities for women in music? help organize the next International Congress? etc., etc. Tell us how you feel you can contribute! Fax! E-mail! Write! Call!

We hope to meet many of you at the annual concert on Sunday, June 9th at the National Museum for Women in the Arts in Washington, D.C. We sincerely look forward to getting to know you and working together with you in IAWM.
Deon Nielsen Price

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Messages to the IAWM Executive Committee and the IAWM Board of Directors may be sent electronically to <IAWMEC@nicanor.acu.edu> and <IAWMBoard@nicanor.acu.edu>.

OPEN LINES will be a forum for IAWM communication. Your messages, assessments, and suggestions are welcome.

Welcome Deon Nielsen Price

Welcome to our new president, Deon Nielsen Price! She is a prize-winning composer, pianist, educator and author, who received degrees with honors from Brigham Young University, the University of Michigan, and the University of Southern California. Having studied primarily with Leslie Bassett and Samuel Adler, Dr. Price has composed for instrumental and vocal soloists, chamber ensembles, band,



Deon Nielsen Price

orchestra, concertos, choir, and choir and orchestra, and has been awarded commissions from the Barlow Endowment for Musical Composition, Mu Phi Epsilon, and the Alaska State Council on the Arts. Her compositions (ASCAP) are available through Culver Crest Publications, Dorn Publications, Southern Music Co., and Theodore Front Musical Literature, Inc. Her compositions have been performed in many countries including the former Soviet Union. She has performed as pianist throughout the Americas and Europe under the auspices of Academia Pro Arte, the International Congress on Women in Music, and the chamber ensemble ECHOSPHERE. *SunRays, Music by Deon Nielsen Price* will be released in 1996 by Cambria Master Recordings. (CD1056.) She authored the text, *Accompanying Skills for Pianists* (Culver Crest, 1991) and has had a career as a music educator, having served on the faculties of The Universities of Southern California, The University of California at Santa Barbara, California State University at Northridge, and The Crossroads School of Arts and Sciences. She is currently on the adjunct faculty at El Camino College in Torrance, California. She also serves on the executive board of the National Association of Composers/ U.S.A.

Editor-Elect Eve R. Meyer

We welcome the new editor of the IAWM Journal, Dr. Eve R. Meyer, senior professor of music history at Temple University and former chair of the department. She is both a noted musicologist and an award-winning teacher, having



received the Lindback Foundation Award for Distinguished Teaching and the Temple University Great Teacher Award. In addition to teaching undergraduate and graduate courses, she has advised theses and doctoral dissertations. Her main areas of specialization are women's studies, American music, and European music from 1600 to 1850. Among

her numerous publications are two volumes of music that she edited for the Recent Researches in Music Series: *The Secular and Sacred Songs of Benjamin Carr* and *Selected divertimenti à tre and à quattro of Florian Leopold Gassmann*, plus *Benjamin Carr's Musical Miscellany* for the Earlier American Music Series.

Eve has contributed essays and editions of music by Josepha Barbara von Auernhammer and Hélène Riese Liebmann for a forthcoming volume of *Women Composers: Music Through the Ages* (Macmillan: 1996-2000), and she has written the articles on "Music in Philadelphia" for the new editions of the *New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*. Her articles also appear in the *New Grove Dictionary of Opera*, the *New Grove Dictionary of American Music*, and *Hanoverian Britain: An Encyclopedia*, and in journals such as *The Music Review*, *Eighteenth-Century Studies*, *Music Library Association Notes*, *Enlightenment Essays*, the *Music Educators Journal*, and the *Sonneck Society Bulletin*. In addition, she has written reviews and has presented papers at many scholarly conferences. She was particularly honored to be selected by Temple University to participate in its Distinguished Faculty Lecture Series.

Eve has been active in several professional organizations. She served on the Editorial Board of *College Music Symposium* for seven years, she was on the National Executive Council of the American Musicological Society and was chair of its Mid-Atlantic Chapter, and she was a member of the Program Committee for three national conferences of the Sonneck Society for American Music. She initiated the chapter of Sigma Alpha Iota at Temple University and served as the first adviser. In addition to her activities as scholar and teacher, Eve is also a pianist, but she regrets that she, like many of us these days, spends more time at the computer than at the piano keyboard. She is looking forward to serving as editor of the *IAWM Journal*, and asks that members communicate with her and submit articles and other materials.



The IAWM Announces *Women and Music:* *A Journal of Gender and Culture*

The International Alliance for Women in Music announces the inauguration of a new publication *WOMEN AND MUSIC: A Journal of Gender and Culture*, a journal of scholarship about women, music, and gender that encompasses a rich mixture of disciplines and approaches. Submissions of varying length are now being accepted for consideration for the inaugural issue. Expected publication of the first issue is winter 1996/97. Please send submissions to:

WOMEN AND MUSIC/IAWM
Department of Music
B-144 Academic Center
The George Washington University
Washington, DC 20052 USA

All submissions will undergo a blind review process.

For further information, call the IAWM office at 202-994-6338, or send an e-mail message to Catherine Pickar <cpickar@gwis2.circ.gwu.edu>.

WOMEN AND MUSIC: A Journal of Gender and Culture will be available to IAWM members as part of the current dues structure and to non-IAWM members for a fee.

Members of the Editorial Board are: Patricia Adkins-Chiti, Karen Ahlquist, Jane Bowers, Rae Linda Brown, Marcia Citron, Susan C. Cook, Suzanne Cusick, Joke Dame, Linda Dusman, Sophie Fuller, Sylvia Glickman (ex-officio), Lydia Hamessley, Ellie M. Hisama, Freia Hoffman, Jeffrey Kallberg, Ellen Koskoff, Fred E. Maus, Helen Metzelaar, Pirkko Moisala, Margaret Myers, Jann Pasler, Karen Pegley, Catherine J. Pickar (editor-in-chief), Julie Ann Sadie, Catherine Parsons Smith, Ruth A. Solie, Riita Valkeila, Amy Wajda (editorial assistant).

Nancy Reich Receives 1996 Robert Schumann Prize

Nancy Reich, author of *Clara Schumann, the Artist and the Woman* (Cornell University Press, 1985) will be awarded the 1996 Robert Schumann Prize by the city of Zwickau on June 8 (birthday of Robert Schumann). This prize is awarded every year to "one who has contributed to the performance of Robert Schumann's music or research on him." This will be the first time that the prize is awarded to someone whose work is on Clara Schumann (1819-1896), and is most appropriate during 1996, the centenary of her death. Congratulations to Nancy Reich!

Composers' Corner

Unmasking Peggy Glanville-Hicks

by Suzanne Robinson

Studies of the lives of exceptional, creative women—whether writers, artists, or composers—have noted the tendency among them to defy their sex. The Englishwomen Ethel Smyth and Elisabeth Lutyens were remarkable both for their achievements as composers and for their adoption of masculine dress and demeanour. The transgression of the boundaries of gender earned both of them a certain amount of opprobrium, and even vilification. Another exceptional woman and composer, Peggy Glanville-Hicks (1912-90), also appeared to observers to flout the conventions of femininity, and in doing so she, too, was able to achieve professional success and recognition.

Glanville-Hicks was raised in conservative Melbourne society, attending elite schools for girls and a conservatorium at which genteel young ladies refined their skills in the musical arts.¹ She was to become a recognised composer of operas and ballets, music critic for a prominent New York newspaper, and ally of avant-garde composers. But like other exceptional women, Glanville-Hicks suffered what

the feminist literary scholar Nancy Miller describes as a double constraint, one between feminine sensitivity and masculine impulsion.² The genteel Melbourne upbringing produced a woman of charm and vivacity, who was described by one friend, the composer Esther Rofe, as “almost beautiful” with “Bambi” eyes, and by another, the diarist Anaïs Nin, as possessing “a filigree of a child’s laughter, a *jeune fille*’s smothered laugh.”³ Nin recorded a different description, however, when Glanville-Hicks faced prejudice and hindrances to her career:

It does not appear at first like a battle. Her sword-play is invisible, it is done with a smile, but the accuracy of it is deadly. She mocks the composers and the critics who interfere with the development of a woman composer.⁴

The battle to be accepted as a professional composer and critic—the masculine impulsion—absorbed Glanville-Hicks for sixty years. Most of her life was dominated by masculine impulsion, so much so that in old age she could conclude that “I must have always been a male.”⁵ The appearance of femininity, as Glanville-Hicks realised, was thwarted by such impulsion. But was she unwomanly, as her remark might suggest?

Carolyn Heilbrun has noted in her studies of the lives of exceptional women writers that many have rejected identification with their mother.⁶ Girls usually identify with the values and attitudes of the mother as well as with her relational roles. Boys identify with the role of the father, rather than with an opposing set of values and attitudes, and their identification is as much a rejection of the mother as an

identification with the father. Like their brothers, many exceptional girls may cherish their mothers but emulate their fathers.⁷ Little is known of Peggy’s relationship with her father, but much of what she revealed about her relationship with her mother was troubled and even negative.⁸ Peggy’s brother Beric Glanville-Hicks described their mother as sophisticated and beautiful. She possessed an attractive singing voice, and was a creative ceramicist. She designed the house that the family lived in during Peggy’s childhood. Peggy thought of her mother as her guardian angel, but was certain that her mother preferred her two sons and devoted her attention to them. Nevertheless it was her mother who arranged for Peggy to study at the Albert St. Conservatorium and who personally delivered a baby grand piano to London when Peggy was a student at the Royal College of Music.⁹ During her heyday as critic and composer in New York, Peggy sent home details of her achievements but was never

convinced of her mother’s interest. It was only after her mother’s death that she discovered these letters lovingly preserved. Instinctively, Peggy

rejected conventional femininity. She wanted to pursue a career, and through it, fame. At the age of nineteen she embarked for London, to study composition with Ralph Vaughan Williams. Her studies were also to take her to Vienna, Milan, Florence and Paris.¹⁰

In London Glanville-Hicks discarded the frills of her girlhood in order to create a unique image, and a masculine one. She cropped her hair in the belief that it would save time and money, and took to drinking whiskey and smoking a pipe.¹¹ Her name appeared on compositions as P. Glanville Hicks, the lack of a hyphen possibly encouraging the belief that the masculine-sounding Glanville was the Christian name and Hicks the surname. This is how her name was printed in the program of the 1938 ISCM festival in London, an occasion which brought her work international recognition. A few months later, however, she married a fellow composer, the Englishman Stanley Bate, and adopted his surname (albeit temporarily).

Among her friendships, Glanville-Hicks admired and favoured the men, and valued only exceptional (and similarly male-identified) women. Esther Rofe, a friend from Australia, studied with Vaughan Williams and became an assistant to Gordon Jacob. Glanville-Hicks and Rofe holidayed together in Spain and Norfolk, went riding in Richmond Park, and shared ideas on composition.¹² But many years afterwards Glanville-Hicks portrayed Rofe as hopelessly staid (that is, feminine) in her politics, dress, and morals, nervous in the company of influential people and altogether a pale shadow

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of her great friend Peggy.¹³ Rofe, in turn, remembers that she dubbed Glanville-Hicks “Baroness Munchausen” in response to her wont for “dropping names” and telling tall tales.¹⁴ It is significant that this friendship, disrupted when Rofe returned to Australia in 1940, was only revived when both were in retirement and old age.

According to Glanville-Hicks’s memoirs she met Indira Gandhi at Oxford, where they were both attending a summer course.¹⁵ Gandhi belonged to one of India’s ruling dynasties; she was highly educated and destined for a career in the masculine forum of Indian politics. She had been brought up as a boy, with the acquiescence of her father, the Prime Minister of India. She recalled that:

Most of the children who came to our house were boys. With boys I climbed trees, ran races, and wrestled . . . My father cared very much about courage, physical courage as well. He despised those who didn’t have it. . . [he] smiled with pride every time I did something difficult or won a race with the boys.¹⁶

Gandhi was studying at Oxford from October 1937 until late July 1938 and again for a few months in early 1939. During this period Glanville-Hicks apparently visited India in the company of Gandhi.¹⁷ Years later, in 1962, when on a research trip to India, she was able to lunch with Gandhi and even twenty years after that occasion spoke admiringly of her.¹⁸

Another woman Glanville-Hicks met and admired in England was the composer Elisabeth Lutyens. Lutyens too had a famous father, an architect, whom she loved and admired beyond words, but she was convinced that her mother preferred her other siblings (she thought of herself as the “odd man out”¹⁹). As a child Lutyens devised ballets with the assistance of her sisters and adopted the masculine pseudonym of Milhoff. Lutyens and Glanville-Hicks worked together in a ballet company for which Bate was director, and subsequently established a London musical bureau, which survived only briefly.²⁰ Lutyens, like

Glanville-Hicks, was to pursue a successful career as a composer. Throughout their careers they met at gatherings of composers and Glanville-Hicks was especially admiring of Lutyens’s work at the Amsterdam ISCM festival of 1948.²¹ Other women friends in London included the travel writer Freya Stark, whom Glanville-Hicks may have first met on the ship *Orontes* travelling from Aden to Cairo in April 1938,²² and Gena Tunney (later Phenix), whose mother was the American composer Gena Branscombe. An enduring friendship was forged with Pamela Boden, a “splendid person” who was a recognised sculptor in Paris and had designed the decor for one of the productions of Bate’s company.²³ In 1978 Glanville-Hicks arranged for an exhibition of Boden’s sculpture in Sydney and herself composed one of the works to accompany it.

After eight years in London and Paris, Glanville-Hicks returned to Australia with Bate. They visited her family in Melbourne (where her mother occupied herself gardening

and reading) and took up residence in Sydney. Glanville-Hicks did everything she could to promote her husband’s career: in public Peggy Glanville-Hicks became Mrs Stanley Bate. But this signal of feminine conformity was contradicted by her novel apparel. Her habit of dressing in suit and tie excited comment in the Australian press:

Even to the least observant eye, meeting for the first time the visiting young English composer and his wife, Mr and Mrs Stanley Bate, would notice immediately that they are dressed in matching materials, and similar styles. “My husband does not approve of my wearing mannish clothes,” admits Mrs Bate... “He would prefer me to choose more feminine frocking, but, even for his sake I cannot change my style.”²⁴

In an interview with a Sydney newspaper Glanville-Hicks contrived to communicate her connections with such famous men as Stravinsky, Adrian Boult and Vaughan Williams. She also mentions Pamela Boden, but feels it necessary to add the explanation that she is well known in Paris and “extremely modern in her ideas.”²⁵ After only a few months Glanville-Hicks and her husband had exhausted all avenues of opportunity and departed for America. There they lived in poverty and discontent; Glanville-Hicks did not complete a single composition between 1939 and 1944, by which date the marriage was in serious difficulty. By 1945 she had met and fallen in love with Paul Bowles, an American composer and aspiring novelist.

Within a few years Glanville-Hicks was a critic on the *New York Herald Tribune*, a member of various committees supporting the performance of new music, and a friend of leading (male) American composers. In 1949 her husband requested a divorce and she complied. But the six weeks spent awaiting the declaration prompted an identity crisis. She consulted her astrologer, who responded with a lengthy letter which she carefully preserved for the remainder of her life.²⁶ The astrologer

Glanville-Hicks lived the life of a man, identifying with artistic men and a masculine tradition. To the men who worked with her she appeared to be as aggressive and determined as themselves. She took pride in once being fired for her controversial opinions.

identified a “feminist” attitude to her career. The reasons for this, he suggested with some assistance from his astrological charts, was her opposition to her female heritage. He identified her sense of competition with her mother and a determination to be a better man than her mother was. When he came to discuss her marriage he concluded that she had plenty of femininity but was by no means a clinging vine. On the other hand, she was predisposed to select a husband who would cling to her. With these comments the astrologer outlined the tensions arising from the need to nurture and comfort a husband while possessing the ambition and determination worthy of a man.

It is possible that these remarks confirmed what Glanville-Hicks had already realised. Occasionally, and only to close friends or family, she would admit her longing to become “bourgeois,”²⁷ concluding that “I seem to be stuck with this damned career which, on the one hand cannot hope to achieve any economic security, and on the other disqualifies me for

the usual roles in which women find that security.”²⁸ While winning numerous fellowships and awards, prestigious commissions and performances, her relationships with family, friends and lovers were often turbulent and even bitter. She appeared to be relieved not to have had children, characteristically preferring to boast of her five operas as her progeny. But secretly she dreamed of an emotional haven.²⁹

Glanville-Hicks lived the life of a man, identifying with artistic men and a masculine tradition.³⁰ To the men who worked with her she appeared to be as aggressive and determined as themselves. She took pride in once being fired for her controversial opinions. But, she declared, “one can’t invent a rave if one doesn’t feel like it.”³¹ When complaints were received, she admitted to Virgil Thomson that she might have been a bit tough but that the music in question was nevertheless “an offence against aural decency.”³² In a vivid account of her sword-play, Thomson later recalled shouting matches between them at the offices of the *Tribune*; forty years later he was still indignant that she could dare to contradict her boss. Even when she retired to Greece he remembered her continuing “to fulminate and to be useful.”³³

She preferred to explain discrimination in terms of quality, or as the result of rivalry among men. Disregarding the factor of sex, she confided to Thomson that “I am quite aware, too, that my music is in many instances better than those whose work I promote, so that they need not feel embarrassed by the product they might do something about. However they too may be aware it is as good or better than theirs, and therein perhaps lies the rub.”³⁴ After an argument with Bowles she regretted allowing the title of one of her works to appear on a record sleeve in smaller letters than the title of his. In fury she wrote to Thomson and bridled that “I am, and have always been a much better composer, and I know it.”³⁵ When embroiled in a feud with the management of the Composers Forum she listed for them all the tasks she performed with an expertise and panache which could not be matched; if she believed herself the victim of sexual discrimination she was reluctant to say so in public.

There is some evidence that Glanville-Hicks was ashamed of her sex, as though it was a weakness. Instinctively she selflessly encouraged and promoted the work of her male friends, which was then often regretted. Virgil Thomson was one of the few she trusted. After one bitter stoush she confided to him that she had resolved “not to squander any more energy on unreturned philanthropies. Martha has become Mary, and will wash dishes no more in the musical kitchen.”³⁶ She was always secretive about her personal life, whether her love affairs or her financial situation. One female friend taken into Glanville-Hicks’s confidence was the diarist Anaïs Nin. Glanville-Hicks censored the references to herself in Nin’s published diaries, which report that Glanville-Hicks was deeply ashamed of the gossip surrounding her marriage, and of her husband’s drunken abuse.³⁷ After surgery in New York she pleaded with Thomson not to visit her in hospital and so see her vulnerability, but allowed Nin and another female friend to nurse her. When a relationship collapsed she was again ashamed of the prying eyes of friends and took refuge

in the excuse of mourning the death of her father.³⁸

Yet the intensity of the masculine drive gradually lessened. Upon retirement to Greece Glanville-Hicks composed little, instead devoting her time to her friends and the renovation of a succession of houses. In the process of fixing up a house on Mykonos she wrote to a friend that it had become a paradise on earth.

My house in Mykonos is turning out a dream. I’ve added bathroom, kitchen and a 330 meter terrace two sides of the house. The well is burgeoning lovely fresh rock-borne water, and the best craftsmen on Mykonos are reshaping that Pidgeon House into a veritable stone paradise. It’s a blue and white world lovely to see, and the cyprus beams, bamboo lining, six inches of seaweed and mud as insulation against cold and heat go up into my new ceilings with bagpipes, dancing and pagan ceremony.³⁹

An unexpected visit from an Australian niece brought memories of home and awakened her to a long-forgotten source of emotional security: “it is so nice” she wrote, “to have a *relative* after a lifetime alone alone alone.”⁴⁰ At the age of 60, and after a major illness, she returned to Australia permanently but was no longer able to compose.

Basking in the glory of becoming “Home Town Girl Making Good,”⁴¹ she was content to allow others to promote her life and work. Interviews were given, a portrait was painted, a documentary film was made, and she was awarded an honorary doctorate. Collaborations with a librettist, Wendy Beckett, on an opera led instead to a biography. Composed of stories recounted in interview, the biography privileges relationships with male teachers, colleagues and friends. Events in which Thomson, Bowles and the choreographer John Butler figured are described in detail.⁴² Again, the public face excluded identification with women.

Meanwhile she adopted some of the pastimes which had absorbed her mother, renovating another house and painting a mural on the garden wall. In 1982 she was invited to be present at the opening of the new Performing Arts Center in Bombay and appeared more excited at the prospect of purchasing new outdoor furniture at the New Delhi bazaar than of championing the Center.⁴³ She adored visitors and pleaded with her American friends to venture to Sydney. Her niece corresponded regularly about her studies, her friends and her child.

In her spare time Glanville-Hicks compiled horoscopes of friends and acquaintances, devotedly charting their date and time of birth, and the astrological portents. Her last letter to Thomson, in 1984, is one of her most optimistic, declaring that “this year Astrologically speaking is supposed to see my Baloon [sic] go up, with fanfare.”⁴⁴ Having finally found satisfaction in her measure of fame, she also found security. Her comment that she had always been a male, made in the documentary, appears as a wistful reflection on the past rather than as an insight into the present. By then it was no longer necessary to mask her femininity, or to deny her feminine heritage.

NOTES

1. Glanville-Hicks attended Methodist Ladies' College, Clyde School at Woodend, and the Albert St. Conservatorium. As Kay Dreyfus makes clear in her paper, "Marriage absorbs a lot: A parable of privilege and paradox concerning the musical education of girls in the 1920s," a conservatorium education in Melbourne could only be afforded by the wealthy (see Proceedings of the Centennial Conference, Faculty of Music, University of Melbourne, 1995, forthcoming).
2. Nancy K. Miller, in *Life/Lines: Theorizing Women's Autobiography*, ed. Bella Brodzki and Celeste Schenck (Ithaca: Cornell UP, 1988), 50.
3. Rofe, quoted in Wendy Beckett, *Peggy Glanville-Hicks* (Pymble, NSW: Angus & Robertson, 1992), 17; Anaïs Nin, *The Journals of Anaïs Nin*, vol. 5, 1947-55, ed. Gunther Stuhlmann (London: Peter Owen, 1974), 158-9.
4. Nin, *The Journals of Anaïs Nin*, vol. 5, 61-2.
5. In P.G.H.: A Modern Odyssey (documentary video; Sydney: Juniper Films, 1991).
6. Carolyn Heilbrun, *Reinventing Womanhood* (New York: Norton, 1979).
7. See Nancy Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (Berkeley: University of California Press, 1978).
8. While little is said about Glanville-Hicks's relationship with her father, comments about her relationship with her mother, presumably obtained in interview, are scattered throughout Beckett, *Peggy Glanville-Hicks*. See page 3 and elsewhere.
9. Beckett, *Peggy Glanville-Hicks*, 9, and interview with Esther Rofe.
10. As stated in the *Australian Musical News* 1 February 1938: 28.
11. Glanville-Hicks, in Beckett, *Peggy Glanville-Hicks*, 19, and interviewed in Kay Kearney, "The Path of a Composer," *Australian Women's Weekly* 29 July 1970: 7.
12. Esther Rofe, interview, 23 March 1994.
13. See Beckett, *Peggy Glanville-Hicks*, 19.
14. Esther Rofe interviewed in Jo Litson, "Movement for Women of Note," *Australian* 25-6 June 1994: Weekend Review 12.
15. Beckett, *Peggy Glanville-Hicks*, 24-5.
16. Quoted in Heilbrun, *Reinventing Womanhood*, 113.
17. I have not yet uncovered any evidence that Glanville-Hicks travelled to India with Gandhi at this time, despite her account of the event in Beckett, *Peggy Glanville-Hicks*, 25-7 (where she dates it 1933). Gandhi's return to India at the end of 1938 coincided with Glanville-Hicks's marriage to Bate.
18. Beckett, *Peggy Glanville-Hicks*, 126. The composer Vincent Plush mentions Glanville-Hicks's admiration for Gandhi in a letter to a research student dated 18 October 1982, held at the Australian Music Centre, Sydney.
19. Elisabeth Lutyens, *A Goldfish Bowl* (London: Cassell, 1972), 3.
20. Lutyens, *A Goldfish Bowl*, 100.
21. Glanville-Hicks, "More Contemporary Works Assayed, The ISCM Festival, Amsterdam," *Musical America* 68/9 (August 1948), 6. Lutyens is mentioned in Beckett, *Peggy Glanville-Hicks*, 30-1, 48, and 52; the last reference is in connection with the ballet company.
22. See Molly Izzard, *Freya Stark: A Biography* (London: Hodder & Stoughton, 1993).
23. Boden had also once eloped with Bate. See Peggy Glanville-Hicks, letter to Virgil Thomson, 7 August 1981, Yale University and "Musicians 'Evacuated' their Grand Pianos," *Sydney Morning Herald* 29 October 1940, 19.
24. *Age* (Melbourne) 23 November 1940, quoted in Beckett, *Peggy Glanville-Hicks*, 59.
25. "Musicians 'Evacuated' their Grand Pianos," *Sydney Morning Herald* 29 October 1940: 19.
26. Peggy Glanville-Hicks Papers, Mitchell Library, State Library of New South Wales, Sydney.
27. Peggy Glanville-Hicks, letter to Virgil Thomson, 8 January 1949, Yale University. Bowles too uses this word when repudiating her apparent pressure to affirm their relationship.
28. Peggy Glanville-Hicks, letter to Beric Glanville-Hicks, 23 March [no year, probably before 1955], Peggy Glanville-Hicks Papers, Mitchell Library, State Library of New South Wales, Sydney.
29. Liz Hickson, "Peggy Glanville-Hicks: Operas are Her Children," *Women's Day* 8 September 1986: 8-9.
30. Deborah Hayes, for instance, believes that she saw herself as the only woman who ever succeeded in the world of men composers, and notes that she was impatient with events or publications which were devoted to women composers only. See Deborah Hayes, "Peggy Glanville-Hicks: A voice from the inner world," *The Musical Woman: An International Perspective*, vol. 3 1986-1990, ed. Judith Lang Zaimont (New York: Greenwood, 1991), 390, and Deborah Hayes, *Peggy Glanville-Hicks: A Bio-bibliography* (New York: Greenwood, 1990), 1-33. I am also grateful to Hayes for her advice in the preparation of this article.
31. Peggy Glanville-Hicks, letter to Virgil Thomson, 16 March 1950, Yale University.
32. Ibid.
33. Virgil Thomson, *Virgil Thomson* (New York: Knopf, 1966), 345.
34. Peggy Glanville-Hicks, letter to Virgil Thomson, 16 September [1958], Yale University.
35. Ibid.
36. Ibid.
37. Anaïs Nin's letter to Peggy Glanville-Hicks, 20 January 1973, State Library of Victoria, makes it clear that even twenty years afterwards Glanville-Hicks had requested cuts to the published version of the diaries and Nin had complied.
38. Peggy Glanville-Hicks, letter to Moritz Bomhard, 8 August [1955], Mitchell Library, Sydney.
39. Peggy Glanville-Hicks, letter to Virgil Thomson, 9 April 1962, Yale University.
40. Peggy Glanville-Hicks, letter to Virgil Thomson, 1 July [c1968], Yale University.
41. Peggy Glanville-Hicks, letter to Virgil Thomson, 5 October 1970, Yale University.
42. Beckett also undoubtedly had access to the collection of photos. This includes two boxes full of photos of famous men, including John Cage, Walter Trampler, Herbert von Karajan, Yehudi Menuhin, John Butler, David Diamond, Lennox Berkeley, Peter Sculthorpe. Many more photos of men remain unidentified. Apart from a photo of a lone Indian woman in a sari, women only appear in the company of their famous husbands.
43. Peggy Glanville-Hicks, letter to Vincent Plush, 4 August [1983], Australian Music Centre, Sydney.
44. Peggy Glanville-Hicks, letter to Virgil Thomson, 6 January 1984, Yale University.

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* * * * *

Deborah Hayes, who wrote about P.G.H. in the ILWC Journal (September 1991), and edited this article, provides this background: The Peggy Glanville-Hicks Papers in the Mitchell Library, State Library of New South Wales, Sydney, that Dr. Robinson cites (n.26ff) were acquired by the library after the composer's death. They include scores and sketches previously thought lost or destroyed, as well as private correspondence and documents that have allowed Dr. Robinson to corroborate her information and insights. The material is not contained in the principal archival collection created during P.G.H.'s lifetime at the State Library of Victoria in Melbourne, and was not known to me when I published my bio-bibliography, nor, apparently, to Wendy Beckett. A new book, "P. G.H.: A Transposed Life," by the Australian writer and musician James Murdoch, a co-executor of the estate, is in preparation.

Composers' Corner

Clara Schumann and the Clara'96 Campaign: Making a "Great Man" of a Woman

by David Kenneth Smith

Long before my alarm was to go off one morning in November last year, an idea popped into my mind: a Clara Schumann Home Page on the World Wide Web. It had suddenly occurred to me that I could do more in 1996 than simply perform a few of Clara's songs. Since it was to be the centenary of her death, it would be a great year to encourage a lot of other people to perform her music too.

I'd been working on a Web project at my day job in the library, but had never launched a site. Friends of mine had created their own pages, and it seemed like an easy way to reach a wide audience by myself. Armed with a two-hour tutorial, I went to work.

Clara had been a favorite project of mine for over a year, since I performed a recital featuring her work. But even before that, as I was considering how to promote the music of women, I had rejected one

common approach of the faithful who confine women's music to particular concerts "For Women Composers Only." I found that these events

usually turn out to be "For Women Only," with female conductors, female performers, and female audiences. Thus they do little to advance the cause of helping women's work gain acceptance by the music world at large. Rather than exalting their creativity, this practice furthers the impression that women composers need special assistance, that their music is inferior, and that they require affirmative action.

Instead, I felt that their music should be allowed to stand on its own, freely mingled and compared with music of male composers, especially their colleagues: those with whom they interact and share influence. Only in this way can the discerning listener be able to objectively assess the imagination and craft of any composer, and praise the genius of those worthy.

I sought to put my theory to work. In the fall of 1994, with my wife at the piano, I performed a lieder recital that explored the shared influence of women composers and their male colleagues. I chose a quartet of composers whose lives at one time were centered in Leipzig, and who had considerable interaction: Felix Mendelssohn and his sister Fanny Mendelssohn Hensel, and Robert and Clara Schumann. The billing for the concert was "Friends, Siblings, Spouses."

I even tried an experiment. For a women's choir at a local high school, my wife and I presented some songs by the Schumanns and the Mendelssohns. Without telling the students who had written each piece, I sang, taking a vote

... my wife and I made a presentation of some songs by the Schumanns and the Mendelssohns. Without telling the girls who had written each piece, we performed them, taking a vote later to see whether they identified the works as those of a male or female composer.

afterward to see whether they could identify the works as by a woman or a man composer. Trying to catch them with their biases showing, I sang Clara's massive and strong *Am Strande*, and Robert's spritely and cute *O ihr Herren*, Op. 37 No. 3. The first poll was well split. But after a few more songs, they had me figured out.

For further inspiration, we had been reading a fascinating diary. On the day following their wedding, Robert Schumann gave a new diary to Clara for her birthday, recommending that they write and exchange the diary weekly so that each could pen reflections on music they had heard, music performed, people they met, projects they were working on, and personal notes that expressed what spoken words could not. They often included met with the Mendelssohns. They continued this diary for several years, although Robert was

not as faithful in keeping up with the writing. The diary serves as an intimate conversation, a first-hand narrative of the lives of two artists, and in its recent English translation,

provides us with a detailed chronicle of their creative offspring.¹

I found it fascinating that Robert would give his symphony to Felix for critiquing his orchestration; that Fanny and Felix would exchange pieces for comments; and that Robert would encourage Clara to compose songs. The music of the Schumanns is quite different from that of the more conservative Mendelssohns, but the stir of music and aesthetics provided a fertile soil for creativity.

I was most intrigued by Clara Schumann. As the daughter of piano teacher Friedrich Wieck, she benefitted from fine training and a heritage of musical talent. Wieck quickly recognized Clara's prodigious gifts and developed her career as a piano virtuosa from her early years. Clara was not quite ten at her first public appearance in 1828, and her first full recital was two years later. Different from Fanny's experience, Clara's father encouraged her to write and perform her own music in an effort to promote her career. Even so, Clara had somehow assimilated the notion that women weren't supposed to be composers. From her diary, the November 1839 entry reads:

I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose— not one has been able to do it, and why should I expect to? It would be arrogance, though indeed, my father led me into it in earlier days.²

With the early encouragement of her father, and that of Robert later, Clara did succeed in composing, and enjoyed it. Most of her music has been published by now.

One may wonder, given the 76 years Clara lived and her long musical career, why her creative output was relatively small. Since she wrote little music after Robert's suicide attempt in 1854, her composing life was hardly 20 years long, during which time she wrote about 70 pieces. Closer examination may help to provide an answer.

Clara Wieck married the pianist and composer Robert Schumann, whose demeanor and character were so questioned by her father that only a prolonged court battle enabled their wedding. But Robert was the center of a literary and music circle of great intensity and scope, which was a source of creative inspiration to Clara as well.

Clara and Robert had eight children (ten pregnancies), and their prolific medical history continues to be the subject of many books. Because of the physical and mental instability of her husband, Clara took many of the family responsibilities upon herself. These kept her from practicing, performing, and composing. Also, the proximity of their two pianos often made it impossible for Robert and Clara to work at home simultaneously; they distracted each other. Inevitably, Clara would set her music aside in deference to Robert.

The circumstance of the 1849 revolution in Dresden vividly illustrates the role that Clara played in their family. When it seemed that Robert might be drafted into the conflict, they evacuated with their first daughter Marie to nearby Maxen and the relative safety of the castle belonging to Friedrich Serre. Clara then returned across battle lines with two other women to retrieve her other three children—all this while she was seven months pregnant.

Following Robert's death in 1856, Clara devoted herself to editing his works and correspondence, and concertized widely to support the family.

In a 1994 concert, I performed the six songs of Fanny Mendelssohn Hensel's Op. 1, selected songs by her brother Felix on poems of Heine and Lenau, and the Op. 37/12 of Robert and Clara Schumann.

As in the wedding diary where they alternated writing entries, Robert suggested that Clara join him in composing a group of songs and publish them together. They chose poems from the collection *Liebesfrühling* by Friedrich Rückert. Clara's songs were written in June 1841, while she was 6 months pregnant with their first child, Marie. Robert secretly had the 12 songs printed in two volumes and presented them to Clara on their first anniversary, September 12, 1841. As printed, Clara's songs were No. 2, *Er ist gekommen*; No. 4, *Liebst du um Schönheit*; and No. 11, *Warum willst du and're fragen*. Her songs were considered Opus 12. Robert wrote the remaining nine songs of the set as his Opus 37.

Their selection of poetry is distinctive. Clara chose poems of devotion and passion uniquely from a woman's perspective; Robert preferred poetry full of metaphor, vivid imagery, and classical themes, but revealing a man's viewpoint. As they alternate in performance, the songs reflect the conversation found in the wedding diary itself, an intimate and touching dialogue of two loving and creative souls. This September 12 concert coincided with the celebration of the 154th wedding anniversary of Robert and Clara.

I was subsequently invited to visit a song literature class at Indiana University and make presentations on Clara

Schumann and Fanny Mendelssohn Hensel, which entailed performing some of their songs; and commenting on their lives and musical styles. For my project of creating a home page for Clara Schumann, I initially thought I would post on the Web the

I formed a Clara Schumann Society based on the Web page. The only requirement for entrée would be performing or researching Clara Schumann's music, and submitting a program or abstract. The Society would, in exchange, post the member's concert program or research abstract on the Clara Schumann home page. It would be easy and fun, and would serve a worthy goal: promoting her music.

contents of the class handouts, including a brief biography, a start-up bibliography and a discography.

The task began to snowball. I made a list of works by genre, then by chronology; I loaded the program notes and translations of my recital songs. Then the concept took hold: to create a campaign to perform all of Clara Schumann's works in her centennial year, 1996. After all, it had been done with other composers; why not Clara?

In the essays I posted on my Web site, I called on the whole music world to participate in a movement to perform her music:

The challenge of the Clara '96 Campaign and the purpose of the Clara Schumann Society is to stimulate the performance of the music of Clara Schumann during the auspicious year 1996. The call is to music schools, conservatories, and concert halls around the world to commit themselves to perform her entire works during 1996, and to students, performers, and professors to do their part by performing a single opus in a recital, by presenting a whole concert of her works, or by dedicating their institution to performing each and every piece of music Clara Schumann wrote. Many others can help by encouraging students to study her music, by conducting research on her life and music, by playing her music on the radio and television, by purchasing recordings and scores, and by attending concerts of her music.

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But why Clara? In the moments before recording an interview about an upcoming Clara Schumann concert, I mentioned to a radio announcer that Clara's Web site was a

rival of the biggest composer sites like those for J.S. Bach and the Schubert Institute. He responded, "It doesn't seem quite fair, does it?" I disagree. I assert that Clara Schumann is deserving, since she was quite the most influential 19th century female musician. Undoubtedly, she was one of the best pianists of her time, on the par of Franz Liszt and Anton Rubenstein. She edited many of Robert Schumann's works and his correspondence after his death. She was a highly influential piano teacher whose students lived well into this century. She was the primary champion of the music of Robert Schumann and Johannes Brahms, and a significant composer in her own right: I have set out to prove this.

To do my part in fulfilling the Clara'96 Campaign, I began to organize a concert to perform all of Clara Schumann's lieder in one evening. This would not be possible with many other composers. Contained in the 1992 Breitkopf edition are between 25 and 29 songs, depending on whether you count two versions of two songs, and two early songs whose authenticity has not been proven. I began recruiting my colleagues at Indiana University, those whom I knew were enthusiastic about lieder, especially that of the Schumanns. The premise was that we would share the task of learning all the songs in the middle of a busy semester, and also share the audience that each of us usually draws.

The group of singers listened to all of the songs on the Fontana³ and Lippitz⁴ recordings, and began to choose repertoire. We had one baritone, two tenors, and four sopranos. Then we wrestled with the problem of programming the 28 songs. To cluster them by opus or by singer wouldn't be interesting. Instead, the poems were arranged into a narrative, as if it were Clara's own *Dichterliebe*. The result, with subtext, was this:

- Das ist ein Tag, der klingen mag*, Op. 23 No. 5
This is a day for singing!
- Sie liebten sich beide* (First version, 1842)
The story: they loved each other, but were separated by misunderstanding.
- Liebeszauber*, Op. 13 No. 3
Love spins out his song of love, all nature listens.
- Die stille Lotosblume*, Op. 13 No. 6
The lover admiringly sings to his beloved.
- Walzer* (1834?)
He seeks to beguile her by a rousing waltz.
- Liebst du um Schönheit*, Op. 12 No. 4
She spurns him, saying that he should not love for beauty, but love alone.
- Ich stand in dunklen Träumen*, Op. 13 No. 1
He later mourns his loss while gazing at her picture.
- Er ist gekommen in Sturm und Regen*, Op. 12 No. 2
Passion and storm finally bring them together; hint of departure.
- Der Abendstern* (1834?)
She is as distant as a star; her light would make him die of bliss.
- Die gute Nacht, die ich dir sage* (1841)
They say goodnight.
- An einem lichten Morgen*, Op. 23 No. 2
At dawn he awakens her with kisses.
- Was weinst du, Blümlein*, Op. 23 No. 1
She responds with tears and laughter.

- Auf einem grünen Hügel*, Op. 23 No. 4
She finds a green hill with flowers and tears: no joy without sorrow.
- Beim Abschied* (1846)
He must leave at sunset, to return tomorrow, perhaps...

—INTERMISSION—

- Der Wanderer* (1831)
He wanders far at night; home is at a distant dawning.
- Oh weh des Scheidens, das er tat* (1843)
Memories of the painful parting.
- Lorelei* (1843)
Olden tale of beguiling betrayal; will he be lost?
- Volkslied* (1840)
A folktale warns of lovers' doomed wanderings.
- Der Wanderer in der Sägemühle* (1832?)
He sees a sawmill cutting a living tree for his coffin.
- Mein Stern* (1846)
She sings in hope that her star will carry a kiss to her far off lover.
- Geheimes Flüstern hier und dort*, Op. 23 No. 3
She takes comfort in nature; she sings of her burdens.
- Am Strande* (1840)
She watches the ocean for his return, consoled by sleep.
- Ihr Bildnis* (First version of *Ich stand in dunklen Träumen*) (1840)
With tears he gazes again at her picture; the loss is more bitter than ever.
- Der Mond kommt still gegangen*, Op. 13 No. 4
Under a quiet moon, she sends loving thoughts to her sleeping lover.
- Das Veilchen* (1853)
Song of the violet and the shepherdess: he rejoices to have died at her feet.
- Ich hab' in deinem Auge*, Op. 13 No. 5
She remembers the flashing of his eyes, the rose in his cheeks; now faded.
- Warum willst du and're fragen*, Op. 12 No. 11
He reminds her that only in his eyes will she find the strength of his love.
- O Lust, o Lust*, Op. 23 No. 6
What joy to sing a song from the mountain top: a song of secret joy or tears.

As if in conversation, we alternated singing the lieder, and maintained the gender perspective of each poem. All the musicians sat on stage for the whole concert, with an arc of pianists stage right of the piano, and an arc of singers stage left. A large portrait of Clara was placed behind us, looking graciously over our shoulders. To accompany the program, I made new translations of the poetry, in lyric meter, so that the English could be sung.

One may well ask, "Isn't performing a monumental concert like this just another 'For Women Composers Only?'" By simple definition, a single-composer concert will be single-gender. But one-woman shows are a rarity for women composers. Furthermore, a whole year of Clara concerts will achieve what is rarely done: to make the music of one woman the focus of musicians around the world for an entire year. This is simply a means to see if Clara's work can be held up to scrutiny in much the same manner that we examine the music of Stravinsky, Mozart, and countless others.

As a postscript, I offer a few lessons learned from a technology-based promotional campaign. Though the World Wide Web offers a giant leap for a lesser-known writer to reach a large audience around the world, it has its limits because so few who might be interested have access to the Internet. Initially, when I launched the Clara Schumann home page on December 2, 1995, I registered the site with a dozen search engines and web crawlers. I blanketed major university and college music schools with announcements. Then I began to subscribe to various music-related mailing lists on the Internet, and advertised the page and the Clara'96 Campaign that way. I have been less successful in attracting attention by means of the print media and broadcasting; it is difficult when the only funding is out of one's own pocket.

Yet the Web and email have yielded a wealth of contacts. Within the first three months, I logged more than 7,456 hits to the various pages on the site, and received dozens of messages from around the world. Correspondents include performers, professors, students, publishers, record companies, music journals, and TV producers; from all over the U.S., Canada, Great Britain, Sweden, India and New Zealand. A touching note came from one young writer:

I am a fourteen-year old student who was having great difficulty writing a report on Clara until I found your home page. Thank you for all the information!!! My teacher said that I would have no trouble finding information, and since I've had so much difficulty, I want to inundate her with data. Thanks again.

A steady stream of requests for more information has poured in, primarily about how to purchase scores and recordings. But one inquiry clearly takes the cake. A teachers' group in Virginia was planning an April concert of Robert and Clara music, and wrote to tell me:

We would like to have a reception after the concert and serve foods that the Schumanns liked or might have eaten. We have found that they liked cucumber sandwiches, but can find little else about their foods. Since you seem to be the authority on Clara, I thought that maybe you could offer some suggestions of what foods to serve at the reception.

Many contacts have come via word of mouth. I was thus introduced to actress and pianist Beverly Serra-Brooks and her husband Lee Brooks, who are touring the U.S. with a recital/theater show called *Clara Schumann At the Piano*. Nancy B. Reich, the author of *Clara Schumann: The Artist and the Woman*,⁵ heard of the Clara home page from a friend, and kindly supplied information about a dozen Clara Schumann events on two continents.

While planning further concerts in Indiana, I continue to collect concert programs and cite upcoming events on the "Clara Today" page. I've discovered concerts in Thailand, Germany, Italy, and even a year-long *ClaraFest* in San Antonio, Texas. Submissions of event information may be sent to: Clara'96, 3209 E. 10th St. 9W, Bloomington, IN, 47408.

To access the Clara Schumann Home Page on the World Wide Web, type in the following address:

<http://ezinfo.ucs.indiana.edu/~daksmith/index.html>

For those who don't yet have access to the Web, I offer a table of contents service, by which one may order email copies of the files. Requests may be sent to the email address: <daksmith@indiana.edu>.

NOTES

1. Schumann, Clara. *Marriage Diaries of Robert and Clara Schumann: From their Wedding Day through the Russia Trip*. Boston: Northeastern University Press, 1993.
2. Litzmann, Berthold. *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters*. Translated and abridged from the 4th edition by Grace E. Hadow. 2 vols. New York: Vienna House, 1972. [Vol. 1, p. 259.]
3. *Clara Schumann: Complete songs*. Performed by Gabriele Fontana, soprano; Konstanze Eickhorst, piano. Georgsmarienhütte: Classic Produktion Osnabrück cpo 999 127-2, 1994.
4. *Clara Wieck-Schumann: Sämtliche Lieder*. Performed by Isabel Lippitz, soprano; Deborah Richards, piano. Bietigheim-Bissingen: Bayer Records BR 100 206 CD, 1992.
5. Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. Ithaca: Cornell University Press, 1985.

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The New Grove Dictionary of Music and Musicians

a message from Editor, Stanley Sadie:

The New Grove Dictionary of Music and Musicians is at present under revision. It is hoped that the revised edition, which is expected to be in 24 volumes, will appear at the end of the century.

We have always been aware that, because of the general state of scholarship at the time (the mid-1970s) when *The New Grove* was chiefly prepared, we did less than justice to women composers. We very much hope that we shall be able to redress the balance next time. We have of course already made a start with our *Dictionary of Women Composers* (1994-5), but we would also like to see a better balance in the main dictionary.

We would like to encourage you to invite your publishers and recording companies to send us information about your work (e.g. catalogues, rather than scores or sound recordings).

Stanley Sadie

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Composers' Corner

Notes on Polish Women Composers¹

by Maria Anna Harley

In 1828, Adam Mickiewicz, universally acclaimed as Poland's greatest poet, wrote an ode to Maria Szymanowska (1789-1831), a virtuoso pianist and composer whose musical salon in Petersburg featured many improvisations by the two artists. Mickiewicz called Szymanowska "the queen of tones" while praising her musical skills and artistic originality.² As a gifted composer and extraordinary performer, Szymanowska was able to create her own world in sound, a world admired by many artists throughout Europe. Many generations later, Marta Lugowska jokingly entitled her interview with Hanna Kulenty, the rising star of the Polish compositional scene, "a typical woman"—simultaneously invoking and ridiculing the stereotype of the "typically feminine" which Kulenty and her music transcended and transgressed.³

These twin expressions encapsulate the dilemma of Polish women composers through the ages: the struggle with the weight of tradition (stereotypical expectations with regard to their "feminine" characteristics and their role in society) and the need to create a world of their own, a world recognized and admired by their male colleagues as a part of the common musical heritage, a vital element of the Polish culture. While observing the musical life of the country from afar, it is not difficult to notice that few of the women composers achieved a stature comparable with that of Witold Lutoslawski, Krzysztof Penderecki, or Henryk Mikołaj Górecki. Only the name of Grazyna Bacewicz (1909-1969) has regularly appeared in the programs of concerts and conferences.

Another characteristic of the Polish musical scene is the fact that women who write music do not like to be grouped according to their gender and identified as "women composers." The masculine form of the name of their profession, "kompozytor," seems to be the preferred form of address, especially in formal situations.⁴ The fact that the professional Union to which most of these composers belong, is called "Związek Kompozytorów Polskich"—Union of Polish Composers (the male form)—does not facilitate the women's identification with their gender. To a Westerner, well-versed in feminist theory, this position of linguistic "gender-crossing" seems an obvious instance of hidden discrimination against women. Yet, in Poland it is not perceived as such, since Polish women have long enjoyed their personal independence and full participation in the fabric of their society.⁵

According to Bianka Pietrov-Ennker,⁶ studies of the role of women within Polish society do not result in discovering variants of the North-American model of the feminism of difference, revealing instead "the tendency to integrate rather than to segregate" women from their society. Yet, Pietrov-Ennker describes Poland's gender relationships as "benign patriarchalism." Here, women's strengths and achievements are highly respected and portrayed in many works of literature and art, but the influential intellectuals, politicians, and artists whose work defines the leading themes of the country's culture are mostly male.

The fact that women are expected to change their names when marrying is another example of the continuity of patriarchal traditions. Maria Szymanowska is a good example of this practice: she was baptized as Marianna Agata Wolowska, but her publications often conceal her pre-married identity. While a married woman changes her name, the

unmarried one may be still recognized as a daughter by the use of the suffix "-ówna." Grazyna Bacewicz, who was well-established as a composer and performer before her marriage, chose to continue using her birth name throughout her career. She

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was often referred to as "Bacewiczówna" but her full legal name was hyphenated, "Bacewicz-Biernacka." Many women composers have followed the pattern of using two names, to mention only Krystyna Moszumanska-Nazar (b. 1924), Grazyna Pstrokonska-Nawratil (b. 1947), Jadwiga Szajna Lewandowska (1912-1994), and Anna Zawadzka-Golosz (b. 1954). These cumbersome expressions seem to be an intermediary stage on the way towards full linguistic independence and preserving the birth name throughout life.

A particular aspect of Polish gender stereotypes is the connection between the esteem for motherhood and the emphasis on the mothers' achievements in preserving the Polish language and culture. During the years of partitions (1795-1918) when the country lost its independence, the family became "the stronghold of national identity."⁸ Women played an important role in the society since their work in educating children as well as their personal achievements contributed to the cultural survival of the nation. Thus, in the Polish national mythology, "mother" became a heroic figure: "Matka Polka" whose work for the country was as vital as her importance within the family. The Polish paradigm of maternalism does include the traditional values of selfless love, gentility, patience, etc., often associated with the religious

model of God-Mother, Mary. However, these values are not enclosed in a “private” sphere diametrically opposed to the domain of the “public” life reserved for men, since women participate in both areas of social life.

Many women composers bear the double burden of managing two careers at the same time, i.e. taking care of children while pursuing their professional goals. Like the famous virtuoso Clara Schumann, Maria Szymanowska was able to support her three children and her siblings with earnings from her concert appearances and publications. Similar to the German artist, Szymanowska relied on the help of family members who cared for her children while she was away on concert tours. Yet, the responsibility as a single mother of two adolescent daughters influenced Szymanowska’s decision to settle in St. Petersburg where she worked at the Court of the Tsarina (1828-1831). She considered this city as the best place for her children to grow up, acquire education, marry. Other women composers decide to limit their maternal responsibilities by having fewer children. Bacewicz had one daughter (now a painter and poet, Alina Biernacka); this model seems to be the preference of many younger artists. Interestingly, when considering the conflict between housekeeping and composition, Bacewicz often credited her ability to achieve artistic success to her exceptional efficiency and unusual speed in dealing with housework, not to the sharing of the household duties with her husband.⁹

In a difficult situation, when forced to choose between continuing her compositional activities at an undiminished rate and taking care of her family, Anna Zawadzka-Golosz (b. 1954) decided to sacrifice her artistic interests for the sake of her two children. Many women composers, faced with a similar dilemma, would follow her example, and this is, perhaps, why others, such as Bernardetta Matuszczak (b. 1937), choose to remain single. Matuszczak was well aware that it would have been very difficult to maintain a high level of musical productivity while being a parent. She loved music more than anything else and her choice was to compose.¹⁰ This is not an isolated phenomenon among creative artists: in Canada, a similar decision was made by Violet Archer (b. 1913) and earlier examples of famous *male* European composers include Ludwig van Beethoven and Johannes Brahms. The conflicting demands of life and art seem not to be gender-specific. However, women, traditionally considered as the “hearts” of their families, are expected to sacrifice themselves more often and to a greater extent than men. An example of a husband who supports his wife’s compositional activities by copying the parts or organizing concerts of her music has not been brought to my attention—neither in Poland, nor anywhere else in the world. In contrast, instances of wives assisting their spouses are plentiful, to mention only Danuta

Lutoslawska (d. 1994) copying the manuscripts and participating in the concert tours of her husband, Witold Lutoslawski (1913-1994).

Despite the existence of many artists, such as Maria Szymanowska, Tekla Badarzewska, Irena Wieniawska, and Anna Maria Klechniowska, the first Polish woman composer who achieved national and international stature, was Grazyna Bacewicz.¹¹ She won a number of important compositional awards, received numerous commissions and was featured in countless concerts and festivals. She became the first woman vice-president of the Union of Polish Composers and a professor of composition at the Warsaw PWSM. In Poland, there are schools and streets bearing her name, while sculptures portraying her ornament urban parks. According to Bernardetta Matuszczak, Bacewicz was the first woman accepted as an equal by her male peers.¹² Her example opened the way for many female students of composition who found hope for themselves when seeing Bacewicz’s name on the programs of the Warsaw Autumn Festivals and reading monographs about her. The respect for Bacewicz’s music did not diminish after her death in 1969. In recent interviews, Krzysztof Baculewski (composer and musicologist, the author of an important monograph about Polish music after 1945) and Olgiard Pisarenko (music critic, associate editor of *Ruch*

Muzyczny) highly praised Bacewicz’s music and emphasized her importance in the history of Polish music.¹³ These respondents also described the present situation as one of women’s full integration into the musical life of the country.

The lives of several generations of women

composers, including Krystyna Moszumanska-Nazar (b. 1924), Marta Ptaszynska (b. 1943), Elzbieta Sikora (b. 1945), Lidia Zielinska (b. 1953) and Hanna Kulenty (b. 1961) present numerous examples of the absence of discrimination against women in social practice. Moszumanska-Nazar taught composition at the Kraków PWSM since 1962, serving as the rector (president) of this institution from 1987 to 1992.¹⁴ Zielinska is an associate professor in composition at the Poznań PWSM; the most obvious example of her role in contemporary musical life in Poland is provided by her work as a member of the board of the Polish Society for Contemporary Music (through 1994), along with Tadeusz Wielecki and Zygmunt Krauze. In this capacity, she contributed greatly to the programming of the SMC Festival “World Music Days” held in 1992 in Poland. Zielinska’s entrepreneurial spirit is to be greatly admired; with a handful of colleagues, she founded *Brevis*, the first independent music publishing company in Poland (located in Poznań, publishing music scores and books).

Elzbieta Sikora’s cooperation with her male colleagues is most notable in the forming of a compositional collective “Grupa KEW” with Krzysztof Knittel and Wojciech

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Michniewski (1973-).¹⁵ The group focused on organizing concerts and happenings; its members composed electroacoustic music individually and together—working, for instance, at the Experimental Music Studio at the Polish Radio in Warsaw. Sikora and Knittel studied sound recording at the Warsaw PWSM, while Michniewski was also a student of conducting, and this eventually became his primary career. Grupa KEW, consisting of one female and two male composers-performers, did not function as a “gender-related institution” but as a musical one. It played an important role in the cultural life of the country, introducing novel compositional issues, techniques, as well as original forms of concert life, including happenings and performances in unusual concert locations. The three composers recall this phase of their artistic lives with fondness and nostalgia. However, their memories do not include remembering Sikora’s music as a particularly feminine or “different” because of her gender. At present, Sikora is one of the most interesting Polish composers; her fascinating music-theatre piece, *Wrywacz serc* [Heart-snatcher] was featured at the 1995 International Festival of Contemporary Music Warsaw Autumn and her plans include a commission from her home-town of Gdansk to celebrate the millennium of that city. Although her career is now divided between Poland and France where she is a professor of electroacoustic music at Angoulême and Poitiers, Sikora plans to return to her homeland.

Many women have achieved international recognition of their music after leaving Poland to study abroad and settling in the country of their choice. Sikora is just one example, other names include Marta Ptaszynska now living in the United States and Joanna Bruzdowicz-Tittel (b. 1943) who is an active member of the new music community in Belgium. Hanna Kulenty left Poland to study with Louis Andriessen at the Hague and has settled in the Netherlands. The youngest of composers mentioned so far, Kulenty received numerous compositional awards, commissions and grants, including the prestigious DAAD scholarship in Berlin. In 1986, her acceptance as the youngest member of the Union of Polish Composers surprised many of her older colleagues, still “languishing” in the Youth Circle of that organization. The unusual maturity of Kulenty’s compositional talent, and the scope of her portfolio allowed the Union’s board to make this controversial decision.

However, despite Kulenty’s success, statistics reveal that women constitute a minority in the group of people earning their living by composing music and teaching composition. In 1988, the Union of Polish Composers included 27 women in the total of 187 composers.¹⁶ The number of premieres of women’s works at the Warsaw Autumn Festival has seen a steady rise since the first ten years of the festival’s existence when the only name on the program

was that of Grazyna Bacewicz (later joined by Moszumanska-Nazar and Matuszczak). Recent festivals include about 6-8 Polish women composers on the program, and these numbers increase with the growth of the number of female graduates from institutions of higher education.

Many departments and faculties of music have been created during the so-called “communist” rule, in the Polish People’s Republic (1945-1989). The government was firmly committed to promoting the arts, gender equity and women’s rights. It may be important to remember that Poland proposed that the United Nations pass a declaration against the discrimination of women (in 1965, the definitive text was adopted by the General Assembly in 1967).¹⁷ Yet, women living in the country did not enjoy a full freedom and were deprived of many democratic rights and opportunities available to those living in the West, such as organizing concerts and publishing their own music without external control. Perhaps, that is why so many of them moved elsewhere. For many composers the aesthetic, autonomous values of their music are more important than the social conditions of its creation. Great music is as likely to be composed in a totalitarian system as in a country respecting civil rights. There are no limits

for the freedom of imagination, when the music’s “beauty and power” are all that counts.¹⁸

NOTES

1. This paper reports some findings of my postdoctoral research in Polish music conducted at McGill University (Montréal) in association with the University of Warsaw (Poland) and funded by a Postdoctoral Fellowship from the Social Sciences and Humanities Research Council of Canada (1994-1996). The project consisted of two studies: (1) *Women Composers in the Polish People’s Republic (1945-1989)*, and (2) *Spatiality, ‘sonorism’ and the Polish avant-garde (1956-1976)*.
2. Cf. Maria Iwanejko: *Maria Szymanowska*. Kraków: Polskie Wydawnictwo Muzyczne, 1959.
3. Marta Lugowska: “A typical woman. Conversation with Hanna Kulenty” in *Polish Music/Polnische Musik* 24 no. 4 (1989): 16-23. For a discussion of negative stereotyping of women in Western culture, see Nancy Tuana: *The less noble sex. Scientific, religious, and philosophical conceptions of woman’s nature*. Bloomington and Indianapolis: Indiana University Press, 1993.
4. This linguistic practice resembles the custom of praising an exceptional woman for being a “wspaniały człowiek” (i.e., a wonderful man). For a study of gender characteristics of Polish language, see Adam Jaworski: *A linguistic picture of women’s position in society. A Polish-English contrastive study*. Frankfurt am Main: Verlag Peter Lang, 1986.
5. Cf. Elzbieta Pakszys: “The state of research on Polish women in the last two decades,” *Journal of Women’s History* 3 no. 3 (Winter 1992): 118-125. See also Renata Siemienska: “Polish women and Polish politics since

World War II" *Journal of Women's History* 3 no. 1 (Spring 1991): 108-125 and by the same author: "Women in the period of systemic changes in Poland." *Journal of Women's History* 5 no. 3 (Winter 1994): 70-99.

6. Bianka Pietrov-Ennker: "Women in Polish society. A historical introduction," in R. Jaworski and B. Pietrov-Ennker, eds. *Women in Polish society*. Boulder, Colorado: East European Monographs, 1992: 1-30.
7. Curiously, this form appears even in *Almanach polskich kompozytorów współczesnych* [Dictionary of contemporary Polish composers], Mieczysława Hanuszewska and Bogusław Schaeffer, eds. Kraków: PWM, 1982, new edition.
8. Pietrov-Ennker, p. 11.
9. Grazyna Bacewicz: *Znak szczególny* [Birthmark]. Warszawa: Czytelnik, 1974.
10. "Bernardetta Matuszczak in conversation with Maria Anna Harley," unpublished transcript of tape recording, July 1995, Warsaw, Poland (in Polish).
11. Cf. entries in *The New Grove Dictionary of Women Composers*, Julie Anne Sadie and Rhian Samuel, eds. London: MacMillan, 1994. A useful brief biography of Bacewicz is by Judith Rosen: *Grazyna Bacewicz: Her life and works*. University of Southern California: Friends of Polish Music, 1984.
12. Stefan Kisielewski: *Grazyna Bacewicz i jej czasy* [G. B. and her times], Kraków: PWM, 1964.
13. Conversations with Maria Anna Harley. Warsaw, June 1995. Unpublished transcripts from tape recordings. Baculewski's book, *Polska twórczość kompozytorska 1945-1984*, Kraków: PWM, 1987, mentions the names of many women composers and draws examples from their work where appropriate, i.e., while discussing composers, schools, or particular musical styles.
14. K. Moszymanska-Nazar: *Biographical notes*, unpublished typescript.
15. Statements from interviews conducted in the summer of 1995. The group was funded but never formally closed; despite different career choices of its three members, the group still appears in concert programs. In 1989, SIMC (Polish Section) organized a concert in Warsaw. In 1994, one of the group's compositions, *Second Secret Poem* for tape and slide-projection, was performed at a concert in Kusthaus Flora, Berlin.
16. Zofia Helman: "Polnische Komponistinnen im XX. Jahrhundert," paper presented at the Women Composers Symposium in Heidelberg, summer 1988. Unpublished typescript.
17. Krystyna Wrochno: *La femme en Pologne Populaire*, Warsaw: Edition Interpress, 1969.
18. Quoted from: "Piekno i moc. Lidia Zielinska odpowiada na pytania Ewy Galkowskiej" *Ruch Muzyczny* 38 no. 9 (1 May 1994): 1, 3.

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The National Museum of Women in the Arts and the International Alliance for Women in Music

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featuring works by

Anne Deane	<i>Positive Thinking</i>
Lynn Gumert	<i>The Night Lies Poised</i>
Joan Huang	<i>The Legend of Chángé</i>
Clare Shore	<i>Grave Numbers</i>
Karen P. Thomas	<i>Four Delineations of Curtmantle</i>
Ludmila Ulehla	<i>The Mississippi</i>
Elizabeth Walton Vercoe	<i>Fantavia</i>

performance by

EKKO!

and soprano Christine Schadeberg

Guitar: Mike Rosensky
Percussion: Eric Phinney
Flute: Allison Potter
Trombone: Monique Buzzarté

a reception honoring the
winning composers
was held in the galleries
following the concert

Researchers' Room

Creating Worlds for My Music to Exist: Women Composers of Electroacoustic Music in Canada

by Andra McCartney

From January to November of 1993, I interviewed fourteen women composers from three Canadian urban centres—Montréal: Claire Piché, Lucie Jasmin, Pascale Trudel, Monique Jean, Helen Hall, and Kathy Kennedy; Toronto: Gayle Young, Sarah Peebles, Wende Bartley, Elma Miller, Ann Southam, and Carol Ann Weaver; and Vancouver: Hildegard Westerkamp and Susan Frykberg. These interviews then formed part of a larger study (McCartney 1994). This research explores gender issues in electroacoustic music, through its imagery and institutions, as well as through individual responses by my consultants.

Several factors came together to convince me to investigate how women composers work with electroacoustic technologies. I had been interested in the social impact of computer technology¹ for some time (McCartney 1990), and had started to look specifically at the interaction of women with technology² (McCartney 1991). I had also designed and run a residential science and technology careers workshop for young women students (Grades 9 and 10) from across Ontario, to introduce them, with a feminist perspective, to different areas of science and technology.³

At the same time, influenced by hearing the soundscape work of Canadian composer Hildegard Westerkamp, I began to create both electroacoustic tape pieces and electronic studies using a MIDI sequencer. I started to attend meetings of a MIDI Users' Group in Peterborough, Ontario, where I lived at the time, and was surprised to find that I was the only woman member the group of thirty members had ever had. Although I was well aware of the masculine environment of computing from my experience as a programmer, I had never yet been the *only* woman member of a computer group. As I attended the meetings, I felt more and more out of place. Often, when I approached members chatting idly before or after the meeting, conversation would falter and drop away. At one point, a speaker handed out outlines of his talk to everyone except me, walking past me as if I was not there, perhaps assuming that I was accompanying one of the other members. Although I persisted for a year in attending meetings, I never felt completely accepted. Even the language seemed strange—although I was already quite familiar with computer language, the terminology of this group seemed even more concerned with size, speed, power, and control than business computer language.

Around this same time, I came across two books which became important sources of inspiration. The first was

Donna Haraway's *Simians, Cyborgs, and Women: The Reinvention of Nature* (1991), particularly an article called "The Cyborg Manifesto." I found Haraway's work enticing because she did not demonize computer technology, nor did she accept it as a "necessary evil," nor did she worship it—the three attitudes I had previously seen in writing on this subject. Haraway's approach seems to have more potential than any of these. She talks of working with technology as both pleasurable and "scary," using the adjective scary to conjure up feelings similar to being on a roller coaster, or watching a horror movie: even the sense of danger associated with computer technology has pleasurable feelings attached to it.

Haraway acknowledges the genesis of computer technology in military research, and spends a large part of her article mapping that association, and its effects. However, at the same time, she also talks of female pleasure in technological skill, and this was something that I immediately recognized, and that struck a chord. Through the careers workshop that

I had organized, I had met several women engineers and scientists, who all stayed at sessions long after they were over, because they enjoyed meeting other women with similar

interests. Many of them said to me privately that they did not like feeling apart from other women, that often their technological skill set them apart, and seemed to compromise others' (and sometimes their own) ideas of femininity. I remembered how odd I felt when other women would say that they wanted nothing to do with computers, that the machine world was completely alienating. Through Haraway's work, I started to see how the stereotypical construction of woman, as naturally close to Mother Earth, and at the same time distanced from machines, places a barrier between women and computers. Haraway describes an alternative viewpoint, where women can be technologically skillful without compromising their identities as women, integrating nature and culture.

Haraway also uses the image of the "cyborg," the hybrid organism both human and machine, as a powerful metaphor. She describes the traditional relationship between man and machine as a boundary war: the machine as enemy, to be controlled, just as woman is to be controlled. For example, in the silent film *Metropolis*, the machine woman is evil, lustful, and powerful. She has to be destroyed in order for the 'real' woman (virginal, motherly, and virtuous, therefore safe) to be set free. Haraway argues for "pleasure in the

At one point [in a meeting of a MIDI Users' Group] a speaker handed out outlines of his talk to everyone except me, walking past me as if I was not there, perhaps assuming that I was accompanying one of the other members.

confusion of boundaries and for *responsibility* in their construction" (1991: 150). The cyborg is a hybrid. It is not natural: "The cyborg skips the step of original unity, or identification with nature in the Western sense. This is its illegitimate promise that might lead to subversion of its teleology as star wars" (1991: 151). So, although the cyborg is a product of military research, its fragmented identity that can never hope for original wholeness could alter what seems an inevitably dangerous trajectory. It has no investment in being true to its origins.

In a 1991 interview of Haraway, Andrew Ross suggests that the feminist cyborg could be considered a "bad girl," the whore in the triumvirate of images often stereotypically associated with women (virgin, mother, whore), because of its association with excitement and danger (Penley and Ross 1991: 19). But in this case, unlike the *Metropolis* example cited above, the erotic power of the "bad girl" is celebrated rather than destroyed. Haraway's is a theory that acknowledges the two primary feelings I associate with technological work: pleasure and peril.

Haraway's book was also the first work that I had read that saw genuine possibilities for critical and creative feminist work within a technological world. When Haraway also uses the metaphor of noise to speak of the proliferation of codes suggested by cyborg politics, there is a link to the ideas of experimental musicians:

Cyborg politics is the struggle for language and the struggle against perfect communication, against the one code that translates all meaning perfectly, the central dogma of phallogocentrism. That is why cyborg politics insist on noise... (1991: 176)

The reference to noise in this quote made me think of the Futurists' experiments, and the words of John Cage: "I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments" (Cage 1961: 3). The ideas of Cage and the Futurists associate noise with freedom from the confines of classical conventions, and the ability to use all sounds, rather than just instrumental sounds, to make music. Although this is not the only philosophy associated with electroacoustic music, this type of thinking suggests the potential for cyborg politics.

I started to think more about the possibilities of feminist work with electroacoustic technologies, influenced by Susan McClary's *Feminine Endings* (1991). As Haraway discusses the gendering⁴ of technology, McClary describes the gendering of music and musical discourse. She notes that music, because of its association with subjectivity and the body, has at times been associated with effeminacy (1991: 17), and that as a result, a discourse has arisen that stresses the rationality and transcendence of music. McClary discusses tonal music (such as sonata form,⁵ or opera⁶) in terms of its semiotic codes, noting how themes and musical gestures are constructed as rational or irrational, how these codes are mapped on to masculinity and femininity, and how many canonic exemplars of western art music construct desire as stereotypically masculine/rational and concerned with control of the feminine/irrational.

My concern here, however, is not with sonata form or opera, but with contemporary electroacoustic music, which is not necessarily tonal. To what extent do cultural constructions of masculinity, femininity, and desire enter into the discourse of electroacoustic music, which is often organized in ways other than through tonality? McClary also describes the discursive strategies of several contemporary women musicians, including Laurie Anderson. She discusses both Anderson's approach to music and to technology, commenting on her fascination with technological gadgetry, and quoting Anderson from Adam Block's 1985 interview:

All of my work that deals with machines, and how they talk and think, is inherently critical. That's certainly the bias. But I think many people have missed an important fact: those songs themselves are made up of digital bits. My work is expressed through technology—a lot of it depends on 15 million watts of power. (McClary 1991: 137)

Anderson's performance with technology combines criticism with fascination, skill and fun with political commentary. Her approach to technology seems similar to Haraway's cyborg politics: "A cyborg body ... takes irony for granted Intense pleasure in skill, machine skill, ceases to be a sin, but [becomes] an aspect of embodiment" (1991: 180).

McClary discusses Laurie Anderson's "Langue d'amour," which has a spare tonal structure, layered with a thick timbral texture. This piece questions gendered codes by re-writing the Genesis story. McClary describes how Anderson uses electronic technologies in this work to tell her story:

Layered on top of the mix are the sounds of what are identified as electronic conches—teasing glissandos that slide upward, smearing the certainty of diatonic articulation. Even Anderson's voice is split off into several registers at once by means of the Vocoder—unitary identity is exchanged for blurred, diffused eroticism. Eventually the decisiveness of verbal speech is abandoned for a prolonged moment of musical jouissance, in which the murmured text—"Voici, voilà la langue d'amour" and "La, la, la, la" puns continually on "tongue": the tongue of love, the tongue that flickers in and out of the snake's mouth, the tongue inciting feminine ecstasy.

This is most emphatically *not* a story my people tell. (McClary 1991: 145)

Here is "cyborg" music that turns its back on the Garden of Eden, and that suggests possibilities for feminist technological/musical eroticism. I looked for more writing on gender, music, and technology. But nowhere else did I find a published analysis that brought feminist thinking about music and technology together.⁷

My study aims to bridge this gap, focusing on women composers in Canada. First, I review texts on electroacoustic music, noting the limited attention given to Canadian works in the international literature, and works by women in much of the Canadian literature. I then situate the work of women composers in the Canadian scene, discussing particularly the contributions of Norma Beecroft, Marcelle Deschênes, Diana McIntosh, and Micheline Coulombe Saint-Marcoux to the development of electroacoustic music in Canada.

In a recent article based on the following section of the thesis (McCartney 1995a), I describe the metaphors, images and myths invoked in mainstream discourses associated with electronic music, in popular magazines, and computer software. I investigate how my consultants' language reflects and/or contests this imagery, or how it might be framed by entirely different assumptions and experiences. My thesis also includes a discussion of language and imagery in university course texts.

The next step is a consideration of the institutional structures of electroacoustic music (McCartney 1995b). As well as referring to excerpts from the interview, I use statistical information, from the Ontario universities that offer electroacoustic studio courses, regarding the number of male and female students in each course in recent years. I then discuss how gendering exhibits itself in the division of labour in electroacoustic studio courses at universities, as well as in concert halls, conferences, and professional organizations. My consultants discuss their experiences in these institutions as students, teachers, and professional composers.

In a section that focuses on individual responses to symbolic and institutional gendering, I point out the variety of strategies that each composer uses to construct her identity within the world of electroacoustics (McCartney 1995c). A discussion of three works follows: one by Susan Frykberg, *Woman and House*; one by Wende Bartley, *A Silence Full of Sound*; and one by Hildegard Westerkamp, *Breathing Room*. In the discussion about each piece, I focus on how each of the composers chooses to work with technology, and how her culturally-constructed position as a woman affects her work. I ask myself: in what ways are these pieces examples of cyborg politics, in the sense that Haraway uses this term? In other words, how do they imagine other possible stories to tell, other possible lived social relations? How do they conceptualize technology as other than a monster to be tamed? How do they re-write our ideas of Woman and Machine?

A common theme throughout my study is the notion of performing: that to be an outsider either "as a woman" or "as a composer" may lead a woman composer to "play" being the exceptional woman, or the stereotypical woman, and/or the composer. This role-playing can allow much greater flexibility and freedom in the definition of the roles, if it is a consciously-chosen strategy. At the same time, not all roles are freely chosen. Sometimes a woman may play these roles unconsciously, as a defence, alienating herself from parts of her life experience.

The language my consultants use to talk about musical technologies often seems to pull in at least two directions: towards criticism of a mainstream reality and towards the imaginative creation of feminist worlds, stepping outside and

listening within, simultaneously. To describe this tension, I use the word (im)possible, a construction that has several meanings. Although, as the presence of these women shows, it is not literally impossible for a woman to compose electroacoustic music, my consultants often feel bracketed by an environment that defines the electroacoustic composer as male. Women are not denied entry to electroacoustic composition courses and studios, yet the environment in those places can sometimes devalue their ways of working, making it impossible to work as they wish. At the same time, perhaps more is possible: the disjuncture between how the electroacoustic composer is stereotypically constructed and her daily experience of being a composer may encourage any of these women, of necessity, to imagine other possibilities. This balancing act leads them, perhaps by its very precariousness, to start to think of different ways of interacting in the electroacoustic environment.

Many of my consultants express hesitation about what would constitute these new ways of interacting. However, I would argue that their discourse, both in language and in music, suggests some different conceptualizations and desires

from those of the mainstream. In my conclusions, I discuss the relationships among the linguistic and musical metaphors used by these composers, and their significance in the production of alternatives.

Each composer's situation, experiences, and compositional strategies and styles differ. The conclusions of my study, among other variations, point to the power of personal voice, and of place: the incredible diversity within electroacoustic music. My research aims to draw together the common threads of my consultants' experiences, while honouring their differences.

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SELECTED DISCOGRAPHY OF WORKS BY CANADIAN WOMEN COMPOSERS²— ANTHOLOGIES

- "Anthology of Canadian Music." Montréal: Radio Canada International—vol. 37, *Electroacoustic Music*, 1990. CD ACM 37. Includes *Fluke Sound*, Ann Southam; *Crickets Voice*, Hildegard Westerkamp.
- "Discontact!" II 1995. Montréal: Canadian Electroacoustic Community, 1908 Panet, Suite 302, Montréal, Québec, H2L 3A2. CD. Includes *Embrace*, Monique Jean; *Music Box II*, Kathy Kennedy; *Nocturnal Premonitions*, Sarah Peebles; *Le Poisson Qui Cache l'Oiseau*, Pascale Trudel.
- "Discontact!" I 1992. Montréal: Canadian Electroacoustic Community. CD. Includes *Radio Perspectives*, Wende Bartley; *Qui Suis-Je*, Claire Piché; *Alchimie*, Pascale Trudel; *Radio Convergence*, Hildegard Westerkamp; *Flat Water*, Gayle Young.
- "Électroclips." 1990. Montréal: Empreintes DIGITALes, 4487 rue Adam, Montréal, Québec, H1V 1T9. CD. Includes *Breathing Room*, Hildegard Westerkamp.
- Musicworks* 48: "The Politics of Music/The Music of Politics." 1990. Available from *Musicworks*, 179 Richmond St. W., Toronto, Ontario, M5V 1V3. Includes "The Continuous" from Susan Frykberg's *Woman and House*.
- Musicworks* 38: "Bridging Language." 1986. Excerpt from *Photoskia*, Helen Hall.
- Musicworks* 31: "Women Voicing." 1985. Excerpts from *Rising Tides of Generations Lost*, Wende Bartley; *Saxarbra*, Machine Woman, Susan Frykberg; *The Emerging Ground*, Ann Southam; *In Motion*, Gayle Young; *Collage of Desert Plant Sounds*, *Crickets Nightsong*, *His Master's Voice*, Hildegard Westerkamp. Toronto: Musicworks. Cassette MW 31.

- Musicworks* 28: "Electroacoustic Music in Canada." 1984. Excerpt from Susan Frykberg's *Machine Woman*. Toronto: Musicworks. Cassette MW 28.
- Musicworks* 26: "A Walk Through the City." 1984. Excerpts from *Cool Drool, a Walk Through the City, When There Is No Sound*, all by Hildegard Westerkamp. Toronto: Musicworks. Cassette MW 26.
- "The Aerial #5. A Journal in Sound." 1992. Contains excerpts from *Kai*, Sarah Peebles. AER 5.

INDIVIDUALS

- Bartley, Wende. "Claire-voie." 1994. Montréal: Empreintes DIGITALes, 4487 rue Adam, Montréal, Québec, H1V 1T9. IMED 9414-CD.
- Frykberg, Susan. "Transonances." 1985. Toronto: Underwhich Audiographic. Cassette.
- Westerkamp, Hildegard, and Norbert Ruebsaat. "Inside the Soundscape." 1986. 685 W. 19th Ave., Vancouver, B.C., V5Z 1W9. 1. *Fantasie for Horns I and II*; 2. *A Walk Through the City, Whisper Study, Street Music*; 3. *Cordillera, Zone of Silence Story*; 4. *Voices for the Wilderness*; 5. *Harbour Symphony*. Vancouver: Inside the Soundscape. Cassettes 1-5.
- A new solo CD of Westerkamp's work, "Transformations," will soon be released by empreintes DIGITALes.

NOTES

1. There is a huge, and growing, literature in this area. Recent publications that I have found most useful include: Dery, 1993; Franklin, 1990; Haraway, 1992, 1991; Penley & Ross, 1991; Wajcman, 1991. I still refer often to Turkle, 1984.
2. See, for instance, Judy Wajcman's *Feminism Confronts Technology* (1991); the compilation *Technoculture* (Penley & Ross, eds., 1991) which, though not specifically a feminist collection, includes several important feminist contributors; the compilation *Inventing Women: Science, Technology and Gender* (Kirkup & Keller, eds., 1992); Haraway, 1992, 1991, 1989; Hacker, 1990; Faulkner and Arnold, 1985. Teresa de Lauretis' 1987 publication *Technologies of Gender*, while sub-titled "Essays on Theory, Film, and Fiction," has insights that are important in any consideration of feminism and technology. The same could be said of Trinh Minh-Ha's 1991 *When the Moon Waxes Red*.
3. I focused particularly on creative projects. The participants in the workshop were more interested in continuing with science at school when they realized that when they did so, they did not have to give up their artistic interests as a result.
4. "Feminist theory and practice around gender seek to explain and change historical systems of sexual difference, whereby 'men' and 'women' are socially constituted and positioned in relations of hierarchy and antagonism" (Haraway 1991: 131).
5. See, for instance, McClary, 1993; 1991.
6. McClary, 1992; 1991.
7. Rosen (1987) gives a transcription of a panel, and two interviews, with American women composers of electronic music. However, there is no discussion of the issues raised. Oliveros' (1984) work, while useful, focuses more on general questions related to feminism and music.
8. Only includes works by consultants for Andra McCartney's master's thesis (York University, 1994).

Andra McCartney is a Ph.D. student in the Music programme at York University. She is engaged in research on questions of music, technology, and gender. Her dissertation will be an ethnography of the electroacoustic studios at Simon Fraser University, Vancouver, B.C., Canada. She also composes electroacoustic music, currently working on a cycle of tone poems that incorporate vocal and environmental sounds. Email: andra@yorku.ca Web: <http://www.finearts.yorku.ca/andra/andra.html>

Researchers' Room

Update—Compact Discs of Classical and Experimental Music by Women

by Elizabeth Hinkle-Turner

My big announcement this issue is that my complete discography from A - Z is now posted at the IAWM Web site: (<http://MUSIC.ACU.EDU/WWW/IAWM/discocd.html>) for your use. Currently I am creating a Perl CGI script to make the discography a *searchable* database, and it is my hope that this new useful feature will be running by the time everyone reads this journal issue.

The listing below should be added to your records and contains both new releases and recordings that I inadvertently left out of the original publication. Once again, please let me know about new releases that *you* find and that *I* have missed. The recordings listed include several foreign releases of which I was initially unaware. Of particular note is the lengthy discography for **Sophie-Carmen Eckhardt-Gramatte** provided by the Eckhardt-Gramatte Foundation. Paul von Wichert, music administrator for the Foundation, indicated to me that several out-of-print recordings of the Canadian composer are also available as free copies to interested scholars and musicians. The Eckhardt-Gramatte collection can be purchased by writing to the Foundation at 54 Harrow Street, Winnipeg Manitoba R3M 2Y7 or via email to vonwic@egre.mb.ca.

For those of you wishing to collect more jazz-oriented works by women, the Knitting Factory has its own label and has released several new discs (all noted below). Contact the Knitting Factory at 74 Leonard St. New York, NY 10013 or via email to KFW@knittingfactory.com. In addition, Svensk Musik—The Swedish Music Information Center—can be contacted for more information about women's music from that country. Write to them at: Sandhamnsgatan 79, Box 27327, S-102, 54 Stockholm, Sweden.

Finally, two recordings I got this last quarter that have given me a lot of pleasure are Nancy Fierro's *Rags and Riches: Ragtime and Classical Piano Music by Women* [Dorchester DRC 1004] containing a terrific assortment of American women's ragtime music along with classical works by **Bacewicz** and **Clara Schumann**, and *Music of Dianne Goolkasian Rahbee* [Seda 333] containing primarily piano works that would make great additions to the recital repertoire. Being of a "technical aesthetic," my favorite new disc, however, is an assortment of electroacoustic/text works by Belgium composer and studio director, **Annette Vande Gorme** done in collaboration with writer **Werner Lambersy**. Vande Gorme's sounds are powerful and create an effectively dramatic atmosphere for the recitation of Lambersy's French texts.

Recent Releases and Supplements to Women's Discography

- Abe, Keiko. *Ancient Vase, Frogs, Little Windows, Memories of the Seashore, Mi-chi, Prism, Variationen überein Japan. Kinderlied, Wind in the Bamboo Grove* [all for marimba]. Wergo CD 60 177-50.
- Alcalay, Luna. *Fluchtpunktzeile* [1988—mezzo soprano, baritone and orchestra]; *Una Strofa di Dante* for chorus and orchestra. VMM 3 020.
- _____. *Ich bin in Sehnsucht eingehüllt* [chamber ensemble]. Polygram 423 809.
- Anderson, Beth. *Minnesota Swale* [orchestra]. Opus One 156.
- Andree, Elfrida. *Fe smärre tonbilder, Op. 7*. Swedish Society SCDD 1043.
- _____. *Piano Trio in g minor* [1883]. Swedish Society MSCD 528-529.
- Armer, Elinor (with Ursula K. Le Guin). *Uses of Music in Uttermost Parts*. Koch International Classics KIC 7331.
- Assandra, Caterina. *Ave verum corpus; Ego flos campi on Go Tell It on the Mountain* [organ]. Calcante Recordings CAL-CD006.
- von Auenbrugger, Marianna. *Sonata in E-flat Major* [piano]. Titanic Ti 214.
- Aufderheide, May. *A Totally Different Rag, The Thriller on Rags and Riches* [Nancy Fierro, piano]. Dorchester DRC 1004.
- Aulin, Valborg. *Five tondiktor for piano forte, Op. 7; Sju stycken for piano, Op. 8* [19th-20th c.]. Swedish Society SCD 1043.
- _____. *String Quartets in e minor and F*. Swedish Society MSCD 528-529.
- Austin, Elizabeth Scheidel. *Five Sonnets from the Portuguese*. Capstone CPS 8618.
- _____. *Klavier Double* [piano and tape]. Capstone LP 8602.
- _____. *Reflected Light - Selected Chamber Music*. Capstone CPS-8625.
- _____. *Sonata for Recorder*. MH 1092—available for \$7.00 from the composer, 9 Eastwood Road, Storrs CT 06268.
- Bacewicz, Grazyna. *Il Sonata for the Piano*. Dorchester DRC 1004.
- Backer Gröndahl, Agathe. *Etudes Op. 11, 57, and 58 for piano; In den blauen Bergen, Op. 44 for piano; Pieces for piano, Op. 36 and 39*. Norsk Kulturrads 550 019.
- Baptista, Gracia. *Conditor Alme*; chorus on *Go Tell It on the Mountain*. Calcante Recordings CD006.
- Bell, Elizabeth. *Andromeda* for piano and orchestra. VMM 3 029.
- Berendsen Nathan, Mathilde. *I Tanker, Op. 19; Romanze, Op. 3; Stücke für Klavier, Op. 15* [late 19th/early 20th c.]. Norsk Kulturrads 550 024.
- Bond, Victoria. *Sandburg Suite*; solo piano on *Character Sketches: Solo Piano Works by 7 American Women*. Leonarda 334.
- Boulanger, Lili. *Clares dans le ciel; Cortege* [violin and piano]; *Dans l'immense tristesse; D'un jardin clair* [piano]; *D'un matin de printemps* [piano, violin and orchestra]; *D'un vieux jardin* [piano]; *Nocturne; Le Retour; Theme and Variations* [piano]. Marco Polo 8223 636.
- _____. *Songs*. Signum 039.
- Boulanger, Nadia. *Pieces (3) for Cello and Piano* [1915]. Koch International Classics KIC 7280.
- Bremer, Carolyn. *Clarinet Sonata* [20th c.] on *Masterworks for Clarinet and Piano*. CRS Master Recordings CDD 9561.
- Brockman, Jane. *Character Sketches*, solo piano on *Character Sketches: Solo Piano Works by 7 American Women*. Leonarda 334.
- Chaminade, Cécile. *Meditation and Offertoire au Christ-roi, Op. 171/1* [organ]. Calcante Recordings CAL-CD006.
- _____. *Piano Music: Etude melodique, Op. 118; Danse creole, Op. 94; Lolita; Automne; Poem Provençal, Op. 127; 6 Romances sans paroles Op. 76; Pécheurs de nuit; Autrefois; Arabesque; Callirhoë*. Relief CR 931039.

- Chen, Wendy Fang. *Pas de deux* [concerto for piano and orchestra]. Lunar 2153 178.
- Clarke, Rebecca. *Epilogue* [cello and piano]; *Lullaby*; *Morpheus*; *Sonata* [viola and piano]. Hyperion 66 687.
- _____. *Sonata for cello and piano*. Bayer 100 200.
- Coates, Gloria. *Quartets 1, 2, and 4 for Strings* (Kronos Quartet). Pro Viva ISPV 173.
- Cox, Alison. *Star Cycle* [flute and piano]. Intersound Pro Viva 132.
- Crawford (Seeger), Ruth. *Piano Study in Mixed Accents*. Decca 436 925.
- Crispell, Marilyn (with Gerry Hemingway). *Duo* [piano/percussion improvisations]. Knitting Factory Works KFW 117.
- Demar, Theresia. *Variationen über Di tanti palpiti* [two harps]. Teldec 4509 92 862.
- Denio, Amy. *Birthright Chair Blues* [vocal and various instrumental]. Knitting Factory Works KFW 111.
- Desportes, Yvonne. *Danses pour Syrinx* [vocal quartet]. Daminus CD and cassette 895.
- _____. *La Foire aux Croutes* [chamber ensemble]. Audite 95 433.
- Diemer, Emma Lou. *God of Our Fathers; I Need Thee Every Hour; All Hail the Power of Jesus' Name; Go Tell It on the Mountain* [organ]. Calcante Recordings CAL-CD006.
- Dominique, Monica. *Ab ovo* [1993—electroacoustic music]. Fylkingen FYCD 1003.
- _____. *Inside the Rainbow—Monica Dominique Quartet and Big Band*. Phono Suecia PSCD 42.
- _____. *Tilläggnan* [chorus and piano]. BIS CD 591.
- Droste-Hülshoff, Annette von. *Aus dem Englischen* [song—18th-19th c.]. Canterino I 064.
- Eckhardt-Gramatte, Sophie-Carmen. *Concerto for Bassoon and Orchestra*. BIS CD 698.
- _____. *February Suite for violin and piano*. Eckhardt-Gramatte Foundation EGF 200D CD.
- _____. *Megumi Masaki Plays Eckhardt-Gramatte: The Six Caprices and Other Works for Piano*. EGF 300D CD.
- _____. *Piano Music* [also Chopin, Liszt]. Eckhardt-Gramatte Foundation EGF 100D cassette.
- Farrenc, Jeanne-Louise. *Trio Op. 44 for clarinet, cello, and piano*. Musikhaus Pan Zürich 510 085.
- Firsova, Elena. *Inventionen* [flute solo]. Ars 368 328.
- _____. *Kammerkonzert* [flute and strings]. Mobile Fidelity Sound Lab 906.
- _____. *Meditation im japanischen Garten, Op. 54* [flute, viola, and piano]; *Suite, Op. 2* [viola solo]. Koch 31 170.
- _____. *Meditation on a Japanese Garden* [chamber ensemble]; *Suite for Chamber Ensemble, Op. 2* [note conflicting opus number with recording listed above]. Koch Schwann 311702.
- _____. *Musik für 12. Meshdunarodnaja Kniga* 417 036.
- Fontyn, Jacqueline. *Pro und Antiverbs Nr. 1-7* [soprano and cello]. Simax 501 052.
- Fowler, Jennifer. *Blow Flute: Answer Echoes in Antique Lands Dying* [1983]. Vox Australis VAST007-2.
- Fronmüller, Frieda. *Geistliches Bläserpiel Nr. 11* [3 trumpets and 4 trombones—20th c.]. Unisono Pfeifer-Koch 22 497.
- Galluccio, Laurie. *Being Visited* [song and spoken texts]. Knitting Factory Works KFW 186.
- Giblin, Irene. *Chicken Chowder on Rags and Riches*. Dorchester DRC 1004.
- Gideon, Miriam. *Symphonia Brevis on Robert Black Conducts*. MMC 2008.
- Glanville-Hicks, Peggy. *Nausicaa* [selections]. CRI CD 695.
- Goolkasian Rahbee, Dianne. *Music of Dianne Goolkasian Rahbee* [piano]; *Sonata Breve, Op. 50* [1992—violin and piano]. Seda 333.
- _____. *Tapestry No. 1 "Proclamation"* [orchestra]. Masters Musicians Collective.
- Gotkovsky, Ida. *Concertino* [1969—trumpet and piano]. Quantaphon Q 25 143.
- _____. *Oratorio Olympique* [choir and orchestra]. Aurophon 34 019.
- Greenburg, Laura. *Child's Play* [string quartet]. Innova MN 111.
- Guibaidulina, Sofia. *Balladen Nr. 1-2* [2 trumpets and piano]; *Lied ohne Worte* [trumpet and piano]. Capriccio 10 439.
- _____. *Ciacona* [piano]. Hyperion 66 781/82.
- _____. *De Profundis* [1978—accordion]. Koch 31 356 and MFB CD 026.
- _____. *Hell und Dunkel* [1976—organ]. Etcetera 2019 and Koch 31 383.
- _____. *The Hour of Soul* [1974—mezzo, percussion, and orchestra]; *Night in Memphis* [cantata]. Aurophon 31 8 06.
- _____. *In Croce* [cello and organ]; *Preludes* (10) for solo cello. Koch International Classics KIC 7258.
- _____. *Klänge des Waldes* [1978—flute and piano]. Bayer 100 246.
- _____. *Quartet for 4 flutes; Quasi hoquetus for viola, bassoon, and Piano*. Koch Schwann 311702.
- _____. *The Seven Last Words; Concordanza; Vor deinen Thron tret ich hiermit*. Berlin Classics 1113.
- Hamer, Janice. *Two Morning Asanas* [1975/76—piano]. Intersound Pro Viva 110.
- Hensel (Mendelssohn), Fanny. *Praeludium in F Major; organ on Go Tell It on the Mountain*. Calcante Recordings CAL CD006.
- Hershey, Sharon. *Arrival* [soprano, piccolo, clarinet, violin and orchestra]. VMM 3 029.
- Hess, Marjorie. *About the Night* [string quartet]. Innova MN111.
- Hildegard von Bingen. *O Vivens Fons on Elektra Women's Choir*. Skylark 9202.
- Hoover, Katherine. *Medieval Suite* [1986—flute and piano]. Bayer 100 246.
- _____. *Quintet for Piano and String Quartet*. Koch 37 147.
- Hopkins, Sarah. *Cello Chi and Songs of the Wind* [voice and cello]. New Albion 028.
- Jadin, Hyacinthe. *Overture in F major* [1795]. Nimbus 5175.
- Johnston, Elizabeth. *String Quartet* [1913]. Marus 30 8329 Z.
- Jolas, Betsy. *Musique de Jour* [organ]. Ricercar 72 051.
- Jünger, Patricia. *Über allen Wipfeln* [1994—tape]. Polygram 427 041.
- Landowska, Wanda. *En Route, Op. 4* [piano]. Aurophon 31 4 73.
- Lang, Josephine. *Lieder*. Deutsche Schallplatten 1016.
- Larsen, Libby. *Missa Gaia* [Mass for the Earth, for chorus]. Koch International Classics KIC 7279.
- Lehmann, Liz. *The Daisy Chain nr. 5—How Do You Like to Go Up in a Swing*. Chandos 8722.
- Leon, Tania. *Momentum*; piano on *Character Sketches: Solo Piano Works by 7 American Women*. Leonarda LE 334.
- Louie, Alexina. *From the Eastern Gate* [1985—harp]. BIS 649.
- Luengen, Ramona. *Salva Regina*; chorus on *Elektra Women's Choir*. Skylark 9202.
- Lutyens, Elizabeth. *Trio, Op. 135* [clarinet, cello, and piano]. Clarinet Classics 0007.
- Maier-Röntgen, Amanda. *Sonata in b minor* [19th c.]. Swedish Society MSCD 528-529.
- Malibran, Maria Felicità. *Les Brigands; La Morte* [songs]. VMM 2005.
- _____. *La Visita della morte* [aria]. C.I.M.E. 47 013.
- Malmförf-Forssling, Carin. *Lalendo* [cello solo]; *Litania* [3 singers]; *Orizzonte* [french horn]; *Sex sanger om ljus och mörker* [soprano and piano]; *Sonata svivel for flute; Tre upplevelser for soprano and flute; Vollmond: Drei japanische Haiku-Gedichte for singer and piano*. Bluebell ABCD 029.
- _____. *Vollmond: Drei japanische Haiku-Gedichte for singer and piano* [20th c.]. Phono Suecia PSCD 37.
- Marez, Casde. *Cathedrale de chant* [voice meditation]. Bar011 DIDX 027776.
- Marez Oyens, Tera de (name position correction). *Charon's Gift* [1982—piano and tape]; *Litany of the Victims of War* [1986—orchestra]; *Sinfonia Testimonial* [1987—choir, orchestra, and tape]. Peer Donemus 8702.
- _____. *Confrontations* [concerto for piano and orchestra]; *Linzer Concert* [accordion and orchestra]; *Structures and Dance* [concerto for violin and orchestra]. Marcato 189503.
- _____. *From Death to Birth* [1974—a cappella choir]; *Ballerina on a Cliff* [1980—piano]; *Ambiversion* [1983—bass clarinet and tape]; *Vignettes* [1986—soprano, flute, percussion, piano]; *Trio* [1974—bass clarinet, percussion, and tape]; *Dreams of Madness* [1991—choir with electronic manipulation]. BVHAASD CD 9211.
- _____. *Recurring Thoughts of a haunted traveller* [1991—saxophone quartet]. Erasmus Muziek WVH 164.
- _____. *String Quartet Contrafactus* [1981] on *Six Women Composers from the Netherlands*. NM Classics 92018.
- _____. *Structures and Dance* [1986—concerto for violin and orchestra]. Intersound Pro Viva 154.
- Marie de Dregneau de Lille. *Mout m'abelist quant le voi* [12th c. vocal]. Hyperion 66 625.
- Marie Elisabeth v. Sachsen-Meiningen. *Romanze in F Major for clarinet and piano* [19th c.]. Melisma 7 079.

- Martinez, Marianne. *Sinfonia in C* [1770]. Newport Classics 60 102.
- Menter, Sophie. *Walzer für Claudio Arrau* [piano]. Bellaphon 07 014.
- Moore, Rebecca. *Admiral Charcoal's Song* [vocals with pop flavor]. Knitting Factory Works KFW 162.
- Netzel, Laura. *Sonata in e minor* for cello and piano [19th-20th c.]. Swedish Society MSCD 528-529.
- Örbeck, Anne-Marie. *Pastorale und Allegro* [1959] for flute and orchestra. BIS CD 103.
- Oliveros, Pauline. *Sanctuary*, Deep Listening Band. Mode 46.
- Paradis, Marie Theresia von. *Sicilienne* in E-flat Major for violin and piano. Several recordings including BIS 350, ASV 800, BMG 9026 62 546, and Supraphon 111 311.
- Parke, Mary Hester. *Sonata in F, Op. 4* [piano]. Dorchester DRC 1004.
- Parkins, Andrea. *Andrea Parkins*, works [improvisation/piano/electronics]. Knitting Factory Works KFW 185.
- Pentland, Barbara. *Commenta* [1981—harp]. BIS CD 649.
- Plumstead, Mary. *Close Thine Eyes* [song, 20th c.]. Chandos 8749.
- von Preussen, Anna Amalia. *Marsch* [1755]. Unisono Tontechnik Pfeifer-Koch 22 873.
- _____. *Sonata in F Major for flute*. Christophorus CD 74533.
- Ptaszynska, Marta. *Epigrams* [1977—women's choir, flute, piano, harp, and percussion]; *Moonflowers* [1986—cello and piano]; *Space Model* [1975—percussion]. Intersound Pro Viva 152.
- _____. *Grafito* [1988—marimba]. Bayer 150 006.
- _____. *Konzert für Marimba und orchestra; Lieder der Verzweiflung und Einsamkeit Nr. 1-5; Wintermärchen* for string orchestra. Polskie Nagrania 075.
- Rainier, Prialux. *Suite for Clarinet and Piano* [1943]. GSE-Claremont 1504.
- Ran, Shulamit. *Concerto da Camera II; Eastwind for flute; Inscriptions for violin; Mirage for flute, clarinet, violin, cello, and piano; Private Game for clarinet and cello*. Bridge BRI 9052.
- _____. *Quartet No. 1 for strings* [1984]; *Three Fantasy Movements for Cello and Chamber Orchestra*. Koch International Classics KIC 7280.
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- Renie, Henriette. *Contemplation; Danse de Lutins* [19th-20th c.—piano]. Klavier 11 004.
- Richter, Marga. *Fragments, Exequy* [piano] on *Character Sketches: Solo Piano Works by 7 American Women*. Leonarda LE 334.
- Robert-George, Eliane. *Adventure* [20th c.—soprano and viola]. Jecklin 296.
- Ronchetti, Lucia. *Altri canti di marte* [20th c.—two percussionists]. Stradavari 3006.
- Rueff, Jeanine. *Dibtyque* [1954—flute and piano]. Bayer 100 246.
- _____. *Sonatine* [1957—trumpet and piano]. Teldec 9031 77 706.
- Samter, Alice. *Les Extremes se touchent; Kontrapost* [1974—flute trio]; *Lieder Nr. 1-4; Match* [piano]; *Mosaik* [contrabass and piano]; *Rivalities* [flute, clarinet, cello, and piano]; *Sketch* [three brass instruments]; *Tanzerinnen* [songs]. Marus 30 8328.
- Schauss-Flake, Magdalena. *Suite in G* [20th c.—brass]. Unisono Pfeifer-Koch 22 497.
- Schlünz, Annette. *Klage* [20th c.—speaker and octet]. Aurophon 32 082.
- Schonthal, Ruth. *Fiesta y danzas* [solo piano] on *Character Sketches: Solo Piano Works by 7 American Women*. Leonarda 334.
- Schumann, Clara. *Preludes and Fugues* (3) in g, B-flat, and d for piano. CBC Records MVCD 1078.
- _____. *Quatre Pieces Fugitives, Op. 15*. Dorchester DRC 1004.
- _____. *Songs*. CPO 999127.
- Scott, Alicia Anne (Lady John). *Think on Me When I No More Behold Thee* [song]. Chandos 8749.
- Seemann, Beata. *Kommen und Gehen; Pamplona; Ruf* [20th c.—for harpsichord]. Cavalli cassette 4002.
- Sergejewa, Tatjana. *Sonata for cello and piano; Sonata for cello and organ*. [20th c.]. Ambitus Hamburg 97 866.
- Shepherd, Adaline. *Pickles and Peppers on Rags and Riches*. Dorchester DRC 1004.
- Silsbee, Ann. *Doors* [piano]. Intersound Pro Viva 110.
- Smyth, Ethel. *Sonata in a for cello and piano, Op. 5; Sonata in a for violin and piano, Op. 7; Trios (2) for violin, oboe, and piano* [1927]. Meridian MER 84286.
- Sohlstrom, Edith. *Elegie* [no instrumentation given]. Teldec 4509 95 871.
- Sonntag, Brunhilde. *Dialog* [20th c.—two guitars]. Sound Star Tonprod 31 126.
- Spiegel, Laurie. *Unseen Worlds* [computer music]. Aesthetic Engineering, private label—contact: speigel@amanda.dorsai.org.
- Steenmson, Miss. *A Dirge for Funerals* [organ] on *Go Tell It on the Mountain*. Calcante Recordings CAL CD006.
- Strozzi, Barbara. *Le tre grazie; La Vittoria*. BMG 77 154.
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- _____. *Sonata in a minor for violin and piano* [19th-20th c.]. Swedish Society MSCD 528-529.
- Telfer, Nancy. *Missa Brevis* [chorus] on *Classic Elektra*. Skylark 9402.
- Tower, Joan. *Stepping Stones* [selections—wind ensemble]. Citadel CTD 88108.
- Vande Gorme, Annette (with Werner Lambersy, writer). *le Ginkgo; Architecture nuit; Noces noires* [electroacoustic music]. Sonar IMSO CD 9504.
- _____. *Tao—five movements* [electroacoustic music]. Diffusion i MeDIA, 4487 rue Adam Montreal Canada H1V 1T9.
- Vizzana, Lucrezia Orsina. *Music from the 16th and 17th century Italian convent, three works on Canti nel Chiostro*. Tactus 600001.
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- Warren, Elinor Remick. *Abram in Egypt for baritone, chorus, and orchestra; The Harpweaver; Singing Earth—song cycle for voice and orchestra; Sleeping Beauty for solo voices, piano, chorus, and orchestra*. Cambria CD1095.
- Warshauer, Maxine. *Revelation* [orchestra] on *Robert Black Conducts*. MMC 2008.
- Watson, Mary Baugh. *Dish Rag on Rags and Riches*. Dorchester DRC 1004.
- Weir, Judith. *Blond Eckbert* [opera]. Collins Classics COL 1461.
- White, Lily. *Somewhere Between Truth and Fiction* [saxophone artist]. Knitting Factory Works KFW 153.
- Wikstrom, Inger. *Den brottsliga modern: Opera in 2 acts* [20th c.]. Proprius PRCD 9069.
- _____. *Naktergalen: Opera in one act* [1993]. Proprius PRCD 9109.
- Wolfe, Julia. *Lick* [soprano saxophone; electric guitar, percussion, piano, cello and double bass]. Sony Classical SK 66483.
- Woodforde-Finden, Amy. *A Request* [19th c.—piano]. GSE-Claremont 78 50 52.
- _____. *Kashmiri Song* [piano]. Musicmasters 7046.
- _____. *Till I Wake, for piano*. Virgin 567.
- Yelvington, Gladys. *Piffle Rag on Rags and Riches*. Dorchester DRC 1004.
- Zaidel-Rudolph, Jeanne. *Tempus fugit* [1986—orchestra]. GSE-Claremont 1513.
- Zaimont, Judith Lang. *Calendar Collection* [piano] on *Character Sketches: Solo Piano Works by 7 American Women*. Leonarda LE 334.
- _____. *Hidden Heritage—A Dance Symphony; Sky Curtain-Borealis, Australis* [chamber ensemble]; *Doubles* [oboe and piano]; *Dance/Inner Dance* [flute, oboe, cello]. Arabesque CD Z667.
- _____. *I Seek the Lord; A Woman of Valor*. Milken Family Foundation Recordings—contact composer.
- _____. *Judy's Rag; Reflective Rag*. Northeastern NR 900 3-CD.
- _____. *Piano Trio: Russian Summer; Zones (Piano Trio No. 2); A Calendar Set—solo piano (12 virtuosic preludes)*. Arabesque CD—to be released Summer 1996.
- Zalbelka, Mia. *Sometheme, Körperklänge* [live electronics]. Edition RZ 10 002.
- _____. *Sandstrahlen-Trost* [tape]. Polygram Wien 427 040.
- Zwilich, Ellen Taaffe. *Concerto Grosso* [1985]; *Concerto for Oboe and Orchestra; Symphony No. 3*. Koch International Classics KIC 7278.

Dr. Elizabeth Hinkle-Turner is the new director of the electronic and computer music studios at Florida International University. She is a composer and multi-media artist and plans to complete her book *Crossing the Line: Women Composers and Music Technology in the U.S this summer*.

The most active organization of composers, performers, and music lovers in the country is offering discount memberships. From now until May 1996, any member of the International Alliance for Women in Music who joins the American Composers Forum—formerly Minnesota Composers Forum—receives a \$10 discount on the membership fee.

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Educators' Enclave

Syllabus: A History of Women in Music

by Ursula Rempel

A History of Women in Music (33.413) is a one-term, three credit-hour course offered by the School of Music at the University of Manitoba. It meets twice a week for 75 minutes each, and is offered as an upper-year elective to School of Music majors and to those students in other faculties with sufficient theoretical and historical music background. It is cross-listed in the Women's Studies program for students in both the major and minor programs.

This is a course I designed in 1986 and I have offered it in alternate years since then—with many changes, of course! It will be offered again in the Fall of 1996. When Sylvia Glickman asked if this could be published in the *Journal*, I decided to update the 1995 bibliography (which appears at the IAWM web site) to reflect some of the wonderful new materials which have been published in the last 18 months. (I've also made the course outline current with 1996 dates.) I still have some fine-tuning to do for the Fall (I'd like to include the Neuls-Bates as a strongly recommended optional text now that it's been reprinted, and I plan to revise the listening assignments to reflect the relative abundance of music on CD which has appeared in the last two years).

I should also add that I give verbal annotations of the bibliographical materials, and bring many, many of them to class.

Although not apparent here, I deal with feminist issues in a historical context: one of the great challenges in teaching this course is the problem some students encounter with historical periods other than their own, and their difficulty with earlier attitudes about and towards women.

My course syllabus is actually longer than what appears here: I have omitted a multi-page general bibliography, the second listening assignment, my guidelines for mini-presentations, and some general study questions. Since students are unfamiliar with the materials, one of our first classes is spent in the library with specific bibliographical tasks assigned to ensure that students explore our holdings. Reference materials from other disciplines as well as periodical (music) literature are referred to throughout the course as assigned readings for discussion. And I make an ongoing file of materials which is put on reserve.

I am pleased to share this with you, and look forward to reading other syllabi in future issues of the *Journal*. I very much enjoyed the two posted to the IAWM list by Linda Plaut and Maria Anna Harley—some great ideas!

Dr. Rempel's syllabus and those by Drs. Plaut and Harley can be found on the IAWM web site at <<http://music.acu.edu/www/iawm/syllabi.html>>. This page also links to the Archive of Syllabi in Women's Studies in Music (contains ten syllabi) maintained by the Royal Holloway College (University of London). Additional contributions of syllabi are welcome.

33.413

A HISTORY OF WOMEN IN MUSIC (3 CH)

TERM I 1996-97

T/Th 1:-2:15

School of Music 308

Instructor: Professor Ursula M. Rempel

Office: 314 Music

Office Phone: (204) 474-9577 (and voice mail)

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Office Hours: T/Th 2:30-4:00, and by appointment

TEXTS:

Required: *Women & Music: A History*. Ed. Karin Pendle. Indiana University Press, 1991.

A few optional texts (in limited quantities) were ordered: *Historical Anthology of Music by Women*, ed. James R. Briscoe, Indiana U. P., 1987. This is strongly recommended. *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, eds. Susan C. Cook and Judy S. Tsou, University of Illinois Press, 1994. *The Norton/Grove Dictionary of Women Composers*, eds. Julie Anne Sadie and Rhian Samuel, Norton, 1995.

All are on reserve in the Music Library as well as others listed below.

COURSE DESCRIPTION/AIMS:

This is a study of the female contribution to the art of music from the Middle Ages to the present. Emphasis will be placed on the changing roles of, and attitudes towards, women as composers, performers, teachers, writers, instrument-builders, patrons, etc. More specifically, our study will be conducted within a historical framework of contexts and perspectives; thus we will examine the achievements of women musicians in the light of societal expectations, impositions, limitations and attitudes. While women have always made music—both in the oral and written traditions—it is the written (notated) tradition which we will emphasize.

The course material will be presented chronologically for the most part, but with the varying points of view necessary to understand the artistic contributions of women not only in their own time, but in ours as well.

Until recently, music historians (mainly male) have tended to examine music history as product, rather than as process. Music history texts have emphasized the "great composers," conveniently filtered for us by time. A survey of the major source books will reveal scant mention of women musicians, not because they didn't exist, but because their contributions were considered negligible by historians

(mainly male, remember) who promulgated the “great man” theory of the nineteenth century. The focus is gradually changing, and recent sources within the last few years at least mention Hildegard von Bingen, Fanny Mendelssohn and Clara Schumann! K. Marie Stolba’s *The Development of Western Music* (2nd ed., 1994) has more information on women in music than any other English-language general music text available. But there is much work still to be done in this field—both by historians and by performers.

ASSIGNMENTS/MARK DISTRIBUTION:

2 Listening Assignments	20%
Term Project (see below)	30%
Class work: participation, discussion, mini-reports, mini-demonstrations	30%
Final Test (last class)	20%

The weighting on class work/presentations is very important. In a course such as this the work that we all do needs to be shared with everyone. And, as much as possible, the class will be conducted in a seminar fashion.

The listening assignments are available on 90-minute cassette tapes. The first one is on reserve in the Music Library.

The listening tests will require not only identification of the music and composer, but also a brief discussion of the works and their significance/relevance.

ATTENDANCE:

If you are new to this university, or to the School of Music, please be advised that as a professional school, our attendance policy is rigorous. Please consult the 1996-97 General Calendar, p. 387 for details. Since a large component of your mark is based on “participation,” your presence in class is essential: you can’t participate if you’re not here!

Please diarize test dates and presentation dates. Make-up tests can only be given in exceptional circumstances.

University regulations also require me to remind you of the plagiarism policy. See page 39 of the General Calendar. This policy applies to both oral and written work.

COURSE OUTLINE:

September: Introduction and background; library procedures; bibliography and source materials; discussion of Listening Assignment #1; Middle Ages; Renaissance; mini-reports.

October: Baroque; Classical; and early Romantic; mini reports, etc.; Listening Test #1: Tuesday, October 22; discussion of Listening Assignment #2; mini reports; journals due for checking.

November: Late C19 and C20; mini-reports; Listening Test #2: Thursday, November 28.

December: Review/wrap-up/study questions; Final test; journals due.

LISTENING ASSIGNMENTS:

There will be two listening assignments this term. The music

will probably be unfamiliar to most of you; it’s a representative sampling of music by women from the Middle Ages to the present. The first assignment (included in this packet) encompasses a large time frame (from Hildegard ca. 1150 to Clara Schumann ca. 1850). Listening Assignment #2 will include works by such composers as Amy Beach, Cécile Chaminade, Alma Mahler, Lili Boulanger, Ethyl Smyth, Ruth Crawford Seeger, Rebecca Clarke, Germaine Tailleferre, Thea Musgrave, Katherine Hoover, Joan Tower, Ellen Taaffe Zwilich, Sofia Gubaidulina, Jean Coulthard, Violet Archer, Alexina Louie, and Hope Lee.

Apart from the works listed here, we will be listening to and discussing others in class.

On the listening tests you will be asked to identify the work (title, composer, genre), to give an approximate date, and to write (in paragraph form) some information about the music, the composer, and the relevance/significance of the work. From those of you with extensive music backgrounds, I invite critical/analytical responses to the music.

While we’ll discuss most of these works in class, additional information can be found in your text(s), in handout materials, in the reserve file (33.413), and in various source materials on reserve.

A 90-minute cassette of Listening Assignment #1 is on reserve in the Music Library. All scores—when available—are also on reserve.

[A note about the recordings: it’s only recently that we’re seeing good performances on CD of music by women. A few of the performances here serve as demonstrations only; they don’t always do justice to the music. So, I hope that many of you will volunteer—or can be persuaded—to perform some of this music for the class!]

LISTENING ASSIGNMENT # 1:

1. Countess of Dia. “À Chantar” (C12). Troubadour (Troubadour) song.*
2. Hildegard von Bingen. “Ave Generosa” (ca. 1150). Hymn to the Virgin Mary.
3. Francesca Caccini. “Chi desia di saper, che cos’ e amore” (“To whoever desires to know what love is”), ca. 1625.
4. Barbara Strozzi. “Tradimento” (“Betrayal”), ca. 1650.
5. E.-C. Jacquet de la Guerre. “Suite in G minor” from *Pièces de Clavessin*, (1687): Prelude, Allemande, 2 Courantes, Sarabande, Gigue.
6. Isabella Leonarda. “Kyrie” from the *First Mass*, Op. 18 (ca. 1690).*
7. Maria Hester Park. *Sonata in C Major*, 1st mvt. (ca. 1795).
8. Josephine Lang. “Der Winter” and “Frühzeitiger Frühling”* (“First Signs of Spring”) from *Songs of the Seasons* (ca. 1830).
9. Fanny Mendelssohn Hensel. “Schwanenlied” (“Swansong”) (ca. 1840) *
10. Fanny Mendelssohn Hensel. *Piano Trio in D minor* (piano, violin and cello), 1st mvt. (1847).
11. Clara Schumann. *First Concerto for Piano and Orchestra in A Minor* (Op. 7), 1st mvt. (1835).
12. Clara Schumann. “Liebst du um Schönheit” (“If you are in love with beauty”), 1841.*
13. Clara Schumann. *Piano Trio* (piano, violin and cello) Op. 17; 1st,* 3rd, and 4th mvts (1846).

Scores are on reserve; works marked with an * can be found in HAMW (Briscoe).

TERM PROJECT: JOURNAL

The JOURNAL is an on-going, non-linear form of response. It is not a “finished” form like a term paper, but rather it stresses process instead of product. So what you write in it is important: it should be a “perfect-bound book” (not spiral), and it should be portable.

Entries should be regular—ideally once every day or two—must be dated, and should always leave enough space so you can return, later, to modify, alter, comment on, etc. what you have already written. Use different-colored inks for successive additions. Perhaps use only the right-hand pages. (This explains the non-linear form of the journal.)

A JOURNAL records many levels of responses and is therefore characterized by inclusiveness. You might record your own initial response to a work, to an idea in a text, to a class comment, and might later modify that response in the light of further thought, different texts/readings, study, knowledge.... While documentation is necessary, it may be provided informally within your text (e.g., McClary, 123) with a bibliography at the end.

Do not restrict your journal solely to academic and scholarly matters; our culture as a whole influences all subjects. Try to relate what you’re reading/listening to/performing to what we do in class and to what happens out of it. Synthesize! Use the first person! Be involved! As with any reaction to “art,” consider a balance between emotional and intellectual responses, realizing that each impinges on the other. Your journal is a confidential document—for my eyes only.

I would like to see your journal at the end of October so I can offer suggestions, perhaps provide sources, focus, etc. I’ll be pleased to check it before then if you wish.

The JOURNAL is an ideal form for a course in the history of women-in-music; traditionally, it is women who keep journals/diaries, write letters, send greeting cards, etc.: women are the correspondents—the communicators.

Of all the projects available to students, this is the one that teaches you the most, not only about your topic, but also about yourselves. Questions? Please see me. These will be due at the last class in December.

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PERIODICAL LITERATURE:

Numerous references can be found in the books above, and your text cites very useful articles as well. (Not all will be available in our library, alas!) Most of us in the field find various interdisciplinary venues for our publications (not necessarily the often narrowly-focused music journals): journals such as *Signs*, *Lumen* (formerly *Man and Nature*), *Feminist Art Journal*, *Mosaic* often have articles pertaining to our field, as well as the more specialized periodicals such as *Music & Letters*, *Musical Quarterly*, *JAMS*, *Opera News*, *Musical Times*, *The American Harp Journal*, *The Journal of Musicology*, *19th Century Music*, *Clavier*, etc.

We also have a very interesting reprint of an early C19 journal—*The Harmonicon*. It's on the reference shelves and will be most useful for work on English women musicians from ca. 1800-1830.

An excellent bibliography to periodical literature on "women in music" before 1980 may be found in Elizabeth Wood's review essay "Women in Music," *SIGNS* 6/2 (Winter 1980), and in Judith Tick's *American Women Composers Before 1870* (1983), cited above.

The University of Michigan Music Library at Ann Arbor has established a Women's Music Collection which contains some two thousand scores by four hundred women active in Europe from ca. 1780-1960. As well, California State University at Northridge has established a permanent "women in music" collection: the International Institute for the Study of Women in Music.

The International Congress on Women in Music (ICWM) amalgamated with the International League of Women Composers (ILWC), and the American Women Composers, Inc. (AWC), and this new organization, now renamed the International Alliance for Women in Music, publishes a tri-annual journal. The IAWM is a major source of current information. Our library subscribes to the *IAWM Journal*.

The IAWM has inaugurated a new publication: *Women and Music: A Journal of Gender and Culture*. This will be a scholarly journal. The IAWM also operates an internet list as well as a WEB site. More about this—and other online lists—later.

Useful articles on women in music may also be found in a new quarterly publication of the Maud Powell Foundation: *Signature*.

This is a fascinating and new discipline! As you can see from the bibliography, the number of materials published in the last ten years is overwhelming—and continuing! The 12-volume *Women Composers: Music through the Ages* (edited by Martha Furman Schleifer and Sylvia Glickman—cited above) will give us music by women from the early middle ages through the twentieth century (with accompanying essays) in 12 volumes. Volume I is on reserve and Volume II is on order.

There is a great deal of information in this handout package; please read it through very carefully, and keep it as part of your notes for this course—to refer to frequently!

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The editor encourages responses to this syllabus in the form of comments, or a sample of your own syllabus. We will print one syllabus per issue if we note a demand for more.

Action Aisle

A Former UCSD Professor Speaks Up

by *Pauline Oliveros*

A problem: Although there are pockets and waves of enlightenment in some institutions, women continue to be marginalized in music and technology in others. They are rarely given teaching positions or assistantships in technology and music composition.

A solution: In order to restore the balance of power among all beings, women have to acknowledge their secret feelings, devise coping strategies to deal with men of power and privilege, and bond with and support one another in dedication to evoking the most positive and creative personal and professional behavior from themselves and others in every possible way. Creativity at all levels of society in every possible action is the only solution to the evolution of consciousness free of the limitations of fear.

A former graduate student who attended the University of California at San Diego in the past has revealed her feelings and complaints about her perceptions of the department and her treatment by male faculty and students in a series of posts to the IAWM electronic list. Since I taught at UCSD from 1967-81, I felt inspired to reply to her perceptions and her expression of feelings about the department. I would like to thank this woman at the outset for opening the door to this article with the courage to express what she felt about her time as a graduate student at UCSD.

I was invited to apply and was hired by Robert Erickson and Will Ogden—who were the founders of the Music Department—to help establish the graduate program in Electronic Music. At the time, I was one of a few composers on the West Coast qualified to do such a thing. Most universities did not have studios or courses in Electronic Music. (After my first year at UCSD, I was invited by Easley Blackwood to apply for a similar position at the University of Chicago. I used that invitation to advance my position at UCSD.) I was the only woman included in the new music faculty until the appointment of singer Carol Plantamura around 1979. Harpsichordist Rosalyn Tureck was an incumbent professor before the formation of the new department.

Robert Erickson was my principal composition teacher from 1954-60 and my professional mentor. His teaching was notable for supporting me to work in my own way as he did with all his students. His attitude in teaching composition was devoid of sexism or racism. He was ethical. His delight was helping others to be creative and professional in composition, whatever the style. Erickson was skillful in drawing out the best of his students' abilities. He was tireless in his investigation of music, and had a wealth of advice and pointers to relevant musical resources—always useful and specific. His guidance was invaluable to me and to my peers

(all male). None of us sounded alike in our compositions even though we liked and admired each other's work.

Erickson and Ogden wished to establish a Music Department that would be "comfortable for composers." The ideal was to have no theory without practice in any course. Having more than one composer on the faculty was a practical solution to this ideal, and would give composition students exposure to many differing interests and methods. Under their leadership, graduates were admitted to the program without discrimination regarding race or sex. Women were present in the composition program from the beginning—even though there were always more men. When I began to compose in 1951, there were other women in my first composition class at the University of Houston. In the next class, at San Francisco State College, there was one other woman out of twenty-five students. None of the women from that period are visible as composers today. Generally during the 50s and 60s, my experience was to be the only woman interested in composing or in other activities dominated by men. Fortunately for me, my male peers were supportive if unconscious of their bonding habits. The Women's Movement did not surface until the 70s. I often felt like the solo fish swimming opposite the group—a feeling with me since childhood. When the group turned to swim in my direction I was delighted to have some company.

As the department evolved I had to work very hard to maintain my position. I was hired during a window of opportunity which I am sure could not exist today. I had a BA from San Francisco State College, 15 years of professional experience as a composer, 6 years as a co-organizer of the San Francisco Tape Music Center—a prototype alternative space and studio founded in 1960—and one year as director of the Tape Music Center at Mills College. I was hired as a lecturer (non tenure-track). It took two years to achieve the tenure track and the title of assistant professor. It took one year for a male colleague of the same rank hired at the same time. I was given a wonderful opportunity and at the time I was one of the only women (maybe the only woman) qualified for the position that Erickson and Ogden wanted me to create. There were also very few men who qualified for the position. Electronic music was new to academia. I had been in the vanguard since 1958 of a new form which is now commonplace in academic and industrial music.

It was terrifically hard for me at UCSD. I considered myself an anti-establishment avant-garde composer in those days. Here I was joining the establishment! I had a conflict of interest. On the one hand I had struggled uncompromisingly for 15 years, determined to be a composer and to support myself in music. My free lance work included teaching

private lessons, performing, music copying and occasional small commissions. The innovative work in Electronic Music accomplished and presented at the San Francisco Tape Music Center was recognized. Now I had a real job with a salary that I was not so sure I really wanted. By the end of the first year I considered resigning. It took me 14 years to act on that consideration. I resigned my position as Full Professor in 1981.

What was hard? I was keeping my feelings to myself. I was not getting the support I needed to cope with the pressured atmosphere of a university. The community of peers that I enjoyed in San Francisco was absent. I was not much older than some of the graduate students. I was not sure that I was qualified or even able to teach university courses and advise MA and Ph.D. candidates. At times I felt like an impostor. Every day I was confronted and sometimes threatened with what I did not know or my lack of wisdom. My creative work as a composer did not seem to fit in academia. There were too many classically minded scientists looking down their noses at me—or so I felt. Scientists most often prefer Baroque and Classical music rather than new music. Social functions were uncomfortable in a decidedly heterosexual community. Everyone on the faculty recognized that my partner was a woman and acted decently, but beyond that inner circle awkward situations could arise. Women's Studies programs were non-existent, much less Gay and Lesbian Studies. My former teacher was now a colleague. I was challenged to my edges.

During the next few years, as the department grew, male colleagues of my age or younger were hired at higher ranks than mine. I felt jealous even though they had more credentials than I did. Somehow it did not feel fair. Threatened, I faced my fears and channeled my anger: I worked very hard to increase my publications to make up for my lack of credentials. By 1976, I was promoted to the rank of associate professor with tenure, I had been a Guggenheim Fellow, and I was appointed Director of the Center for Music Experiment and Related Research. I was holding my own and contributing to the evolution of the department. Every Spring as the third quarter of teaching wound down and summer approached, I would ask myself questions such as "What are you doing here? Where are you going? What is the meaning of life?"

In 1979 I was invited to teach composition at Stanford by Professor Leland Smith, who was taking a sabbatical leave. While I was there I noticed how much I enjoyed my teaching and how good it felt to be free of university administration. I took Sabbatical leave from UCSD in 1980. After performances in Seattle and Minneapolis, I spent the summer in the Hudson Valley in upstate New York, reflecting on what occupied my time as a university professor. I came to the conclusion that I needed to act on my feelings. I did not want to continue working in an institutional structure which was consuming

my time and drawing me into a bureaucracy that felt increasingly inhospitable to creative work. I wanted to devote my time to composing and performing and to creating my own organization. I wrote a letter of resignation and took a leap of faith.

At present (1995) only two colleagues from the time of the founding of the department are still teaching. Robert Erickson's debilitating illness unfortunately took him away from the department early. Will Ogden has retired, as have others. I returned to teach for two weeks as a Regent's Lecturer in February of 1990. I was told that the graduate students felt that they had missed something of the former more avant-garde days of the department. They wanted me to provide for what they seemed to consider a gap. I could not tell much about the attitudes of the faculty in such a short time. Certainly the atmosphere is more conservative as so much has been codified since the excitement of initializing what was an innovative department. There were some excellent students who seemed to be very creative in their work. None of the women complained about sexism during the one-to-one sessions we had.

Following are excerpts from the former student's post about UCSD, and my attempt to comment and provide some thought, tools, and strategies for coping in what is generally a sexist, racist environment no matter how enlightened the men in power.

Former Student: "Secrecy is one of the means that those who discriminate against women use to perpetuate themselves and to avoid change."

Men with privilege and power are not inclined to share it.

They do not have to know or care about the feelings of those who do not have privilege and power. The traditional roles for men and women—deep programming reinforced by family and society—are

sometimes used unethically to continue to divide and discriminate as well. Study of the enemy is necessary. What is the modus operandi? Leverage points have to be found. Traditional values have to be questioned. Constantly use investigative fact-finding with informed or innocent questions. Matter-of-factness is the strategy that can expose secrecy. It is necessary to know the system that is in operation. It is not necessary for men of privilege and power to know who you are or how you feel. This, by the way, can be used to advantage. Secrecy is used on both sides. Men hide their methods—women hide their feelings and vice versa.

Former Student: "At that time no women were ever hired for the teaching assistantship in electronic music. Having completed the M.S., electrical engineering, I had more qualifications than all of the men. Also, there was a woman graduate student with a Ph.D. in a scientific field, and she wasn't offered the position."

What was hard? I was keeping my feelings to myself. I was not getting the support I needed to cope with the pressured atmosphere of a university ... I was not sure that I was qualified or even able to teach university courses and advise MA and Ph.D. candidates. At times I felt like an impostor.

The former student's observation is a good motivation for fact finding by faculty and students in music departments everywhere. Privilege and power are relative, not absolute. Some men do not realize that they are holding privilege and power to the detriment of others. Privileged powerful men need prompting to reach out and invite women to participate in discussions and decision making. Women need to follow through and never let their applications and proposals disappear into the bureaucracy. Never assume that you will be treated fairly. That assumption must be your secret.

Former Student: "I admired UCSD's interest in experimentation and innovation. However, the open-mindedness never extended to a commitment to affirmative action for women. Innovation was often treated, unconsciously, as a male trait, associated with the characteristics traditionally ascribed to masculinity. Many people there view themselves as being very avant-garde, but somehow when it came to the issue of women, the progressiveness disappeared. They did not view themselves as opposing equality for women—it's just that the actions (funding) didn't seem to go in the direction of any good intentions."

My research was supported with funding at UCSD. I was the first faculty member given released time to carry out a research project at the Center for Music Experiment. I was awarded more than one grant from the University Research Board. There was a clear initiative on the part of the Faculty to find qualified women to be Research Fellows at CME and for Faculty recruitment. It remains difficult to find women who are as qualified as men for positions in technology. There needs to be more outreach to women. It is not enough to just open the door. It needs to be safe to cross the threshold.

Women need to constructively evaluate and support their peers in technology and help others to overcome "technophobia"—help to change technology and music. Technology and music guide the evolution of society. Males bond through technology and music and take charge. Women are excluded because of the bonding which comes from deep programming. Women more often choose not to take part in the external organization of community and society even if invited. More likely women fear to take part. The submissiveness of women has come about through centuries of yielding to insensitivity, cleverness, brute force and murder by those holding power. Men have co-opted technology and music for thousands of years. It will take more than a few generations and a huge effort to restore the balance of power.

Music and technology has been shaped by men. We are now in an era where the balance of nature is threatened by men's technology (organizations, methods and machines). The earth is being ravaged by lack of care or regard for the land. Witness the wounded mountainsides, stripped forests, rivers sucked dry or polluted, relative silence raped by the violent noises from combustion engines. Men of power and privilege do not have to care unless there is creative action on the part of everyone to redress the balance of power. The negative use of the planet reflects the use and treatment of women by unethical men.

Former Student: "I was asked by a faculty member to provide my resume to be listed as a co-investigator in the SDF grant. I had trusted that I was included via this request for my resume. Months later I saw the grant application. My name had not been listed and I had been tricked. No women received funding except as secretaries under this grant. A professor at Stanford had asked me, later, why I wasn't present at the organizational meeting for the project. I had to reply honestly that no one had told me about it."

A women who finds herself in situations where her qualifications are overlooked or minimalized needs support. Her perception of her self-worth is challenged. She needs to acknowledge her feelings which is not always very easy. Her

Men with privilege and power are not inclined to share it. They do not have to know or care about the feelings of those who do not have privilege and power ... Some men do not realize that they are holding privilege and power to the detriment of others. Privileged powerful men need prompting to reach out and invite women to participate in discussions and decision making ... Women need to follow through and never let their applications and proposal disappear into the bureaucracy. Never assume that you will be treated fairly. That assumption must be your secret ... It is not enough to just open the door. It needs to be safe to cross the threshold.

feelings need to be heard (and sometimes located) by a trusted witness or counselor—someone who will listen without judging or criticizing. Men of privilege and power do not have to care about her feelings. Feelings can change when recognized and acknowledged by the woman and a witness who does not try to repair or revise her feelings. The difficulty in admitting what one is feeling comes when

the feelings seem unacceptable either to her or to her social paradigm (deep programming). Acknowledgment of feelings can bring the strength to cope. Anger (which always covers fear) can be channeled toward creative and constructive solutions. Fear always blocks any kind of creativity. The first step is realizing the fear and then taking action to face the fear and find resolution. Discussion with peers who face similar problems can help, a mentor who can give wise advice and assist in the formulation of coping strategies could be very helpful. Finding such support and inner strength can either help to change the situation or to leave it for something better.

We buy into and help perpetuate the negative technology of institutions (bureaucracies) by participating. Organizations such as a university are machines for educating and administering people. No matter the initial good intentions, machines that become bureaucracies are self-perpetuating

blocks to creative solutions. A university is a technology. The nature of technology is innovation. No technical advance is ever definitive. Changes are imperative.

A woman prospective graduate student who also posted to the IAWM list was very smart to inquire about the programs in various universities before making a choice. Unfortunately, many students enter universities with a lack of awareness of the selected educational system or wrong assumptions.

What questions need to be answered? How do I feel about what I want to learn? How will any program support me to learn what I want to learn? How do I learn how to learn? How can I unlearn anything that is detrimental to my creativity? How can I detect what I don't need to learn? How can my creativity contribute to the evolution of consciousness? What learning will open the doors of creativity? Creativity means that I discover new ways to use my knowledge and I discover new information in new patterns.

Although the university structure was not right for me, I feel grateful to those men who were supportive of me as a composer and opened the door for me to participate and learn and to create an economic base for myself. Since leaving the University, I have continued my freelance work as a composer/performer and established Pauline Oliveros Foundation Inc., a program for the arts. The Foundation is celebrating ten years of activity with the mission of creating new work in music, literature and theater. It is a platform for creating a community of artists worldwide. My challenge is to engage the local community in the higher purposes of culture—the evolution of consciousness. My faith is in the creative process. I am never sure from one year to the next how financial support will arrive. All I know is that it does.

Pauline Oliveros

Monterrey, N.L. Mexico

November 13, 1995

Houston born, Texas composer/performer Pauline Oliveros is a graduate of San Francisco State University and holds an honorary Doctor of Music from the University of Maryland. In 1994 she was the recipient of an artistic achievement award from the Foundation for Contemporary Performance Arts. She has performed at the J. F. Kennedy Center for the Performing Arts in Washington, D.C., New Music America Festivals, and in countless concert halls and performance spaces worldwide. From her early years as the first Director of the Tape Music Center at Mills College to her fourteen-year term as Professor of Music at the University of California at San Diego, and from Sonic Meditations to Deep Listening, her innovations have already established her place in music history.

Elizabeth Maconchy Composition Fellowship

The first Elizabeth Maconchy Composition Fellowship has been awarded to the young Irish composer Marian Ingoldsby.

This newly-created award, offered every three years, is intended to further the advanced training and development of a young Irish composer. The Fellowship is valued at 24,000 Irish pounds over three years and is offered specifically to enable a composer from the Republic of Ireland to complete a DPhil in Composition at the University of York in England. The Elizabeth Maconchy Composition Fellowship was set up at the instigation of the Contemporary Music Centre, Ireland in response to the need to provide wider opportunities for postgraduate training for composers from the Republic of Ireland. Funded by the Irish Arts Council it is tenable at the University of York, which has an unrivaled reputation for music, with a particular emphasis in twentieth-century music and practical music-making. The head of Music, the distinguished composer and teacher Professor Nicola LeFanu, is a daughter of the late Elizabeth Maconchy.

Marian Ingoldsby was born in Carrick-on-Suir, County Tipperary in 1965. She studied composition with Gerald Berry at University College Cork and later with Paul Patterson in London and taught for a number of years in the music departments of Waterford Regional Technical College and University College, Cork. She has had works commissioned by Opera Theatre Company and the Preateigne International Festival of Music and the Arts, Wales, and in the last two years by the National Symphony Orchestra/Ulster Orchestra, Music Network, Cork International Choral Festival, the Irish Chamber Orchestra, and the Irish Peace Institute. Her output includes choral music, songs, orchestral, chamber and piano music; and her first opera, *Hot Food with Strangers* toured Ireland in 1991 and was performed in London. Awards include an Arts Council of Ireland Travel Grant (1988), the New Music for Sligo Composition Prize (1990), and the Macaulay Fellowship (1995).

Women, Music and Gender

The College Music Society held an Institute on Women, Music and Gender June 15-22, 1996. The 1996 Summer Institute at Indiana University is the second CMS offering devoted to examining the role of gender in music. The week's schedule included presentations by noted authorities and special guests, exploration of creative teaching strategies, and performances of works by women composers. Among the special topics explored were "The Art of Biography: Writing Women's Lives" and "The Music of Native American Women."

Prominent scholar and teacher Judith Tick led the faculty consisting of author and scholar Virginia Giglio, Professor S. Kay Hoke of Butler University, and Elizabeth Wood, a New York-based musicologist and writer.

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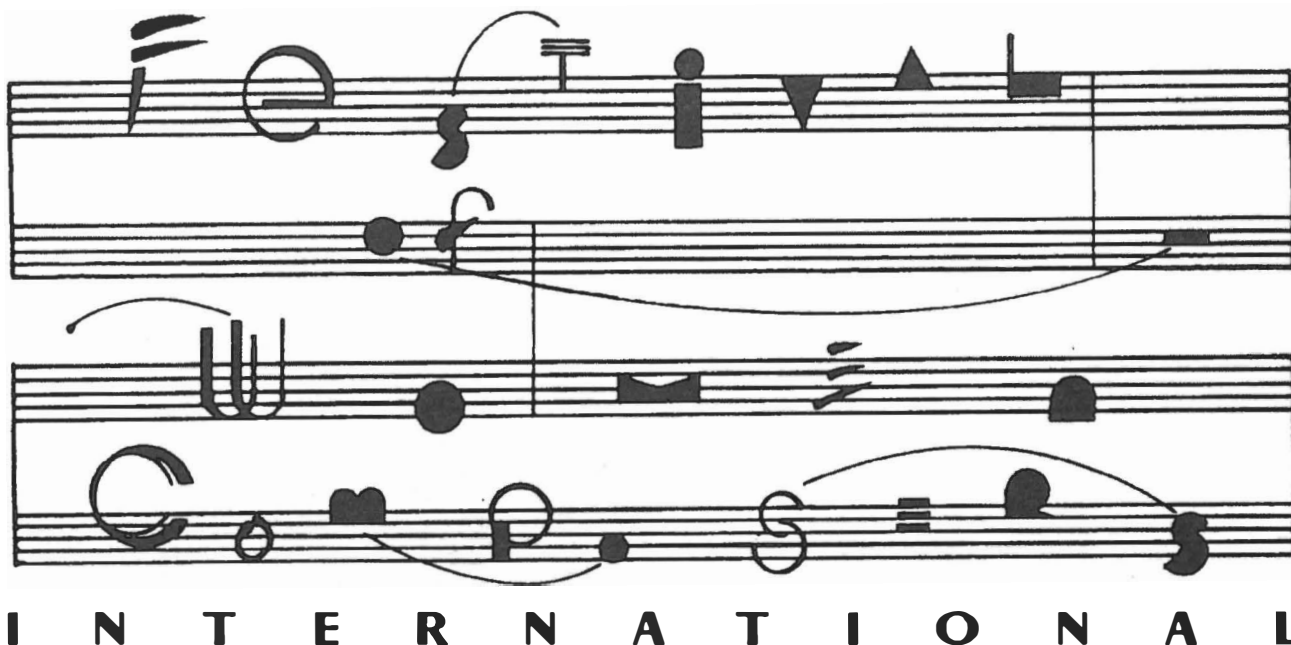
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Following is a series of reports on the multitude of fascinating presentations many of us experienced during a rainy/snowy/windswept four days in western Pennsylvania March 20-23, 1996. The warmth and gracious hospitality of the Festival's co-directors, Sarah Mantel and Susan Wheatley, and the host, Indiana University of Pennsylvania, did much to dispel the dismal weather for almost 200 participants. The performances were of a uniformly high quality. (Some events are merely listed here, as not every one of the forty-four presentations had a reporter present. Due to the expansive offerings this year, there were many double sessions.) SG

Report by Martha Furman Schleifer

Wednesday, May 20, 1996

8:10-8:50 "A Survey of the Piano Compositions of Louise Talma" was presented by Eunice Wonderly Stackhouse, piano, from Indiana University, PA. The program included a discussion and performance of piano music written by the French composer between 1939-1984.

9:00-9:40 "Trio Sonatas by Isabella Leonarda (1620-1704)." A nun at St. Ursula convent in Italy, Leonarda's instrumental works (Opus 16, 1693) are apparently the earliest published sonatas by a woman composer. The sonatas were performed by Christopher Munn, harpsichord, from the University of Texas-Pan American.

9:50-10:30 "The Life and Music of Margaret Bonds (1913-1972)" presented an overview of the life of Bonds and the poetry of Langston Hughes. Presented by Patsy Baxter Rowe, Lincoln University, it was followed by Rowe's performance of several Bonds songs, accompanied by Effie Gardner, piano, Hampton University.

10:40-11:20 Lili Boulanger: Two works for Piano Trio featured the Trio Débranché (Cora Cooper, violin; David Litrell, cello; and Joseph Brumbelow, piano), from Kansas State University. Attempts are being made to publish these challenging, dense works whose copyrights are apparently held by Schirmer.

1:30-2:10 "High and Low: Double Bass and Soprano" was a presentation of songs performed by Stephanie Tingler, soprano, and contemporary works for double bass performed by Kathleen Horvath, accompanied by Martha Thomas, piano, from the University of Georgia. The difficulties of transporting this large stringed instrument were entertainingly described in a work called *Taxi* by Joelle Leandre.

2:20--3:00 "Chamber Music of Louise Adolpha Le Beau: The Munich Years" featured performances by the Fontana Trio from Marshall University (Elizabeth Reed Smith, violin; Susan Tephly, 'cello; Leslie Petteys, piano), joined by Nancy Schechter, viola. Tephly discussed the interesting music of this German composer, born in 1850.

3:10-4:00 "Contemporary Music in Ireland" was a presentation by Irish composer Jane O'Leary. She discussed the state of contemporary music and the generous support system available to composers in Ireland. Works by O'Leary and Eibhlís Farrell, who also attended the conference, were performed by Rebekah Mencer, flute; Chris Williams, percussion, and Russell Reefer, alto saxophone.

4:10 Festival Concert. The concert featured a wide variety of compositions. Elizabeth Bell's *Soliloquy*, performed by David



l. to r., Ruth Robertson, D. Antoinette Handy, Lorraine Wilson, Sarah Mantel

Litrell, cello, was a work that explored the range and scope of the instrument. *Facets*, by **Rachel McInturff**, presented by **Erik Santos**, piano, was commissioned by percussionist Amy McKean for her jazz-loving husband. *Blow Flute: Answer Echoes in Antique Lands Dying*, by **Jennifer Fowler**, was accompanied by projected slides of Alaskan northern lights and performed by **Terresa Derr**, flute. Sonata no.1 for violin and piano, by **Elisenda Fabregas**, was performed by the composer and the Australian violinist **Benjamin Breen**, for whom it was written. The last part of the concert featured the Indiana Arts Council Children's Chorus, directed by **Susan Wheatley** (one of the IUP festival directors) and **Susan Ingmire**. The songs presented by this very attentive, well-trained group of children were accompanied by Orff instruments and piano.

8:00 Festival Concert. The evening performance of "Music by Pennsylvania Composers" was preceded by an address given by guest musicologist **D. Antoinette Handy**, former director of the NEA music program. The IUP Wind Ensemble, under the direction of **Jack Stamp**, performed **Nancy Galbraith's** *with brightness round about it*, a composition Stamp has performed in competition. The single-movement work included piano and extensive percussion. **Sylvia Glickman's** *Emily Dickinson Songs*, performed by **Julianne Laird Brown**, soprano, and **Janet Bischoff**, piano, were an intimate, stark contrast to the previous composition. The effectively set, touching poems ended with a performance of *Black Cake: A Recipe by Emily Dickinson*, which was met with the usual smiles, applause, and temptation to try the recipe. *Pianobook* by **Sharon Hershey** was performed by pianist **Judith Radell**. The five movements of this percussive work were inspired by works of other composers, visual art, and poetry. **Judith Radell** and **Stanley Chepaitis**, viola, performed *Yiskor* by **Melissa McBride**. This memorial piece was inspired by a visit to a Nazi death camp. The second half of the program included music by African-American composers. Songs by **Undine Smith Moore**, **Margaret Bonds**, and **Betty Jackson King** were performed by **Donna Cox**, accompanied by **Kathy Bullock**. Excerpts from *Portraits in Jazz*, by **Valerie Capers** were performed by pianist **Leslie Spotz**. Each portrait is inspired by a different jazz performer. Three of the Portraits are available from the Hildegard Publishing Company; the remainder are as yet unpublished.

Martha Furman Schleifer is a faculty member at Temple University in Philadelphia and co-editor of Women Composers: Music Through the Ages (Macmillan: 1996-2000).

Report by Lea Pearson

Wednesday, March 20, 1966

1:30 **Margaret Bonds**, **Betty Jackson King**, **Lena McLin**, **Undine Smith Moore**, and **Phillippa Duke Schuyler**: these are but a few of the talented African-American women musicians whose rich culture has been denied us. To rectify some of that neglect, **Antoinette Handy**, musician and musicologist extraordinaire, treated us to a litany of the history of Black women in classical music. Composers, conductors, instrumentalists, singers, musicologists, resources, and significant events were part of her extended discussion. Even if one knew many of the musicians mentioned, there were many more to learn. For those seeking further information, **Handy** recommended **Eileen Southern's** *The Music of Black Americans* and **Helen Walker Hill's** new bibliography of available scores by Black American women (Center for Black Music Research, Chicago, 1995). **Handy's** own book, *Black Conductors*, is also now available.

2:20 **Dr. Lorraine Wilson** is a scholar and musician working to return some of our history to us. A specialist in the music of New Orleans, she is on the faculty of Indiana University of Pennsylvania. Together with **Dr. Effie Gardner**, associate professor of music at Hampton College, she presented a history of the life of **Betty Jackson King**, composer, performer, teacher and administrator. After some personal recollections, **Wilson** involved the audience in a presentation of two of King's choral anthems: *Gloria in excelsis Deo*, and *The Angel Rolled the Stone Away*. **King's** music, which includes choral, instrumental, ballet, opera, and piano works, is available from Jackson Press, which she founded.



l. to r., IUP faculty performers: Ed Gant, cello; Judith Radell, piano; Stanley Chepaitis, violin.

3:10 The final afternoon session presentation was a lecture/recital given by **Donna McNeil Cox**, coordinator of vocal activities and assistant professor at the University of Dayton, and **Kathy Bullock**, pianist and assistant professor at Berea College, on the "Vocal Styles and Lives of **Lena McLin** and **Undine Smith Moore**." Comparing two love songs and two spirituals, **Cox** and **Bullock** demonstrated how the more straightforward, practical style of **McLin** complemented the more sophisticated compositions of **Moore**. Though a generation apart, both composers exemplified the extensive contribution of talented twentieth-century African-American composers.

Lea Pearson, a flutist, has taught at several colleges, played for ten years with the South Bend Symphony, and is currently completing a D.M.A. at The Ohio State University.

Report by Elizabeth Hinkle-Turner

Thursday, March 21, 1996

8:10 a.m. Events began early but were extremely rewarding. **Andrew Hudson** presented a discussion of Polish composer, **Grazyna Bacewicz's** piano works and gave a brilliant performance of several of her pieces. A doctoral candidate at University of Texas at Austin, **Hudson** is completing his dissertation on **Bacewicz's** piano music. As an added bonus, we all learned how to pronounce this worthy composer's name, though I still don't think I've got it quite right!

9:00 Following **Hudson** was Virginia Tech professor **Linda Plaut** with a discussion of "Folk Music and the American Composer." **Plaut** used examples from **Amy Beach** and lesser-known Virginia composer, **Annabel Morris Buchanan**, who was also the founder of the American Folklife Archive at the Library of Congress. Works featured included **Beach's** *Gaelic Symphony* and several of

Buchanan's popular songs from the 1920s and 30s.

9:50 **David Sill**, faculty member and violist from Ball State University, then treated us to a varied and well-performed recital of women's music for viola. Sill has premiered over sixty works during his career, and his performance featured music by **Dame Ethel Smyth**, **La Comtessa di Dia**, **Hilary Tann**, Irish guest and composer **Eibhlis Farrell**, and a beautiful Shaker tune by **Polly Rupe** (c. 1876). His performance was followed by several interesting works for double bass solo performed by **Andrew Kohn** of West Virginia University. Kohn's recital featured music by **Betsy Jolas**, **Elizabeth Lutyens**, **Vivian Fine** and **Jerica Oblak**. The contemplative works proved effective for this relatively quiet instrument.

11:30 **Marietta Dean**, professor at Western Illinois University, contributed much over the days of the festival with her dramatic and well-received performances of many works for mezzo-soprano. Her morning recital of songs on French texts by women was the first of her offerings, and she excellently conveyed the rather dark poetic texts of several songs by **Lili Boulanger**, **Irene Poldowski**, **Pauline Viardot Garcia**, **Henriette Bosmans**, and **Cécile Chaminade**.

3:10 After lunch much of my personal attention was taken with preparing for my own afternoon shared session on Women and Technology with **Mary Lee A. Roberts** of Moorhead State University. I presented a general history of women and their many achievements in music technology and played audio and video examples from recent works by **Daria Semegen**, **Anna Rubin**, **Laurie Spiegel**, **Barbara Golden**, **Elizabeth Hinkle-Turner**, and **Sylvia Pengilly**. Mary followed with a more detailed discussion of the work of **JoAnn Kuchera-Morin**, outstanding composer and head of the electro-acoustic music studios at U.C. of Santa Barbara.

8:10 My own stressful work behind me, I was ready to relax and enjoy myself at the Thursday evening concert in Gorell Hall featuring the music of festival composer-in-residence, **Katherine Hoover**. I had not heard Katherine's music before and was excited about finally becoming more acquainted with her work. Hoover gave helpful and insightful spoken program notes before each piece. The main feature of the evening was her *Central American Songs*, commissioned for performance at the festival. Texts for the songs were taken from the book, *Izok Amar-Go*, or *Central American Women's Poetry for Peace*, edited by **Zoe Anglesey**. The title in Mayan means "women going forward with love, not bitterness," and the poetry dealt with the concerns and struggles of freedom and integrity among the poor and Native American against the privileged landowners and governments in Central America. The songs were moving and performed beautifully by festival coordinators **Susan**



l. to r., Carl Adams, fl.; Sarah Mantel, mezzo; Gary Olmstead, perc.; Susan Wheatley, piano (Hoover premiere Central American Songs).

Wheatley, piano and **Sarah Mantel**, mezzo-soprano, with additional faculty members **Carl Adams**, flute and **Gary Olmstead**, percussion. Other featured works by Hoover during the evening were her *Medieval Suite*, *Pieces for Piano*, *Kokopeli* for solo flute, and a piano trio. Both faculty and students performed these works including **Stacey Steele**, flute; **Nanette K. Solomon**, piano; **Judith Radell**, piano; **Stanley Chepaitis**, violin; and **Edward Gant**, 'cello.

Elizabeth Hinkle-Turner is the new director of the electronic and computer music studios at Florida International University.

Report by Martha Furman Schleifer

Thursday, March 21, 1996

1:30: "Japanese Women Composers: Contemporary via Tradition" was a presentation given by **J. Michele Edwards**, Macalester College. An explanation of traditional Japanese music genres, theatrical forms and instruments was followed by a discussion of the influences traditional Japanese music had on the music of **Massumoto**, **Sato**, **Shiomi**, and **Hori**. Taped examples of music by each composer were presented.

Report by Sharon Hershey

Thursday, March 21, 1996

2:20 One of Romania's outstanding young composers, **Mihaela Stanculescu Vosganian**, gave a presentation of her work in Orendorff Auditorium. Vosganian has been an instructor at the Music Academy in Bucharest since 1991. The first recorded work she played, *De-a V-ati Ascunselea (Hide and Seek)* for mixed chorus, demonstrated a number of her primary compositional concerns. Set to folk poems suggesting children's games, *De-a V-ati Ascunselea* wove traditional Romanian singing styles and extended vocal techniques into an engaging and imaginative musical discourse. Vosganian then played excerpts from the *Interferences* cycle, a group of chamber pieces which strove to reconcile contemporary European and non-European musical techniques. *Indian Interferences* for harp and percussion suggested northern Indian classical music in its through-composed, improvisatory style, slow harmonic rhythms, and instrumentation, but was thoroughly European in its use of set-based harmonic relationships and developmental form. Similarly, in *Armenian interferences* for mezzo-soprano, clarinet, and string quartet, a lovely ornamented Armenian melody became the impetus of a sensitive exploration of timbre and texture. Vosganian finished her presentation with excerpts from two of her orchestral works: *Concert for clarinet and orchestra* and *Symphony #1*. Her mastery of orchestration, clarity of gesture, and keen sense of timing revealed a composer worthy of future notice.

Sharon Hershey, born in Missouri in 1964, received her professional training at the University of Michigan, Tanglewood Music Center, Aspen Music School, and the University of Pennsylvania, where she earned her Ph.D. in Music Composition in 1992. Her music has garnered numerous awards, and commissions from the Rotterdam Arts Foundation and the Pittsburgh New Music Ensemble.

Report by Ellen Grolman Schlegel

Thursday, March 21, 1996

1:30 **Stacey Steele**, flute, **Lauren Scott Mallory**, 'cello, and **Nannette K. Solomon**, piano, presented a delightfully varied short

program entitled "Solos, Duets, and Trios" featuring works by **Sheila Silver**, **Anna Rubin**, **Stefania de Kennessey** and **Cynthia Folio**. The first movement of Silver's *Sonata for Cello and Piano* was dynamic and moving, the piano providing a rippling underlay to the cello's soaring melody. Intense, earnest, and with arching phrases, the piece required musical strength and agility from both performers. *Sunburst* by Stefania de Kennessey was a joyous, tonal, energetic experience with an explosive opening. Nannette K. Solomon, piano, navigated the numerous arpeggiated and scalar passages with aplomb, alternating them with the slower, more lyrical passages, providing an exciting performance of this very hopeful, singing piece. The program notes for Anna Rubin's *Journey for Flute and Piano* indicate that the first movement of the work was



l. to r., Nancy Galbraith, composer; Katherine Hoover, Festival composer-in-residence.

inspired by a Turkish dance for solo fiddle. It had a decidedly Middle-eastern flavor, with "bent" notes in the flute and augmented seconds sprinkled in the melodies of both instruments. Movement two, inspired by the drumming patterns of Ghana, seemed polyrhythmic in character, and featured several repeated rhythmic motifs played sometimes in unison and sometimes in staggered fashion by the flute and piano. This movement's performance was especially impressive, given the seemingly complex rhythmic elements. Flutist Cynthia Folio's *Trio for Flute, Cello and Piano* was the final work on the program. In the first movement, "Flowing," she presents interwoven melodies, sequences, and imitation between the flute and cello and incorporates extended techniques in both instruments. "Calm" is the title of the second movement, mournful and more subdued in character. Punctuated by unison passages, the piano is chordal, supportive. Folio's third movement, "Rhythmic," features a bouncing rhythm and motifs that jump from one instrument to another, energetic and frenetic. This work is published by the Hildegard Publishing Company

Ellen Grolman Schlegel is a musicologist and cellist whose research and performing interests lie in the area of historical and contemporary women composers. She has compiled a catalog of piano trio and string ensemble works by 20th century American women composers and is the editor of a set of string trios by Maddalena Lombardini Sirmen for the Hildegard Publishing Company.

Report by Jan Hamer

Thursday, March 21, 1996

2:30 In the session "Songs and Duets of American and African-American Women," two outstanding singers, **Louise Toppin**,

soprano, and **Jay A. Pierson**, baritone, combined forces with accompanist **John O'Brien** to produce a ravishing recital. The audience greatly appreciated the sheer vocal beauty of **Pierson's** rendition of an Irish love song and **Toppin's** coloratura in several spirituals. Among the works, **Libby Larsen's** *Three Cowboy Songs* conveyed a particular musical wit and sensitivity to text.

3:10 Festival concert. This concert proved no exception to the high standard of music and performance established earlier in the festival. It did, however, include several pieces that departed from the conservative tendency of many of the festival works. **Judith Frickson's** electronic work, *Into the Black Hole*, explored the pitch variations of the Doppler effect, analogous to the effect of a black hole on a body entering its field. The connection between the music and the scientific concept was explained by astrophysicist **Sophia Yancopoulos**. Trios by **Alice Ho** (*Chain of Being* for violin, 'cello, and piano), played by the Trio Débranché, and **Mary Gardiner** (*Spirit*Essence* for flute, 'cello, and piano), played by **Stacey Steele**, **Lauren Scott Mallory**, and **Nannette Kaplan Solomon**, share an explicit reference to spiritual states. The former referred to the ideal harmony of humanity, nature and the governance of the universe; the latter to the states of serenity, tranquillity, and joyfulness. Both utilized extended techniques as well as standard ones. **Ho's** work is based on modal melodies, **Gardiner's** on minimalist figures. For **Deborah Kavasch**, composition and performance unite in *Abélard*, a passionate monologue delivered by **Héloise** receiving the body of her dead lover, **Abélard**, after years of separation. The poem gave **Kavasch** the opportunity for extended dramatic contemplation, displaying remarkable vocal technique. She mediates **Héloise's** outpourings with the mournful commentary by the viola, exquisitely rendered by **David Sills**. Exploring the extended sonic possibility of the double bass and the ways an instrument traditionally played by males can speak differently for a female player was the goal of **Alissa L. Roosa**, in composing *Trailblaze*. Bassist **Kathleen Horvath** chanted wordless syllables while playing harmonics and deftly journeyed through the right- and left-hand pizzicato, col legno, and quasi-improvisatory sections of a varied but concise work. **Colleen Neubert**, soprano, was the vehicle for the warm lyricism of *A Time to Blossom*, **Meira Maxine Warshauer's** meditation on natural beauty and divine unity for soprano and flute (**Stacey Steele**), 'cello (**Lauren Scott Mallory**), and piano (**Nannette Kaplan Solomon**). **Warshauer's** selection and setting of three texts by Hildegard, Emily Dickinson, and Hannah Senesh, indicated a mastery of word setting and of contrapuntal lyricism.

4:10 Composer's Forum: **Katherine Hoover** and **Cindy McTee**. **Katherine Hoover** spoke about the scientifically-proven power that music has in developing and healing the human brain, a message perhaps intended as a warning in light of recent educational budget cuts. She then introduced her orchestral piece *Night Skies*, evocative of nature and inspired by several nocturnal paintings projected onto a screen. **Cindy McTee** briefly addressed the problems and opportunities facing composers today, the need for new music to celebrate life and sharing, and the possibility for any composer to sharpen her skills. A means of accomplishing this was detailed in an exercise involving aural training, memory, notation, and composition.

Jan Hamer is a composer living in Philadelphia. She holds a Ph.D. from the Graduate Center of the City University of New York and has had fellowships and awards from the Bunting Institute, New Jersey State Council for the Arts, the Virginia Center for the Creative Arts, ASCAP and Meet the Composer.

Report by Priscilla Fullerton

Friday, March 22, 1996

8:10 The **Germaine Tailleferre Arabesque** was a bright and uplifting beginning to this early morning session. **Melanie Richards**, clarinet, and **Robert Brooks**, piano, presented works that included **Katherine Hoover's Set for Clarinet**, which showed wonderful nuance of phrasing and showcased the complete range of the instrument. *Diaphonic Suite No. 3 for Two Clarinets* by **Ruth Crawford Seeger** was a work in several sections. Richards was joined here by a clarinet player from Columbus, Ohio, and their performance was perfectly synchronized. **Katherine Hoover's Ritual**, written in 1989, is a multi-sectional piece that gives the clarinet plenty of virtuosic passages as well as more expressive lyrical lines. Coordination between the clarinet and piano was phenomenal. There was ample time after the performance for questions.

Priscilla Fullerton, pianist, teaches at Edinboro University in Pennsylvania. She is a graduate of the Cleveland Institute of Music and the University of Illinois. She has studied with Dean Sanders, Eugene List and Grant Johannesen and performs extensively as a recitalist for colleges, universities and musical organizations throughout the United States.

Report by Cynthia Folio

Friday, March 22, 1996

9:00 The supportive atmosphere at the Fourth Festival of Women Composers was wonderfully enhanced by **Sally Reid's** presentation about networking. The main theme for her entertaining and very informative lecture was how to find out about women in music using the IAWM Web Site as a tool. Her discussion of technology appropriately involved several technological visual aids, including computer-generated slides and live computer demonstrations on-screen. What could have been a dry and technical demonstration was instead a lively and even humorous look (with alternating slides of amusing artwork by **Gertrude Degenhardt's** *Vagabondage*) at how technology can provide information and networking possibilities.

She began with a history of Women in Music movements and organizations, including a little-known recording of women's music made at the Chicago World's Fair in 1893, leading eventually to the merger in 1995 of AWC, ICWM, and ILWC to form the present IAWM.

The main part of the presentation was an introduction to the IAWM Web Site, created in 1994 with the following objectives: (1) to educate; (2) to share information; (3) to avoid duplication of research efforts; and (4) to prevent isolation. The site provides bibliographies, discographies, work lists, syllabi, press releases, journal articles and publisher information; it also advertises concerts, projects, festivals, and women in music organizations. The site promotes the sharing of information through opportunities listings, festivals, contact information, and links to other composers' organizations and services. IAWM will even link up to composers' personal homepages! In addition, IAWM has an Electronic List that now includes over 150 subscribers.

The most impressive aspect of the Web Site is the rich variety of resources available. The site links existing databases—including a very important searchable database, the American Music Center—as well as archives and libraries around the world. It connects national and international women-in-music organizations and foundations dedicated to the promotion of music by women (such as the Maud Powell Foundation), and catalogs from small presses that specialize in women composers.



l. to r., "Trio Debranché," Joseph Brumeloe, piano; Cora Cooper, violin; David Litrell, cello.

Sally Reid deserves our thanks, not only for her presentation, but for all the work that she and her all-volunteer staff (mostly students at Abilene Christian University) have put into this invaluable resource. As more databases and organizations become linked to the Web Site, its significance continues to grow, reflecting a healthy state of research, promotion, and performance of music by women composers. Sally had several practical suggestions for women composers (which I plan to pursue): send scores to the American Music Center (to be registered in their database), make a personal homepage; join the electronic list, and most important, visit the IAWM homepage!

Cynthia Folio is Associate Professor of music theory at Temple University in Philadelphia. She has written articles in various theory journals on the topics of contemporary music, jazz, and the relation of analysis to performance. She is also a composer and is active as a flutist in several groups that specialize in the performance of contemporary music.

Report by Elizabeth Hinkle-Turner

Friday, March 22, 1996

9:50 On Friday I spent most of my time enjoying sessions featuring vocal works by women. After hearing **Sally Reid's** entertaining, encouraging and very helpful talk about women's work on the internet and the many features of the IAWM Web site, I went to hear **Katherine Eberle**, mezzo-soprano from University of Iowa and a former colleague of mine, sing a variety of twentieth century songs by women. Eberle has a beautiful voice and a fine performance manner and sang works by **Mary Howe**, **Elizabeth Vercoe**, and **Juliana Hall** very well. Eberle has premiered many new works by women and released her first CD last year (VMM 2005).

10:40 Another excellent singer, **Mary Catherine George**, then presented several works of **Vivian Fine**, emphasizing the evolution of the composer's style over a period of almost sixty years. Other performers on this program included **Katherine Hoover**, flute and **Don Bailey**, piano.

11:30 As I was unable to attend musicALASKA women a few years ago, I was happy to hear music evolving from that festival performed by **Suzanne Summerville** of the University of Alaska and founder and coordinator of that festival. Summerville's program, "Arctic Songs," featured works by **Leslie Wildman** and **Barbara Harbach**, and songs that had been composed since the festival on poetry from

ALASKA women by **Sally Reid** and **Violet Archer**. The specially-provided program for the recital was decorated with wonderfully captivating drawings by Alaskan artists **Bob Pikok** and **Rob Panamarioff**, and Summerville was accompanied by **Susan Wheatley** on piano and **Timberly Kazmarek** on clarinet. I especially enjoyed the combination of Summerville's full, mellow mezzo-soprano voice with the clarinet.

1:30 After lunch, I decided to take advantage of the afternoon operatic presentations and heard an engaging lecture by **Jennifer Barker**, assistant professor of theory and composition at Christopher Newport University and director of the school's opera program. A native of Scotland, Barker discussed and played examples from the operas of **Judith Weir**. Having just purchased Weir's *Blond Eckbert* on CD, I was interested in hearing more of this composer's music. Following this was another presentation of British operatic music by **Ruth Robertson**, mezzo-soprano of Lincoln University in Missouri. Robertson discussed **Dame Ethel Smyth's** characterizations from *The Wreckers* and drew many parallels between the work's strong female protagonist, Thirza, and Smyth's own personality and life. Robertson performed several difficult excerpts from the opera very well.

3:10 After these discussion sessions, many of us stayed for the concert "Drama, Dance, and Music: Theatrical Showcase" presented at the university's Waller Hall. All of the offerings on this concert were of a demanding nature for the performers. Beginning the event was a stirring performance of **Elizabeth Vercoe's** *Herstory III: Jehanne de Lorraine*, a monodrama for voice and piano which fully utilized **Sarah Mantel's** considerable talents as an actress and singer. **Mary Catherine George** followed with a beautiful aria, "Alone, alone, I Stand Alone" from **Thea Musgrave's** *Mary, Queen of Scots*. We then heard **Linda Cowen**, mezzo-soprano, singing another aria, "Everything" from **Sally Reid's** work-in-progress, *Healing*. *Healing* has a unique story line about a woman surgeon in the 1920s, Dr. Allison James, and her struggles and frustrations as a professional and caring physician in an almost exclusively male world. **Marietta Dean** gave two more dramatically compelling performances of music for mezzo and tape: Oklahoma composer **Carolyn Bremer's** *Not A Witness*, a testimonial to an AIDS victim, and electroacoustic music pioneer **Jean Eichelberger Ivey's** *Terminus*, dealing with the rigors and defiance inherent in the aging process. The closing performance was a reconstruction of a composer/choreographer collaboration between Orff disciples and teachers **Gunild Keetman** and **Maja Lex**. The reconstruction was completed by IUP choreographer, **Holly Boda**, and featured student dancers and the excellent Orff-Schulwerk Percussion Ensemble from the area.

I was at the Women and Music festival for the entire run of events and found it to be educational, entertaining, and quite impressive. I was especially admiring of the talent and commitment of all of the IUP faculty and students to the performance of so much challenging music and to the organizational and artistic skills of **Susan Wheatley** and **Sarah Mantel**. Some of the highlights of my experience included meeting musicologist and former NEA director, **D. Antoinette Handy** and Canadian composer, **Violet Archer** as well as the side trip I was able to take to see Frank Lloyd Wright's gorgeous house, "Falling Water." I hope to be a guest presenter at the festival again in the future and look forward to this becoming a regular event in my life every spring.

Dr. Elizabeth Hinkle-Turner is the new director of the electronic and computer music studios at Florida International University.

Report by Laurine Elkins-Marlow

Saturday, March 23, 1996

12:45 Three organists played to a rather small crowd at Zion Lutheran Church Saturday afternoon. The ambience is clean and serene, and the mechanical action organ mounted in the rear gallery is acoustically pleasing. Problems of keyboard compass and registration for contemporary French repertoire played on an essentially German Baroque instrument were surmounted well, and musicality prevailed. **Trudy Faber** of Wittenberg University opened with **Barbara Harbach's** effective *Fanfare and Toccata*, based on the hymn tune "Lasst uns erfreuen." **Jennifer Bate's** *Introduction and Variation on and Old French Carol* demonstrated a sophisticated array of techniques: canons, embellishment of the melody, antiphonal phrases, augmentation, and metrical change. **Jeanne Demessieux's** devilishly difficult *Etude in Octaves* was an exciting blaze of sound, with octave lines running in all directions! **Marga Richter's** *Quantum Quirks of a Quick Quaint Quark* was an amusing and enticingly disjunct piece, parts like Latin dance music gone awry. **Emma Lou Diemer's** *Prelude on "St. Anne"* showed solid workmanship, and her *Toccata and Fugue* provided an exciting end to Faber's program.

Dr. Susan Hegberg of Susquehanna University played works by American women, these generally more consonant than the preceding. **Alice Parker's** *Double Dances*, were mostly modal, mildly dissonant, and interesting, especially the witty Jig which concluded the set. *Variations on "Amazing Grace"* by **Gwyneth Walker** were nicely done, with effective use of the pedal division. **Florence Price's** *Suite No. 1* bears repeated hearings: the opening *Fantasy* sounds Reger-esque and virtuosic; the *Fughetta and Air* provide a tranquil interlude before the concluding bravura *Toccata*. The whole suite combines excellent technical writing with a kind of spiritual-modality that engages mind and soul, and left me wanting to give voice to some beloved tune like "Let Us Break Bread Together on Our Knees." Duquesne University organist **Dr. Ann Labounski's** program featured 20th century French composers, of which Demessieux and Tailleferre are the most familiar names. **Yvonne Desportes's** *Saint Sulpice* from a collection of 24 pieces depicting impressions of Paris churches, and **Germaine Tailleferre's** *Nocturne*, a transcription, were both rather soothing. They were followed by more dissonance, contrasting sections, and the timbre contrasts of **Danielle Salvignol's** *Ave, maris stella* from *Six pieces pour orgue*. **Jeanne Joulain's** *In Memoriam*, written in memory of the blind French organist Louis Vierne was generally solemn with conservative registration, but at the same time melodic and flowing. *Prelude and Fugue* by **Elsa Barraine** sustained a continuous flow in the accompaniment of the Prelude, and increased gradually from diapason tones to full organ in the stately fugue based on a Hebrew prayer. Concluding Labounski's recital was **Demessieux's** *Te Deum, Op. 11*, a succession of contrasting sections depicting the various text sections of the *Te Deum*, exploring a wide range of techniques and registrations, brilliantly played with a final thunderous section using the state trumpets.

3:00 Composers on the Saturday afternoon concert (sponsored by the International Alliance for Women in Music) in Gorell Recital Hall drew inspiration from a variety of sources to produce a stylistically varied group of pieces. The **Orchard Hill String Quartet** played the ensemble works well, and soloists were also excellent. The opening two selections were responses to violence doneto women. The first movement of **Ann Hankinson's** *Lament(s)* was composed for a friend who was raped by her university

professor. Written for solo cello, the piece had beautiful moments, interrupted by anguish. The second movement, written in 1994 for her own graduation from graduate school, was scored for string quartet. Beginning with a pedal point in the cello, there was increasing tension between sustained lines and short ostinatos and dissonances; ultimately the cello prevailed. Clarinetist **Melanie Richards** and pianist **Robert Brooks** gave an intense reading of **Karen P. Thomas's** *When Night Came*, a response to the atrocities committed against women of Bosnia-Herzegovina. Lyrical, tranquil folk-like segments were again and again interrupted and bludgeoned by passages of escalating musical brutality in which increasing tension and dynamic levels culminated in pounding tone clusters, reiterated high pitches, brutal chords and what can only be described as agonized screams and squawks from the clarinet. **Beth Anderson's** *Flute Swale*, draws inspiration from the definition, "a meadow or marsh where there is nourishment and moisture and therefore, a rich diversity of plant life." Flutist **Tara Stevenson** led listeners through the "organic growth" as a theme was elaborated, modified, and gave way to a new theme, but held together with some recurrent elements. (This is one of ten pieces by Anderson entitled "swale"—is she initiating a new genre?) **Stefania de Kenessey's** *Piano Trio, Op. 4* was a lush, largely tonal piece demanding stamina of its players, particularly the pianist. It was replete with heroic gestures and broad melodies painted with big brush strokes. Intersecting glissando lines were a recurrent feature of **Margaret DeWys's** quartet *Schumann Resonance 7.84 Hz*. There were also interesting harmonics and muted sounds and a variety of spiccato and sundry bowing techniques, all of which contributed to the effect of the program notes' description of the form resembling "a skittering top, never indicating where it will land next."

7:30 The Festival Finale Concert held in Fischer Auditorium Saturday evening was a real *tour de force*, combining university choral and orchestral forces, and a truly impressive children's chorus, dancers, and Orff instruments in a commissioned work by **Libby Larson**, all under the baton of IUP conductor **Dr. Melissa McBride**. The audience was large and enthusiastic, made up of members of the university community and families of the young performers as well as Festival attendees. The IUP Chorale and Orchestra performed well in eighteenth-century Viennese composer **Marianne Martinez's** *Miserere Mei Deus*. One might quibble over the "authenticity" of having this work performed by a choir of some 75 voices but I was more impressed by the fact that all these singers were learning Martinez from the inside out. After all, if previous generations of singers learned and loved Handel and Haydn oratorios in the context of the "cast of thousands" festival chorus, why not the same massed enthusiasm-experience for Martinez? **Katherine Hoover's** *Summer Nights* left an impression of sustained strings and lovely solos and duos for flute and French horn, in sections alternately meditative and rhapsodic, with intriguing imitative writing. **Melissa McBride's** *Hymn of Transformation* started with a crash and ended quietly, with very effective bell effects. In between was a procession of interconnected sections, sensitive to various orchestral timbres, exploring ostinatos and imitative techniques, and culminating in antiphonal brasses before the final denouement. Following intermission **Cindy McTee's** *Elegy* again picked up the thread of response to world events. She includes a melody from Penderecki's Polish Requiem, creating an overall effect of tonal/modal lament and sadness, expressed first hesitantly, then as a more continuous outpouring. The final festival offering was **Libby Larson's** six-part *Dances to the Light*, written for large SA children's chorus, Orff-Schulwerk instruments, soprano and alto recorders and orchestra, with stories and poems by children making up the libretto. The stage



l. to r., Katherine Hoover; Sarah Mantel; Sally Reid; Dr. Larry Pettit, IUP President; Judith Shatin (standing), Stefania deKenessey (seated).

was filled to overflowing by all the performers from elementary through college age! Larson's score creates a clever and stylistically diverse blend; challenging without intimidating, and using all the resources at hand. Particularly appealing was the Charleston/boogie style of "Wind Song-Dance," and sections in asymmetrical meters. Among the young performers of the Festival Finale Concert were the "class of 2001," and of 2002, 2003, etc.—the first generation to come of age in the 21st century. Watching them participate, both as audience and as performers, in a concert devoted to works by women, conducted by a woman, at the Fourth Festival of Women Composers planned by women university professors, I could not help but wonder about their future attitude regarding women composers and professional musicians. "Where are the women composers?" or "Women composers? Oh, yeah, there are a lot of them. What's the big deal?"

Laurine Elkins-Marlow teaches Music and Human Experience, music history-related courses, and Women in Music at Texas A & M University, College Station, Texas. Her research interests include orchestral works by women, the Canadian-American composer and conductor Gena Branscombe, women's arts advocacy organizations, and portrayals of women musicians in film.

Closing Reflections

Having attended two Festivals of Women Composers at Indiana University of Pennsylvania, I was very excited about the Fourth. Clara, Fanny and Cecile were notably absent this year. African-American musicians were notably present. I will not soon forget **Dr. D. Antoinette Handy's** list of notable black women, **Valerie Capers' Portraits in Jazz**, nor **Margaret Bonds' Troubled Water**, to name but a few. The scope has broadened with music from Rumania, New Zealand, Ireland, Japan, Russia; and sessions on ethnomusicology and British opera composers. Technology was a welcome addition, in paper sessions and performance, and especially **Dr. Sally Reid's** informative "Women in Music on the World Wide Web," which left some participants somewhat awestruck. So much music I wanted to immediately order—as did many others—judging from the number of times people called out, "Where can I get a copy of that? Is it published? Is there a recording?" (Perhaps publication information could be included on programs until ordering music by women is as simple as a quick call to your local music store.) Festival Composer-in-Residence **Katherine Hoover** and Festival Guest Composer **Cindy McTee**, proved to be warm, human, gracious, and clearly in love with their work. The concerts emphasizing their music and that of Pennsylvania Guest Composers **Nancy Galbraith**, **Sylvia Glickman**, **Sharon Hershey** and **Melissa McBride** provide a valuable focus to the festival, and a great opportunity to meet the creators. *L.E.M.*

Reports

Report from Canada

by Ursula Rempel

In these reports I normally start at one coast and move throughout the country to the other. This time I'm beginning in Winnipeg where I live. January 19-27 saw the fifth annual du Maurier Ltd. New Music Festival (**Bramwell Tovey**, artistic director, and **Glenn Buhr**, composer in residence). What began in 1992 as a tentative experiment has burgeoned into a major annual event, proving once again that our winter city is a cultural oasis in the middle of the Canadian prairies. Over 12,000 people attended the week-long festival which included works by **Joan Tower** (Distinguished Visiting Composer), **Lesley Barber**, **Linda Bouchard**, **Larysa Kuzmenko**, **Kelly-Marie Murphy**, **Betty Roe**, **Diana McIntosh**, and **Galina Ustvolskaya**—overall, a higher number of women composers than we've seen in previous years. Neil Harris, music critic for the *Winnipeg Free Press*, was jubilant in his praise: "the performers, the orchestra, the composers, and above all, the audience seem to be attached to each other with great bands of respect, admiration and joy ... the rapture goes on" (January 24, 1996).

From the Maritimes, **Laura Hoffman** reports that the Atlantic Canadian Composers' Association presented a concert of new piano music last November at St. Francis Xavier University with performers **Peter Allen** (Halifax) and **Janet Hammock** (Mt. Allison University, Sackville, New Brunswick). Laura writes that Peter Allen performed her work *Jester*.

From Ontario, **Carol Ann Weaver** writes that she is releasing her debut solo CD, *Daughter of Olapa: The Music of Carol Ann Weaver, 1996*. The CD features *Daughter of Olapa*, a vocal chamber piece based on African women's legends, and four songs from *Quietly Landed?* with text by Canadian poet **di brant**. All performers are women: singers **Margaret Elligsen Hull** and **Nancy DeLong**; cellist **Brenda Muller** and her Ardeleana Ensemble; and pianist **Carol Ann Weaver**. The CD is available from Carol Ann Weaver at 132 Avondale Ave, South Waterloo, Ontario N2L2C3, Canada. (519) 576-1068. E-mail: caweaver@watserv1.uwaterloo.ca. The cost is \$15 (US) or \$17 (CDN); please add \$2 for postage.

Andra McCartney sent news of her recent publications: "Inventing Images: Constructing and Contesting Gender in Thinking About Electroacoustical Music" (*Leonardo Music Journal* 5, 1995: 57-66); "Whose Playground, Which Games and What Rules? Women Composers in the Digital Playground" (Proceedings of the International Computer Music Conference: Digital Playgrounds. Banff, Alberta, 1995: 563-570); and "Le Relation Ambigu/The Ambiguous Relation," Part I: Contact! 9.1 (*The Journal of the Canadian Electroacoustic Community*, Fall 1995: 43-58). Part II of this article will appear in the Spring 1996 issue of *Contact!*

"With A Song In Her Heart: A Celebration of Canadian Women Composers" (proceedings of the conference held at the University of Windsor, March 11-12, 1994) is now available from the Humanities Research Group, University of Windsor. (Details of the proceedings, edited by **Janice Drakich**, **Edward Kovarik**, and **Ramona Lumpkin**, may be found in the October 1995 *IAWM Journal*). Transcripts of the proceedings may be obtained, at a cost of \$12 (CDN) plus \$2 postage, from the Humanities Research Group, University of Windsor, Windsor, Ontario N8X4P7. Orders from the US should be addressed to Humanities Research Group, University of Windsor, P.O. Box 3380, Detroit, Michigan 48232. Please enclose a cheque or money order in Canadian funds.

Elizabeth Raum from Regina, Saskatchewan, indicated that **Christian Lindberg**, Swedish trombone virtuoso, premiered her new trombone concerto, the *Olmuz Concerto*, in September with the Regina Symphony Orchestra. The work is being published by Editions Bim (Switzerland). Also in September, her daughter, violinist **Erika Raum**, premiered a sonata for violin and piano at the Classical Cabaret concert series in Toronto. She's recently been commissioned to write a concerto for **Kurt Kellan**, principal horn of the Calgary Philharmonic, to be premiered in January by Kurt and the Philharmonic. Elizabeth has also been commissioned to write a major work for orchestra by the Regina Symphony, **Vladimir Conta**, conductor. This piece will also be performed by the Saskatoon Symphony and the Mississauga Symphony Orchestra.

William Bruneau and **David Duke** have been very helpful in providing information about activities in British Columbia. David writes that part of **Sylvia Rickard's** 'eco/agit/prop' opera, *Fletcher's Challenge*, will be presented in Victoria on April 6, 1996. The work is "an environmental pageant-opera, and the concert will be the first performance of any of it." Frederick Harris Music in Ontario has published "The Encore Series for Violin and Piano" with works by **Jean Coulthard**, **Jean Ethridge**, and **David Duke**. Bill indicates that this is a graded collection which introduces students to contemporary musical vocabularies. The School of Music, University of British Columbia, held a three-concert festival of alumni composers which included works by **Alexina Louie**, **Melissa Hui** and **Ramona Lungen**. David laments the fact that only three women were represented (of the twenty alumni composers), but suggests that it was probably more a reflection of past sins than current selection processes.

Bill Bruneau is a historian at University of British Columbia and a specialist in social history. His current project is a full-scale biography of **Jean Coulthard** on which

he has been working for eighteen months and hopes to complete within the next two years. In working through papers and talking to family, friends, publishers, businesses, and government and university personnel, it has become clear to him that this book will be as much a history of the region and nation as it will be the history of a single person. He sends the following information about the composer **Jean Coulthard**: Dr. Coulthard celebrated her eighty-eighth birthday this past February 10th. She is well known to IAWM members and friends, many of whom have performed her works or read about her in IAWM's various publications. As Jean entered the eighty-ninth year, her latest work for strings was in final page proof, and she was planning a new cycle of songs for baritone and piano. Her new work *Western Shore: Prelude for Strings* is intended for young, mature string players, and is part of a series of compositions directed to such musicians. Commissioned by the Community Arts Council of Vancouver, **Gwen Thompson's** ensemble *Academic Strings* will give *Western Shore* its first performance at a gala concert on May 24th, the Queen's official birthday.

The Vancouver-based WIM (Society of Women in Music) indicates that it is a resource and educational organization that aims to increase the contribution and recognition of women in all aspects of music. **Marian Rose** is the newsletter (*Brava*) editor and can be reached by e-mail at marian_rose@mindlike.bc.ca. WIM is gearing up for its Fall 1996 conference (September 26-29) in Vancouver which will include panel discussions, seminars, workshops, and performances. WIM can be reached at 1212-207 West Hastings, Vancouver, B.C. V6B1H7. The current newsletter includes a calendar of events from January to April.

The Canadian Music Centre Library in Calgary and the University of Alberta Resource Centre in Edmonton will receive a copy of **Christopher Geyer's** Introduction to Graduate Studies project "Violet Archer's Study with Bartok and His Influence on Her Use of Folk Melodies." Christopher is a student of **Suzanne Summerville**.

Anita Sleeman, editor of the ACWC (Association of Canadian Women Composers) *Bulletin* indicates that the current issue includes Jana Skarecky's retrospective account of the last fifteen years of the ACWC. (Jana is the chair of the organization). The ACWC is not yet on-line, but for information please write to **Deborah Ling**, #2002 3300 Don Mills Road, North York, Ontario M2J4X7.

Ursula Rempel is an associate professor of music at the University of Manitoba where she teaches courses in music history, aural musicianship and recorder ensemble techniques. Her research and publications span Medieval music and dance, Renaissance consort music, and women in music. Recent and forthcoming publications focus on women harpist-composers (ca. 1770-1820) and on music as social accomplishment as evidenced in conduct and education manuals.

Society of Composers Festival New England Region

by Elizabeth Walton Vercoe

The 1995 festival of the Society of Composers in Region 1 (New England) took place on Saturday, October 7, at the University of Massachusetts in Amherst with New England's fall colors at their best. The all-day meeting consisted of four concerts and two paper sessions involving about thirty-five composers and nearly fifty performers. The program was sponsored by the Department of Music and Dance at the university and was organized by co-chairs **Elizabeth Walton Vercoe** and **Karen Tarlow**.

Among the pieces performed were **Elizabeth Scheidel Austin's** *Sonnets from the Portuguese*, sung by the virtuosic soprano, **Maria Tegzes**; **Margo Simmons Edwards' Images for Solo Clarinet** (performed by her husband, a member of the Coast Guard Band); **Karen Tarlow's** delightful *Three Household Miniatures* for clarinet and bassoon; and **Elizabeth Lauer's** *Seven Songs on Poems of James Joyce*, with the composer at the piano. Row Twelve performed **Canary Burton's** jazzy *Sinuosity*, the superb cellist **Emmanuel Feldman** played **Pamela Marshall's** *Soliloquy* and **Elizabeth Walton Vercoe's** *Sonaria*, and Smith College soprano **Jane Bryden** sang **Ann Kearn's** touching piece called *The Voice of Jane Carlyle*.

Although there have been few women on either the executive committee or national council of the Society of Composers and little ongoing interest in earlier efforts to establish a committee on women and minorities in the organization, the aggressive affirmative action taken by former New England chair, **William Matthews**, for the two festivals at Bates College and the co-chairing of the region by two women seems promising for at least the northeast region of the society. Plans for the 1996 festival at Wellesley College are in progress.

Elizabeth Walton Vercoe, a composer, is co-chair of the Society of Composers, Region 1.

Society of Composers National

by Sally Reid

The Society of Composers, Inc. held their national conference in conjunction with the Imagine '96 Festival at the University of Memphis March 27-30, 1996. Works by forty-five composers, including six women, were programmed. Works by women composers included **Belinda Reynolds' Inside Out**, **Barbara Kolb's Umbrian Colors**; **Alexandra Pierce's, Traces in Movement**; **Dorothy Hindman's Drowning X Numbers** (drowning by numbers), **Diane Thome's The Palaces of Memory**; and my own *Carousel Fantasy*.

There was an informative paper session by **Kristine Burns** entitled "A New Electronic Genre: the CD-ROM." Also of interest was a presentation by James R. Briscoe (Butler University, Indianapolis) entitled "Women as Necessary Role Models in Music Teaching," made during the meeting of the SCI Women and Minorities Committee. Interestingly there were no vocal works programmed during the entire festival.

Sally Reid is a composer teaching at Abilene Christian University in Abilene, Texas.

Reports

The American Choral Directors' Association Western Division Convention

by Monica J. Hubbard

The American Choral Directors' Association is the largest professional organization for choral musicians in the United States. Each year ACDA holds conventions—national in odd-numbered years, and regional in even-numbered years. The Western Division of the ACDA held its bi-annual convention March 13-16, 1996, in Pasadena, California. Over 600 conductors from Arizona, California, Hawaii, Nevada, and Utah attended concerts, special interest sessions, repertoire and standards meetings, and visited the over forty choral music exhibits. Sessions were planned in the following areas: children's, jazz and show, male, female, middle, junior-high, senior-high, two-year college, four-year college and university choirs and boychoirs, ethnic and multicultural perspectives, music and worship, and youth and student activities.

A total of forty three choirs performed during the festival. It was a pleasure to note the increased presence of women conductors and composers, as well as performances by all-female choirs. Many conductors expressed appreciation to the Old Town Music booth which displayed compositions primarily by women composers for women's voices.

Dr. Iris Levine, director of Choral Music at California State Polytechnic University at Pomona, directed the forty-six voice South Bay Master Chorale in a program entitled "Women Composers Through the Years." The hour-long presentation included biographical information concerning the featured composers. Works on the program included *Ave, generosa*, by Hildegard von Bingen, *Morte—Che voi?—Te chiamo* by Maddalena Casulana, *Hor che la vaga aurora* by Vittoria Aleotti, as well as *Im Herbst* (Fanny Mendelssohn Hensel), *Sea Fever* (Amy Marcy Beach), *Three Poems* by Oscar Wilde (Emma Lou Diemer), *Daniel, Daniel, Servant of the Lord* (Undine Smith Moore), *Sunny Airs and Sober, Mvt. II* (Judith Lang Zaimont), *Two Songs* (Gwyneth Walker), *The Cooling Shadow* (Charlene Archibeque), *Ysuum Midbar* (Alice Parker), and *Farewell Overture* (Jean Belmont). Dr. Levine paid tribute to Jane Hardester, professor emerita at El Camino College (California) and one of the first women conductors to actively promote and encourage women composers and women's choirs. Those who attended this session were also provided with a women composer resource list and "Choral Repertoire by Women Composers," prepared by J. Michele Edwards of Macalester College.

Dr. Vance Wolverton, associate professor of choral music at California State University at Fullerton, presented a session entitled "Balto-Finnic Music for Women's Choirs," which featured demonstrations by the CSUF Women's Chorus. The vast majority of choral music from this area of

the world is a cappella, with folk song arrangements quite common. There is much use of ostinati, drones, and dissonance. The melody usually alternates between the soprano and alto voices, with the first alto providing prominent "color" notes. Four to six-part divisi is common, solos occur often, and there is much mixed meter and rhythmic complexity. In addition to listing the prominent composers from Finland, Estonia, Latvia and Lithuania, Dr. Wolverton also provided a brief discography. The following works were performed by the CSUF Women's Choir: *Aamulaulu* (Toivo Kuula, Finland), *Taivas on sininen ja valkoinen* (Jorma Panula, Finland), *Ei saa mitte vaika olla* (Miina Harma, Estonia), *Sinu aknal tuvid* (Gustav Ernesaks, Estonia), *Taevaste tuul*, *Muusika* (Veljo Tormis, Estonia), *Maza biju, neredzeju* (Emilis Melngailis), *Silmala triceja dancojot* (Jekabs Graubins, Latvia), *Ar vejai pute* (M.K. Ciurlionis, Lithuania), *Ugnies sodas* (Algirdas Martinaitis, Lithuania). Editions of Balto-Finnic women's choral music may be obtained from Barbara Harlow at Santa Barbara Music Press, P.O. Box 41003, Santa Barbara, CA 93140. <sbmp@rain.org>

The Repertoire and Standards Committee for Women's Choirs met to discuss concerns and ways in which directors of women's choirs can support each other. This meeting, called "Repertoire, Resources, and Renewal," was chaired by me with assistance from state chairs Kathryn Smith (California), and Diane Koshi (Hawaii). The Women's Chorus Repertoire exchange, facilitated by Dr. Ricardo Soto, (University of California at Irvine) and the ACDA Women's Archives, Monica J. Hubbard, project manager, were topics of discussion. A selected discography of women's choruses, a data base of women's choral repertoire (including titles submitted by IAWM members), and sample copies of the *IAWM Journal* were distributed. The repertoire data base may be available on the IAWM web site as well as the Caltech Women's Chorus home page by early summer. Until then, anyone wishing to receive a copy of the materials distributed at the meeting may send a self-addressed, stamped envelope and a check for \$10, payable to the Caltech Women's Glee Club, to the Glee Club, California Institute of Technology MC2-58, Pasadena, CA 91125. The packet will be sent to you within two weeks.

The next ACDA convention will be the national convention held in San Diego, California, March 5-8, 1997. I will make every effort to encourage publishers to feature music by women composers and to encourage ACDA directors whose choirs are performing during the convention to program works by women composers. Additional suggestions for ways to support women's choral music and those who create it are welcomed. <rnhubbard@cco.caltech.edu>

Monica J. Hubbard is director of choral activities at California Institute of Technology, ACDA Western Division Repertoire and Standards Chair for Women's Choir, project manager for the ACDA Women's Chorus Archives, and member of the Choralist Advisory Group for ChoralNet, and e-mail/internet resource for choral music professionals.

Book Review

“A Pure Heart in Service to God”

by Cynthia Green Libby

Carole Dawn Reinhart: Aspects of a Career, by Elena Ostleitner and Ursula Simek. Book with accompanying compact disc available from WUV-Universitätsverlag, A-1090 WEIN, Berggasse 5, Austria. Ph: 0222/310 53 56-0; Fax: 0222/319 70 50 . 132 pp, pb, ISBN 3-85114-146-6, c. 1994.

Very often the greatest performing artists seem to be guided by a higher purpose. In order to give so much emotionally, night after night, concert after concert, they must draw from deep reserves, the very wellspring of creativity. For Carole Dawn Reinhart, an American trumpeter now in her 50's, who spent most of her path-breaking career as a highly visible soloist in Europe, that source was, and has always been, almighty God. It was not enough for her to use music merely for self-promotion, or to serve the profession. She strongly believed in the evangelical qualities of her work: “I think the instrument of music... can reach people where words cannot reach them.... If I play something beautiful, something that is really inspired by God, I can touch many people.” She felt that music could “stir souls to a higher destiny....” Thus would Carole Dawn Reinhart attempt nothing less than to “transform the world,” if only for a few moments.

Now, out of Vienna comes a very unusual biography about Reinhart. It is unique for several reasons, besides the fact that it documents the struggle of a singular artist. It contains a compact disc of the artist's representative performances. It holds lengthy autobiographical sections by Reinhart herself, each followed by analytical commentary by the authors, who are sociologists and historians. The final chapters each focus upon one “aspect” impacting her career: the trumpeter as a woman, as an artist, as a teacher, and the life-long influence of the Salvation Army.

We learn of the strange dichotomies in her life: the fact that she was a national beauty queen (did it hinder or help her career?); her relationship to her father (he was her strongest advocate in her youth, but cut her off once she moved to Europe); her relationship to her mother (was she a role model?—a full-time homemaker, her mother played the trombone); her personal life (was the childless marriage a conscious choice?). For once we don't get a glossed-over version of a life.

In fact, the numerous quotes from various concert reviews over the years probably best reveal the often hostile context in which Reinhart worked. Vienna, where she lived throughout much of her career, was, and to some extent still is, one of the strongest bastions of tradition in all of Europe. To my knowledge, there are still no females in the Vienna Philharmonic to this day. But the intrepid authors confront these and other issues concerning sexism head-on.

The story of Reinhart's life is extremely inspiring as an example of a person who believed in herself and remained committed against all odds. For wind players, it even includes some playing tips, and she offers up freely the technical “secrets” to her success.

If one were compelled to find fault with this brief volume, it would have to be in the clumsy English translation, particularly its excessive use of commas, a fairly common problem when translating from German to English. Apparently the book was originally a term paper written by one of her trumpet students at the Vienna Musikhochschule where she now teaches. At the outset it has a dutifully plodding quality, although the foreword claims the text has been “completely re-edited and expanded.” Ideally a British or American publisher would republish and market this work. Carole Dawn Reinhart's story must be told!

Cynthia Green Libby is professor of oboe and theory at Southwest Missouri State University. As a Rotary Fellow she studied in Berlin and toured with the Vienna Youth Orchestra. Her articles have appeared in the International Alliance of Women in Music Journal, the International Double Reed Society Journal, Women of Note Quarterly, the Norton/Grove Dictionary of Women Composers and the forthcoming New Grove Dictionary of Music and Musicians.

Hartwick Spring Concert *Women in Music*

The Hartwick College Choir and the Hartwick A Cappella Ensemble presented their Spring Concert *Women in Music*, free of charge, as a part of the *Women in the Arts Festival*, on Saturday, April 13, 7:30 in the Anderson Center for the Arts, on the campus of Hartwick College in Oneonta, NY. Music included works by: Williametta Spencer, Rafaella Aleotti, Vittoria Aleotti, Isabella Leonarda, Fanny Hensel Mendelssohn, Clara Schumann, Hildegard von Bingen, Barbara Strozzi, and Libby Larsen.

Other events in the *Women in the Art Festival* include an exhibit of art works on the theme of women's issues displayed in the Anderson Theatre Lobby; and pianist, Dr. Nanette Kaplan Solomon, performing contemporary piano works by women composers.

CD Reviews

Bang on a Can “Live,” Vol. 1 (CD 628) and Vol. 2 (CD 646): CRI Emergency Music

by Lynette Westendorf

The Bang on a Can festival was, according to the first volume’s liner notes, created in New York City in 1987 by resident composers and curators Julia Wolfe, Michael Gordon, and David Lang. The two recordings were released in 1992 and 1993, respectively. Volume 1 liner notes refer to several musical descriptions that might safely (inadequately) apply to these eclectic and diverse collections: Postminimalism, New Tonality, New Dissonance, and New Formalism, but I prefer the description in Volume 2 of “a Cagean universe where all is possible.”

Composers represented in Volume 1 are Tom Johnson, whose *Failing: A Very Difficult Piece for String Bass* (BOAC 1988) is one of the most creative and unique of the collection; William Doerrfeld’s *Evening Chant* (BOAC 1989), a primitivist and cacophonous work performed live on Emulator sampler (and no doubt a great live piece); *Relations to Rigor* by Scott Lindroth (BOAC 1987), a lively and ethereal work for tape and live instruments; Michael Gordon’s minimalist hard rock guitar-chamber ensemble work *Strange Quiet* (BOAC 1987); Julie Wolfe’s *The Vermeer Room* (BOAC 1990), inspired by and entitled for the Vermeer painting *A Girl Asleep*; Evan Ziporyn’s *LUV Time* (BOAC 1989), with a great second movement, *Ramrods* (for avant-jazz great Steve Lacy); and Allison Cameron’s *Two Bits* (BOAC 1991), a time-stretching study in texture and timbre, scored for 4 percussionists, 2 violins, viola, cello, and bass.

Cameron’s *Two Bits* is both stately and somber, with restrained tension inviting the listener to concentrate in order to avoid missing anything. Her technique and patience are remarkable, her development is seamless, and her use of the strings is particularly effective in maintaining the mood and effect of the piece. Julia Wolfe’s *The Vermeer Room*, performed by Le Nouvel Ensemble Moderne (fl, ob, cl, bs, hn, tp, tb, pno, hrp, 2 perc, 2 vl, vla, cl, dbs) is a dramatic and forceful work, exhibiting great contrasts in dynamic range, elegant swells and tonal clusters, all grounded in a rather brooding mood. As is the case with all the works recorded for this disk, the live performances are extremely well done, as are the production and sound quality.

Bang on a Can Volume 2 seems to go a little further out on a limb. The opening piece, an excerpt from *Haiku Lingo* (BOAC 1990) by Shelley Hirsch (voice) and David Weinstein (electronics), is a twisted New York narrative which draws on myriad resources for story and locale, melody, timbre, texture, and rhythm. Directly from the downtown New York scene, the recording gives the listener a real sense of the intensity and diverse character of that environment. Lois V Vierk’s *Red Shift IV* (BOAC 1991) is a quartet (tp, el gt, pno & synth, perc), apparently influenced by the composer’s study of Japanese music; the piece highlights the atypical timbre of muted trumpet together with electric guitar. Her treatment of the piece is overtly melodic in a quirky way, and her unique sense of orchestration masks construction that could be almost conventional in any other setting. My favorite selection on this disk is *Migration—in memory of Julie Farrell* (BOAC 1992), composed by Elizabeth Brown. This is a gorgeous piece written

for shakuhachi, violin, viola, and cello. Although this work may exhibit some of the most “normal” writing (whatever that is) of the collection, the composer’s unsentimental sense of lyricism renders a poignant and elegant creation. Throughout the work, the listener can imagine any number of migration tales, from the archetypal to the arcane.

Other tracks on this disk include Jeffrey Brooks’ *Composition for Two Pianos* (BOAC 1992), a modern contrapuntal minimalist romantic rag; David Lang’s *The Anvil Chorus* (BOAC 1991), a virtuosic, multi-layered work for solo percussion; an impressionistic and beautiful trio for alto flute, cello and harp by Jeffrey Mumford entitled *a pond within the drifting dusk* (BOAC 1989); and Phil Kline’s *Bachman’s Warbler* (BOAC 1992), an ingenious invention in sound (for harmonica and a dozen boomboxes) which must, no doubt, have proven again that the best music is that which is created live. Bravo, Bang on a Can!

Lynette Westendorf is a composer, teacher, and free-lance musician working in Seattle.

Tania León: Indigena

CRI CD 662

by Myrna Nachman

This recording features five works by one of the most powerful and imaginative composers of her generation. Tania León, educated in the Western European tradition, was born and raised in Cuba and is of French, Spanish, Chinese and African ancestry. Her music clearly reflects the extraordinary mixture of cultural influences to which she was exposed. As León has said, “My upbringing facilitated an open ear for everything. I had never had anybody to teach me how to dislike something because it was not appropriate. So I enjoyed everything from the music of the peasants to music from other countries to music of tremendous complexity, like Boulez and Stockhausen.” This wonderful recording reveals her to be equally at home in the musical languages of her Afro-Cuban heritage and of the mainstream new music community.

The centerpiece of the recording, and the most unusual of the five works, is *Batéy*, a nearly half-hour piece for vocal ensemble and percussion, “co-composed” with Dominican-born composer/pianist Michel Camilo. Written in 1989, it calls for six singers and five percussionists who play a battery of traditional and non-traditional instruments including batá drums, claves, chékeres, tom-toms, congas, crotales, marimba, caxixi, rain stick and a variety of bells. *Batéy* refers to the villages built for the West African slaves brought to the New World to labor on the sugar cane plantations; the composition celebrates the survival of a people torn from their homeland and forced to toil in physically and spiritually demeaning servitude.

This is an extraordinary work teeming with the languages, rhythms and harmonies of Africa and the Caribbean but also showing the angular melodic writing and dissonances of American contemporary music. The text is mostly in Spanish, but parts are also in English, a Cuban dialect which León says “imitates the dialect of Africanos,” Yoruban, nonsense syllables and even jazz “scat” syllables. Somehow, it all works, and the result is a large-scale composition of haunting effect and great emotional power. León and Camilo composed various sections of *Batéy* individually and then bridged them together afterwards. Their styles can be distinguished—Camilo’s is more tonal and springs out of native folk traditions while León’s is more dissonant, more polyrhythmic and denser in texture—but I will leave it to interested listeners to ponder who wrote which sections....

Batéy is in four movements: I. *Canto*, II. *Yoruba*, III. *Rezos*, IV. *Rumba*. The introductory *Canto* (*Chant*) presents the beautiful tenor melody which recurs in varied forms later in the work, the lilting African *chékere* rhythms and the sensual triadic harmonies of the Islands. A short bridge played on *batá* drums leads to the second movement, *Yoruba*, which is in two sections. The first, *Ritos* (*Rituals*) is a propulsive passage with jagged rhythms, unexpected accents and changing meters, in which the vocalists sing a mixture of Yoruban and nonsense syllables, accompanied by a colorful array of percussion. *Lamento* (*Lament*), the second section, is an affecting passage—one of the most beautiful in the piece, I think—in which the tenor, answered by the vocal ensemble, sings a mournful melody of great pathos, decrying the lot of the slaves on the *batéy*. The third movement, *Rezos* (*Prayers*), is also in two sections, *Amado pueblo* (*Beloved People*) and *Sea tu nom* (*Thy Name*). This movement, which contains particularly lovely vocal textures and harmonies, is sung for the most part *a cappella*, providing a nice contrast in sonority with the *Yoruba* movement. The final movement, *Rumba*, unfolds in three parts. The first, *Mi Gente* (*My People*) is a remarkable section in which the expansive tenor phrases spin out over an infectious rumba rhythm established by cowbells, *chékere*, congas and claves. The tenor solo is answered by the vocal ensemble singing in powerful chordal blocks. The electricity of the drumming against the swaying harmonies of the singers makes for some of the most exciting moments of the work. A conga solo leads into the *Tarurá* section where the singers unexpectedly break into scat-singing over a *rumba guarguanco* played by congas and claves. The life-affirming *Conga* brings the work to a close.

The performance by the Western Wind Vocal Ensemble (for whom the work was composed) is first-rate; the solos by William Lyon Lee and William Zukof, in particular, deserve mention. This is an exciting and eloquent performance displaying the beautiful sound, fine tuning and remarkable blend for which this ensemble is known. They are joined by Puntilla and the New Generation, masters of an astounding range of percussion instruments; the drumming, in particular, is really breathtaking. I was captivated by this work, and I hope that it becomes a standard part of the 20th-century vocal ensemble repertoire.

Three of the four other works on this recording also show combined Afro-Cuban and Western influences. *A la Par* is a thirteen-minute work in three movements for piano and percussion composed in 1986. According to León, it was “my first attempt to express the dichotomy between my primary cultural heritage and my classical music training.” This is a strongly rhythmic piece in which the outer movements are characterized by propulsive

motion, frequent metric shifts and unexpected accents. Even the middle movement, slow and atmospheric, has a more rhythmic middle section based on a *rumba guarguanco*, with left-hand ostinato figures, spiky chromatic passages in the right-hand and complicated cross rhythms in the drums. The work is given an evocative performance here by Virginia Lamb, pianist and Chris Lamb, percussionist.

Indigena (*The People*), which lends its names to the title of this CD, is scored for large chamber ensemble (flute, oboe, clarinet, bassoon, horn, trumpet, percussion, piano and strings). It dates from 1991 and again shows León’s characteristic multi-cultural style. A series of cadenza-like woodwind solos opens the piece and leads to an energetic section featuring the composer’s typically dense polyrhythms; out of this emerges the extensive trumpet solo which dominates a colorful *Carnival* section. Here León evokes the music of Latin American *Carnival*—in particular, the masked revelers or *comparsa* who roam the streets during this season. Most of the music is León’s but one authentic *comparsa* melody (*La Jardinera*) is quoted by the trumpet. The work culminates in a burst of frenzied activity which subsides, finally, into nothingness. The fine performance on this recording is by the new music ensemble Continuum, conducted here by the composer; the trumpet solo is played by Richard Kelley.

Rituál, a brilliant solo piano piece composed in 1987, juxtaposes a relaxed, improvisatory sounding opening with the turbulent rhythms which comprise the bulk of the work. This difficult composition, which builds in momentum and drives relentlessly toward the ending, is given an exciting performance by pianist Clemens Leske. The final work on this CD, and the shortest one, is *Parajota Delaté*, a brief, modernistic composition, strictly in the Western “new music” tradition. It is written for a quintet consisting of flute, clarinet, violin, cello and piano and was composed in 1988 as a birthday tribute to fellow composer Joan Tower. Members of Continuum are featured in this performance which, once again, is excellent. “In my heart,” Tania León has said, “I carry my beloved people.” Yet, according to the composer, it has taken her many years to come to terms with her mixed heritage and the variety of styles she now embraces in her music. “During the 1970’s I was very keen to conceal my background. Perhaps I was looking for an entry into the mainstream.” Apparently all of this changed with her return visit to Cuba in 1979 when, as she put it, “I felt an explosion inside of me. I realized there were very cherished things in me that I was denying. And I felt the sounds of my environment, the sounds of my childhood, starting to come back to me....” If the works on this recording are the result, we can only be grateful for that explosion! This is exciting and expressive music which speaks to people of all cultures.

Myrna Nachman holds a DMA in piano performance from Yale University and has pursued doctoral studies in musicology at the CUNY Graduate Center. She is Associate Professor of Music at Nassau Community College (SUNY) where she teaches a variety of courses including piano, music history and chamber music. She has contributed articles to The New Grove Dictionary of American Music and several other publications.

CD Reviews

Ruth Schonthal: The Canticles of Hieronymus; Gestures; Self Portrait of the Artist as an Older Woman

by Leslie Petteys

Margaret Mills, piano. Liner Notes by Ruth Schonthal. 1993. Cambria, CD-1094.

Ruth Schonthal, who began composing at the age of five in Berlin, has been a resident of the US since 1946 when Paul Hindemith arranged for her to study with him at Yale University. Since that time she has become widely known as a composer and more than 100 of her works have been performed throughout the world. Schonthal deserves to be better represented on recordings. Acknowledged also as a distinguished teacher, she is currently active in the New York City area.

Written for pianist Margaret Mills and published by Fine arts Music Publishers, *The Canticles of Hieronymus* (1987) are loosely based on the famous Triptych, *The Garden of Earthly Delights*, by Hieronymus Bosch. Like the painting, *Canticles* portrays three sections—"Creation-Paradise," "The Garden of Earthly Delights," and "Hell"—which segue one into the next. Schonthal, through transformations of her motivic material, explores the idea that "contrasts (good-bad, etc.) are made of the same matter but in constant conflict— attracting, repelling and influencing each other." A pianist herself, Schonthal knows how to exploit the instrument to create a wide variety of texture and color.

Published by the Hildegard Publishing Company, *Gestures* (#09108) is a collection of eleven short pieces, each of which explores one musical gesture or idea reminiscent of Schoenberg's *Sechs Kleine Klavierstücke*, Op. 19. Schonthal requires the performer to express a variety of moods from "brooding" to "almost with fury," as well as "furtively" or "rapidly and quite wild." Her repetition of small transposed motives, and her use of relatively few pitches in some pieces and their abbreviated length (the shortest piece is five measures, the longest, ten), suggest this work might be suitable for a less experienced pianist. The score, however, includes rapidly changing dynamic markings and musical directions, sophisticated pedal techniques, and the necessity for the performer to be sensitive to sound decay.

Schonthal chose the title for her *Self Portrait of the Artist as an Older Woman* (1991) after completing a personal questionnaire regarding her work methods and personal life sent to her by Berlin pianist Adina Mornell. The composer realized that the music she was currently writing (as yet untitled) was a "synthesis" of herself "as person and as composer on paper," and subsequently titled it *Self Portrait* enjoying the literary allusion she had created. Comprised of many small sections which explore one musical mood or idea at a time like *Gestures*, this piece, also published by the Hildegard Publishing Company, juxtaposes the lyrical with

moments dissonant and disjunct. Intensely beautiful, the *Self Portrait* is bound together by a bittersweet melody, fragments of which are heard in a number of guises from beginning to end.

Mills' performance of the Schonthal compositions is sensitive, dramatic and colorful. One could wish that Cambria would have included a bit more time between the three works, and on occasion that Mills would take a longer breath between certain gestures or after dramatic moments. Also included on this CD are two Sonatas composed by Lowell Liebermann, a student of Ruth Schonthal.

Leslie Petteys is an Associate Professor at Marshall University and a founding member of the Fontana Trio, a piano trio named in honor of Renaissance painter, Lavinia Fontana. As a pianist she is featured on a Koch International CD performing Katherine Hoover's *Quintet*, *Da Pacem*. Her most recent publications and lectures discuss pianist Julie Rivé-King and other late 19th century American virtuosos.

Music at the Crossroads

by Hilary Tann

N/S R 1005. North/South Recordings, PO Box 5081, Albany, NY 12205-0081.

For more than fifteen years the North/South Consonance Ensemble has championed new chamber music of the Americas. Its yearly concert series in New York City is a well-established forum for lively and adventurous performances, and its seemingly-indefatigable conductor and pianist, Max Lifchitz, has proved to be a true and open-minded friend to contemporary composers of all musical persuasions.

The five works which comprise this CD indeed reflect a wide spectrum of musical styles. In the handsome program booklet introducing the recording, Max Lifchitz states "of quite diverse temperament, technical and musical orientation, these works paint a vivid image of the eclecticism strongly manifested in today's musical soundscape." In order of presentation, the works are: *Sextet* by Emma Lou Diemer (14:21); *Petite Suite Parisienne* by Alexandre Rudajev (15:14); *Three Songs of the Trobairitz* by Marilyn Ziffrin (9:32); *Five Bagatelles* by Allen Brings (9:40), and *Angels* by Richard Toensing (17:15).

The central piece, Marilyn Ziffrin's *Three Songs of the Troubadours*, takes as its text translations from "The Women Troubadours" by Meg Bogin. These are delightful, spontaneous, plain-speaking poems, and Ziffrin's word-setting remains close to the meaning of the text with occasional grateful melismas for the performer. The songs are sung by Neva Pilgrim, whose work as a soloist and as founder of the Syracuse New Music Society has made her another stalwart champion of modern music. Max Lifchitz provides the clear and sympathetic accompaniment.

Flanking the songs are two light quintets, each of which consists of a chain of five short character pieces. Alexandre Rudajev's *Petite Suite Parisienne* is by turns delicate and playful, with nicely-balanced idiomatic writing throughout—a welcome addition to the repertoire for standard woodwind quintet. In *Five Bagatelles*, Allen Brings drops the horn in favor of a piano. In post-Hindemith vein, the writing is light, fanciful, and tuneful.

The intellectual meat of the disk is left to the first and last pieces. *Angels*, by Richard Toensing, is a virtuoso ensemble piece where the North/South Consonance Ensemble comes into its own. This is serious concert music for a large ensemble—nine players (including two percussionists)—plus conductor. *Angels* is brim-full of textural ideas performed with precision and compelling musicianship. The bell-like effects, trills, repeated-note configurations and, in the last section, wonderfully sensitive treatment of a Lutheran Chorale tune—all these echo and re-echo in the listener's imagination long after the quiet ending fades away.

Emma Lou Diemer's *Sextet* (flute, oboe, clarinet, violin, cello, and piano) was written in 1992 and is dedicated to Max Lifchitz and the North/South Consonance Ensemble. Although in one continuous movement, the piece divides clearly into strongly-characterized inner sections. Especially in the lyrical opening and closing sections, and in the central piano-plus-other Messiaen-like dialogues, Diemer's mastery of line and gesture are evident. This is fine, imaginative music by a composer very much in command of her musical resources.

Hilary Tann has recently completed *From Afar*, a large orchestral work to be premiered by the Santa Fe Symphony Orchestra in January 1997. *From Afar* was commissioned by the Reader's Digest/Meet the Composer Consortium Commissioning Program for a consortium of six orchestras.

Publishers, composers and authors
who wish to submit materials
for review should contact the
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Victoria Jordanova: Requiem for Bosnia and Other Works (Four Preludes, Once Upon a Time, Variations for Harp)

by Elaine Fine

CRI exchange CD673, distributed by Koch International (61 minutes 21 seconds).

Victoria Jordanova, a Belgrade-born harpist who now lives in America, has issued this recording of some of her improvisations and compositions for harp.

Requiem for Bosnia, the title piece of this disc, is an improvisation for broken piano and harp, with a few minutes of Olivia Dalrymple singing a distant rendition of "A Whole New World" from the Disney movie *Aladdin* in counterpoint to random piano ostinato in the last movement. The piece is constructed from noises achieved from hitting, strumming, and playing a broken piano (sounds Cage would have loved), with an overdubbed harp improvisation. This use of the piano as a self-contained percussion instrument is interesting and effective, but after a while the sound becomes tiresome.

The rest of the disc is solo harp music. The Preludes use sounds that resemble a Japanese koto and explore various textures on a monochromatic canvas. These personal "pictures in sound" are rhythmically non-committal abstracts that have periods of movement and periods of stillness. The most interesting Prelude, "In the Wind," uses electronic amplification to achieve exciting random colors that come from difference tones and changes in voltage (to make loud and soft sounds).

The "Ballade," the first part of *Once Upon a Time*, uses an altered tuning that is hard to listen to because on the harp, quarter tones sound like out-of-tune half-steps. In the second part, called "Dance," it sounds like Jordanova is wearing bells on her wrist while playing. This rhythmic and repetitive music seems derived from traditional Eastern-European dance forms.

Variations for Harp is a set of about 24 variations on a harmonically-sparse 8-bar theme in common time. Each variation uses different colors and techniques: "broken piano" sounds, mandolin sounds, koto colors, and string noise.

Elaine Fine works at WEIU-FM in Charleston, Illinois, and plays viola in the LeVeck String Quartet. She is a reviewer for the American Record Guide and writes for the Maud Powell Signature.

Johana Harris: In Memoriam (1913-1995)

by Stephen M. Fry

I saw the piano movers wheeling one of the huge black Steinway grands off the concert stage in Schoenberg Hall, out of the building, down the outside stairs, out to the center of the quad, and onto the brick and concrete oval where the sidewalks forming a web to the bordering buildings converge. This was on the UCLA campus, and it was about 1978. I asked one of the many music faculty members rushing out to the expanse of lawn surrounding the piano what was going on. He said, "Lady Jo is giving a concert. Come on. You've got to hear this!" Since he was a terrific pianist himself, I went out with him and found a spot on the lawn near the piano.

"Lady Jo" was the affectionate name everyone had for Johana Harris, and it was what she called herself in the many notes I had received from her - about finding a piece of music for the Music Library's collection, or humbly apologizing for having received one of the overdue notices kicked out by the computer to remind her to renew a piano piece. I was "her" music librarian, and, like most of her colleagues, would do anything for this charming, self-effacing woman.

With great dignity and energy and a wry sparkle in her eyes, she strolled out to the piano, bowed to the applause, and sat until you could hear a squirrel chattering and a few birds singing in the trees. The sun was bright at this noon hour, but she wore no hat. Her long silver hair, a kind of trademark for her, cascaded down over her shoulders. She began to play, and the noisy campus was suddenly still. She began with the thundering opening of the Grieg piano concerto, deftly modulated into Gershwin's "Rhapsody in Blue," then Tommy Dorsey's "Getting Sentimental Over You," Debussy's "Clair de Lune," a Shostakovich prelude, a Chopin étude, Rodgers and Hammerstein and Harold Arlen with modern jazzy chords, Rachmaninoff with full powerful chords. The shorter numbers she played completely, and of the larger works she played only a portion—the most musical and beautiful portion. All the works were treated as equally precious by her skillful and sensitive fingers, and using amazingly inventive improvised modulations, the melodies flowed non-stop from one to another creating their own logic and relationships.

The audience was mesmerized by her performance, delicate here, powerful there, and always with consummate musicianship and exquisite touch. And then she stopped. There was silence. She looked up, finally, from the keyboard, and there arose a deafening applause from the more than 300 students, faculty and staff who had gathered, attracted by her music, during the lunch hour. Fifty-five minutes had gone by. I thought I was a handy piano player with both jazz and classical works in my fingers, but this had been a *tour de force* by a master. From then on I attended all her concerts that I could, up to her final musical soirée less than a year before she succumbed to cancer at the age of 82 on June 5, 1995.

Johana Harris was born in Ottawa on New Years day in 1913. Over her career of about seventy years she performed

on more than 200 recordings, participated in television productions, composed piano works and accompaniments for folk song collections (one of her special interests), and was a devoted and beloved teacher for literally hundreds of advanced piano students.

She attended conservatories in Canada, New York and Berlin. She was the youngest student to be accepted at Juilliard in the mid-1920s, and was appointed a faculty assistant in 1928, before her 16th birthday. She taught piano at the University of Sewanee, California Institute of the Arts, Cornell, and other institutions, and in 1969 she came to UCLA. She met and married Roy Harris at Juilliard. Their marriage lasted 43 years until his death in the Los Angeles suburb of Santa Monica in 1979.

What happened next, indicative of her life which seemed as improvised as her concert on the UCLA lawn, is described by her biographer-in-progress Louise Spizizen:

"[S]he was still teaching full time at UCLA, the only music faculty member ever to win that university's Distinguished Teaching Award.

"My questioners nod politely, but only archivists are truly interested in a chronicle of this sort, so I throw them the first real hook: that Johana composed a good amount of the music that has always been attributed to Roy, and—then the clincher—that 11 years ago (Roy had been dead for three years and Johana was a week away from her 70th birthday), she proposed to her most talented student, an Adonis who was barely 21 when they married."¹

She was born Beula Duffy. Do you wonder at her name Johana? Her friend Nicolas Slonimsky describes her name thus: "[S]he assumed her professional name Johana in honor of J. S. Bach; the single 'n' is used owing to some esoteric numerologic considerations to which Harris was partial."²

Charlotte Wolfe, a music librarian at the University of Michigan, recalls meeting Johana:

"I knew the Harrises in the early 1950s when they were on the faculty at George Peabody College for Teachers in Nashville, Tenn., where my father was head of the Music Department at that time. I first met Johana on a Sunday afternoon when the Harrises were concluding a quick trip to Nashville to finalize arrangements before taking up residence there. My dad and several music faculty members escorted them to the airport and planned to have dinner with them there before putting them on the plane. My younger brother and I were tagging along that day because our mother had another commitment. When we got to the restaurant we discovered that no table was big enough to accommodate the entire party. Johana immediately suggested that she and I, 'the ladies,' should occupy a small table by ourselves while 'the men' took the large table. During the entire meal she chatted and drew out a very shy 12-year-old with perfect good humor and genuine interest, making me feel like a real grownup. I was

her fervent admirer from that time on.”³

Charlotte also related to me the story of Johana’s recital at Peabody College during the summer of 1954. Shirley Watts, another music librarian colleague remembers that “her encore at this concert was an improvisation on the themes of all the music she had programmed that evening. It must have been another of her concerts I was remembering where I was trying to identify the composer of her unannounced encore when I realized I was hearing a richly developed fantasia on ‘April Love,’ a current pop hit.”⁴

At UCLA Music Department faculty meetings, when Johana Harris spoke everyone listened. Not because she was powerful, or erudite, but because she spoke with love in her heart and good will in her mind. Amidst the bickering, ego clashing and politics within the Department she was universally loved and respected by her colleagues. She was especially adored by her students, for whom her feats of assistance are legendary.

As I, from time to time, strolled by her studio deep in the recesses of Schoenberg Hall, Johana would nab me, tell me to sit down, and say, “Steve, listen to this. Real music!” Then she would take a breath, sigh, and play a newly discovered folk song, improvising a delicate accompaniment. The simple song, in her hands, would bring tears to my eyes. This was a part of her magic.

Her friends, colleagues and admirers crowded into the beautiful St. Augustine By-the-Sea Episcopal Church in Santa Monica on St. Patrick’s Day 1995, to pay their respects to her memory, which will endure at UCLA and in the Los Angeles musical community.

Obituaries summarizing Johana Harris’ career and accomplishments appeared in both *The New York Times* (June 15, 1995) and *The Los Angeles Times* (June 8, 1995). Louise Spizizen’s article “Johana and Roy Harris: Marrying a Real Composer,” v. 77, no.4 (Winter, 1993), 579-606, describes the courtship and subsequent emeshed careers of these two musical personalities.

1. Louise Spizizen. “Why Are You Writing About Her?” *Belles Lettres: A Review of Books by Women*, v.10, no. 1 (Fall, 1994), 20-25.

2. Nicolas Slonimsky, rev. *The Concise Edition of Baker’s Biographical Dictionary of Musicians*. 8th ed. New York: Schirmer, 1994. p.397.

3. Charlotte Wolfe. Electronic mail message to the author, June 15, 1995.

Stephen M. Fry, a long-time music librarian at UCLA, is familiar to these pages as the Chair of the Pauline Alderman Award Committee. He has contributed many articles about film music, women in music, music philately, and music librarianship to a variety of journals. Currently he serves on the Board of Directors of the Music Library Association, and on the Board of Trustees of the Society for the Preservation of Film Music, where he is Secretary. He also directs and arranges for The Westside Jazz Ensemble, a 17-piece jazz big band in Culver City, CA.

Festivals and Seminars

Fondazione Adkins Chiti: Donne in Musica announces September Symposium

The newly fledged foundation FONDAZIONE ADKINS CHITI: DONNE IN MUSICA has set up an international Symposium and series of musical events in Fiuggi (Lazio) between the 18th and 22nd of September this year. There are three sections within the Symposium:

1. World Report (from “women in music” organizations from all over the world).
2. Writing for Opera, Ballet, Cinema (presentation by international composers with examples on video).
3. Marketing One’s Music (Communication Promotion Strategy and Objectives: a practical workshop aimed at today’s markets, how to understand and use them. Experts within the arts fields and music business will talk about communication, promotion, financing, funding and marketing. A round table discussion with all participants will follow).

There will be a space for scores and records to be displayed and a bookstall for the sale of music, books and recordings. The Symposium encourages further networking among women from different sides of the music business by allotting ample time for free periods, alternating with musical events of various kinds - from medieval music to modern dance to rock with a travelling acoustic installation.

Fiuggi Citta is one hour from the Rome Airport and is 900 metres above sea level. First built in Roman times, this small medieval village overlooks one of Italy’s most prestigious spa centres. Hotel accomodation is very inexpensive and there are solutions to fit all pockets (including hospitality in family-run guest houses).

For further information about participation (as auditors) please fax: MELOGRANO - Roma (06) 80 80 999

If you cannot come but would like to donate materials to the Foundation Library (Scores, recordings, programmes, and biographies for women composers and conductors are most welcome) please send these to:

Fondazione Adkins Chiti:
Donne in Musica

Presso l’Assessorato alla Cultura
COMUNE DI FIUGGI
FIUGGI CITTA’ 03014
Italy

Hildegard Symposium

An International Conference on
Hildegard of Bingen is being planned for
September 13-20, 1998 in Germany.
Watch for details in the October *IAWM Journal*.

Technology Tips

Audio Files on the Web and Other Cyberspace Secrets Revealed

by Sally Reid

A hypertext version of this article (with active links) can be found at <http://music.acu.edu/www/iawm/June96/techtips.html>.

So you've been wondering how to make improve your web page as a marketing and/or distribution tool for your music and you realize it's time to place some audio samples online. (If you are working with high end digital systems or pricey programs, you can skip this article.) Here are some inexpensive utilities "for the rest of us."

On a Macintosh, creating digital audio files is relatively easy. All modern Macintosh models have recording capabilities built in and the PowerMacs and AVs have 16-bit audio. Simply connect the audio out from your cassette or DAT player to the microphone input on your computer (to make a line connection from your player's phono cables to the Macintosh microphone input, try using a simple Y-adaptor audio cable, such as Radio Shack's phono jacks to 1/8" mini plug, cat. no. 42-2154).

Converting an audio signal into a numeric string requires the user to select the sampling rate (in samples per second; try 22,000), the number of bits per sample (try 16 bit—8 bit provides considerably less fidelity), and the number of channels (try mono for half the file size of a stereo sample with no fidelity loss). Each choice affects the file size. The larger the file, the longer the download time. Everything is a tradeoff between keeping the file size manageable (smaller) and obtaining the best fidelity (larger files). The larger the sample rate, bits per channel or number of channels, the larger the file sample will be. And be prepared—sound files take LOTS of disk space.

There are three types of audio files in common use on the web. Each is designated by the appropriate file extension in the filename (.aiff, .wav, .au). Browsers rely on the filename suffix to know which helper application to open, so be certain to add the appropriate extension name to your finished sound files (e.g. sound.aiff designates an aiff formatted file).

AIFF—(Audio Interchange File Format); this is a flexible Macintosh format developed to store large sampled sounds. Sounds can be saved with selected channels, sample rates and sizes. AIFF format is a compressed AIFF file.

.wav—This is the IBM/microsoft sound file format for use with the Windows operating system.

AU—Developed by Sun Audio, AU files are Unix system sound files.

In my experience although the .au format reduces the audio file size, there is considerable sacrifice in sound quality. For the present I am continuing to use the AIFF format and intently watching the options for "real time" delivery of audio on the internet.

Inexpensive Sound Utilities for the Macintosh

all available for downloading as freeware or shareware:

Sound Hack is a shareware utility (\$30.00 or some music or art you have created! The native PowerPC version is available from Frog Peak Music for \$65.00) which can record any size soundfile from the Macintosh sound input and convert between different types of soundfiles. <http://shoko.calarts.edu/~tre/SndHckDoc/>

Sound Machine is a shareware utility (\$10.00) that can record in AIFF (compressed AIFF; 3:1 or 6:1) or AU formats (version 2.6.2). A plugin for Netscape 2.0 is in development and will be available to registered users. <http://online.anu.edu.au/RSISE/teleng/Software/SoundMachine/welcome.html>. Step by step instructions (with helpful pictures) for recording using Sound Machine can be found

at <http://gilligan.esu7.k12.ne.us/~esu7web/workshops/internet/sound.html>.

ConvertMachine is a shareware (\$10.00) utility that can compress, decompress, recompress, resample or convert an audio file to a different format using the Mac's easy "drag and drop" functions. <http://online.anu.edu.au/RSISE/teleng/Software/ConvertMachine/welcome.html>

Sound App is a PowerPC native freeware sound player and converter for the Macintosh which can play or convert a variety of formats and supports System 7.5 Drag and Drop. <http://www-cs-students.stanford.edu/~franke/SoundApp>

SoundEffects (version 0.9.2) is a shareware utility (\$15.00) which, like MacroMinds' Sound Edit Pro, permits wavesample editing. <http://ftp.alpcom.it/software/mac/Ricci/html/sfx.html>

Useful tutorials and resources are available online:

Audio Files for WWW: making internet audio files http://sol.ultralab.anglia.ac.uk/pages/Schools_OnLine/Using_Audio/

Audio Files for WWW: technical terms http://sol.ultralab.anglia.ac.uk/pages/Schools_OnLine/Using_Audio/Technical_Terms.html

Gold Wave (\$30.00 for IBM PC) <http://web.cs.mun.ca/~chris3/goldwave>

Internet Terminology <http://www.cetlink.net/misc/net-terminology.html>

Mac Sound Utilities <http://www.wavenet.com/~axgrindr/quimby4.html>

Sound Apps for the MAC <http://www.host.uts.utexas.edu/mac/pub-mac-sound.html>

Sound Recording/Editing Utilities for the Mac http://sol.ultralab.anglia.ac.uk/pages/Schools_OnLine/Using_Audio/Sound_Utils.html

SoundTools (includes PC) <http://www.moviesounds.com/tools.html>

Usenet FAQs: audio formats <http://www.cis.ohio-state.edu/hypertext/faq/usenet/audio-fmts/top.html>

Two medium priced applications deserve mention. **SoundEdit 16** by Macromedia enables superb quality recording and control for a nominal price (\$300.00) without additional hardware, <http://www.macromedia.com/Tools/Sound/index.html> Digidesign's "Session" software (\$199.00) also does not require the AudioMedia II card when used with a PowerMac. http://www.midifarm.com/midifarm/dotf/review_session.htm Digidesign's high end packages may also be of interest to some <http://music.digidesign.com/html/faqs.html>.

There are many sound protocols evolving specifically for use over the internet. The field is in great flux, and possibilities are changing rapidly. These include Real Audio (\$495.00) <http://www.realaudio.com/> and True Speech <http://www.dspg.com/allplyr.htm>. Both play in real time (no waiting for the file to download). Players for both are available free of charge. Similar tools with higher fidelity will no doubt be available soon.

Adobe has announced the July release of PageMill 2.0 (web page design utility) for both Macintosh and Windows. Press releases announce support for Netscape plug-ins, drag & drop for sounds (if you drag a sound file into a PageMill document, it will be linked into the document and converted to .au format).

Sally Reid is a composer teaching at Abilene Christian University. She has been named 1996 Educator of the Year for the ACU College of Arts and Sciences and serves as the IAWM Web Site administrator. <http://music.acu.edu/www/reid/reid.html> <reid@acuvax.acu.edu>

Announcements

Brass Conference Seeks Listings

The International Women's Brass Conference seeks listings of brass works composed, published, recorded, and/or premiered within the past two years for listing in their bi-annual newsletter. For announcements of publications and/or recordings please list instruments, timings, dates, and publisher/record company. If the work is not with a traditional publisher, include information on where the work may be obtained. For world premieres list date, title, performing artists/group, place, commissioning artist (if any), and length of work. Works missing any of this information will not be listed. No more than two works by any composer will be included. Send information to:

Faye-Ellen Silverman
330 West 28th Street, Apt. 7G
New York, NY 10001-4722
<FayeNote@aol.com>

Centre for Women's and Gender Studies in Music

City University, London, announces the creation of the Centre for Women's and Gender Studies in Music, the first university-based organization of its kind in Britain. This will be an international forum for advanced research into women's studies in music and related fields. Its activities will include an international series of lectures and recitals, study days, and conferences. The Centre supports the new MA in Women and Gender in Music and the research degrees of MPhil and PhD. Examples of current MPhil/Ph.D. research include: the history of trouser roles in opera; the portrayal of female characters in the operas of Massenet; the role of women's music in the Orthodox Jewish communities of North London; and the music of the Russian composer, Galina Ustvolskaya.

The co-directors are Dr. Rhian Samuel and Dr. Annegret Fauser, both of whom joined City University in 1995. Rhian Samuel (Ph.D. Washington University, St. Louis), Reader in Music, was previously Head of the Music Department at the University of Reading. She is a composer and writer on twentieth-century music and co-editor of the Norton/New Grove Dictionary of Women Composers. Annegret Fauser (Ph.D., University of Bonn), Lecturer in Music, previously taught at the Humboldt University, Berlin, and was Chercheur Invité at the Maison des Sciences de l'Homme, Paris. Her research focuses on women composers in late nineteenth-century France, especially Lili Boulanger.

For further information and application forms for research degrees, please contact:

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<r.samuel@city.ac.uk or s.emmerson@city.ac.uk>

VII. Pacific Northwest Music Graduate Students' Conference

The annual Pacific Northwest Music Graduate Students' Conference, hosted alternately by the University of British Columbia, the University of Victoria, and the University of Washington, announces a call for papers. Graduate students from across Canada and the U.S. are invited to submit proposals for papers on any music-related topic (including musicology, theory, ethnomusicology, performance practice, composition, music cognition and perception, etc.). Lecture recitals and works-in-progress are welcome. Presentations will be limited to 25-30 minutes, followed by a brief discussion.

The conference is 28-29 September 1996 at the University of British Columbia, Vancouver, B.C. Canada. Submission deadline for proposals is 15 July 1996, with notification of acceptance by 15 August 1996.

Please submit proposals (approx. 250 words), along with e-mail address (if available) to:

Melinda Boyd, Coordinator, VII. Pacific Northwest Music Graduate Students' Conference, c/o School of Music
University of British Columbia, 6361 Memorial Road
Vancouver, B.C., Canada, V6T 1Z2

For further information, please contact Melinda Boyd via e-mail <mjean@unixg.ubc.ca>, or by regular mail.

Macmillan's Exciting New Publication

Volume I of *Women Composers: Music Through the Ages*, the first of a twelve-volume series of music by women composers, was published in February, 1996. Co-edited by Sylvia Glickman and Martha Furman Schleifer, it contains music by composers Kassia (b. 810) through those born up to 1599. Eighteen contributors have written scholarly essays and prepared modern editions of this historic music, most of it never before accessible. Volume II (composers born from 1600-1699) will appear in the fall of 1996; three eighteenth centuries volumes are slated for early 1997. The nineteenth and twentieth centuries entries in, respectively, three and four volumes, will follow in subsequent years. For an unusual and valuable library resource, orders may be placed through Simon & Schuster's order department at 1-800-223-2336.

Britten-on-the Bay Composition Competition

Britten-on-the Bay, Inc. announces the first round of their bi-annual Composition Competition. Works for 1 or 2 clarinets, or clarinet and one other instrument or voice (with or without piano), any style, up to 25 minutes maximum duration, will be considered. Prizes include premiere performance, recording, publication, and cash awards. An application fee of \$25 per work submitted is required. For guidelines, contact:

Britten-on-the Bay, Inc.
73 Ireland Place, Suite 108
Amityville, NY 11701

Pauline Oliveros Foundation Announces Retreats

The *Women's Mysteries* program of the Pauline Oliveros Foundation, Inc. is pleased to offer a one-week intensive retreat on a 600-acre farm in Huerfano Valley, Colorado, July 20-25, 1996 led by psychotherapist and author, Ione. *Women's Mysteries* is a network of women of all ages, cultures and professions exploring community and fostering individual creativity. Tuition for the week of trainings, camping and delicious vegetarian meals is \$450 with optional indoor rooms available. A brochure detailing the week and registration is available from the Pauline Oliveros Foundation.

The *Women's Mysteries* program was started by Ione in 1987 and has continued annually with workshops and trainings offered in Kingston, NY and New York City, and with more extensive retreats to New Mexico, Colorado, Egypt and Germany. The July week will offer women a chance to explore community with other women, to gain support for creative projects, and to practice learning to trust their intuitive natures in order to help themselves and others. The daily schedule will include circles, discussion, ritual, dream work, meditation, shamanic journeying, as well as alone time.

Ione specializes in healing work that accesses the creative. She is the author of the acclaimed memoir, *Pride of Family*, *Four Generations of American Women of Color*, and is the playwright and director of *Njinga, the Queen King*, a play with music and pageantry presented at the Folger Shakespeare Theatre in February, 1996. A graduate of Helix Institute for Psychotherapy and Healing and the Chinese Healing Arts Center, she is a certified Qi Qong Therapist, a certified Qi Healer, and an Advanced Clinical Hypnotherapist.

The Pauline Oliveros Foundation also announces the Sixth Annual *Deep Listening*™ Retreat with Composer Pauline Oliveros and special guest Heloise Gold July 28-August 2 and August 4-9, 1996 at the Rose Mountain Retreat Center in the Sangre de Cristo Mountains of New Mexico. The first week-long training is designed to meditatively explore listening and sounding, creating flexibility in as many forms of listening as possible. New this year is a three-year Deep Listening Certificate program for participants who have prior experience of Deep Listening. The cost for a week of workshops, camping and meals is \$450. For both weeks the cost is \$795. For the three year Certificate program with three retreats the cost is \$1200.

Born in Houston, Texas composer/performer Pauline Oliveros received her early musical education from her mother and grandmother. Today her work is known throughout the world through performances, broadcasts, personal appearances, recordings and scholarly writings. She is a graduate of San Francisco State University and holds an honorary Doctor of Music from the University of Maryland. In 1994 Oliveros was the recipient of an artistic achievement award from the Foundation for Contemporary Performance Arts. Deep Listening is a continually evolving practice coming from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics.

Heloise Gold is a dancer, performance artist, choreographer and T'ai Chi instructor who has been teaching many forms of movement to diverse groups of people for the past 20 years. She studied T'ai Chi with Chinese Master Da Liu and Qi Qong with Chinese Master T. K. Shih and has been teaching T'ai Chi classes, workshops and retreats for the past 16 years. She currently lives and works in Austin, TX.

The Pauline Oliveros Foundation, Inc. is a non-profit organization based in Kingston, NY. 1996 marks its eleventh year of commitment to the support of the creation and dissemination of new work in music, literature and performance locally, nationally and internationally.

For more information, please contact the Pauline Oliveros Foundation, Inc. at: PO Box 1956, Kingston NY 12401; (914) 338-5984, Fax (914) 338-5986 or E-mail: Oliverosfd@aol.com.

Walden School Summer Composers' Forums

The Walden School is one of the few summer music programs which specializes solely in the training of young composers. From June 30 through August 4, thirty-five aspiring young composers will join faculty and guest artists in the New Hampshire mountains at the Dublin School in Dublin, New Hampshire, USA.

Student composers' works can be heard during Walden's weekly Composers Forums where the young musicians, an audience, and an independent moderator discuss the improvisations and compositions in a concert setting. This year two Composers Forums are of special interest: Eugene O'Brien, Chair of the Composition Department at the Indiana University School of Music, will moderate the July 17 and 18 Composers Forums, and James Freeman, Daniel Underhill Professor of Music at Swarthmore College and Artistic Director of Orchestra 2001 in Philadelphia, will moderate the July 30 and 31 Forums. Also, this year New Millennium Ensemble, winners of the 1995 Naumburg Chamber Music Award and the 1994 Chamber Music America/ASCAP Award for Adventuresome Programming, will be in residence July 30 through August 7.

BMG, Williams College Launch Young Composers Competition

BMG Music Service and Williams College (Massachusetts) have launched an ambitious program dedicated to the promotion and development of new music among young composers. It is made possible by a grant from BMG to Williams of \$1.4 million - the largest corporate gift in the college's history.

The five-year program will feature an annual competition for high school and college student composers, with three \$10,000 prizes. It will also include an annual festival of new music, the Berkshire New Music Festival, at Williams College and at Seiji Ozawa Hall at Tanglewood. The festival will feature 20th century compositions and premieres of winning works from the competition, performed by Williams ensembles and by emerging and established guest artists.

This will be the largest prize of any young composers competition in the country and the only one to guarantee that winning works will be performed. Announcement of the program was made by Worth Linen, president and CEO of BMG Direct (a subsidiary of BMG Entertainment), and Harry C. Payne, president of Williams College.

Two \$10,000 prizes will be awarded each year for compositions written by college students - one an orchestral work and one a chamber piece. Another \$10,000 prize will be awarded for a chamber piece written by a high school student with the prize shared by the composer and his or her high school music program. All winners will be invited to attend dress rehearsals and premieres of the work performed by Williams College ensembles and guest artists on campus and in Ozawa Hall. Several honorable mention prizes will also be awarded each year. These works may be performed at Williams during the regular performance season.

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.)

(without deadlines:)

The Center for Computer Music at Brooklyn College invites composers to submit tapes for performance consideration at its 2 annual concerts of electro-acoustic music. Works of 10-minutes' duration or less are preferred. For further information, and to send materials, contact: Professor Noah Creshevsky, Acting Director, Center for Computer Music, Brooklyn College of the City University of New York, 2900 Bedford Avenue, Brooklyn, NY 11210-2889. [SEAMUS]

Sue Carole DeVale, harpist, is looking for new music for harp (works already written, in progress, or in the planning stages) for future performances. All formats are of interest: solo, with voice, with another instrument, chamber ensemble, with tape, etc. As an ethnomusicologist/organologist, she is especially intrigued by compositions that incorporate idioms or instruments from anywhere on this or any other planet. She is an historic harpist and has reproductions of harps from Gothic (with brays), early Baroque (with brays), and Spanish Renaissance; and contemporary harps from Mexico (Jarocho, which has three inches of open string between the bridge pin and the tuning peg which permits pitch bends like those possible on the koto), Ireland (28 string), 2 lever harps (21 string and 33 string), a classic pedal harp (47 strings), a Gambian kora (21 strings), and an Ugandan ennanga (8 strings). For further information, and to send materials, contact: Sue Carole DeVale, 18341 Coastline Drive, Malibu, CA 90165-5729. Phone: (310) 459-6028; fax: (310) 459-8584. E-mail: SCDV@aol.com [IAWM-emi]

The Society for New Music announces that in May, it will begin a radio series devoted to new music which will air weekly on Friday evenings on WCNY-FM in Syracuse, NY. WCNY is also heard via its transmission "translators" on WJNY in Watertown, NY, and WUNY in Utica, NY. CDs and DAT tapes of music in any style may be sent for broadcast consideration. Any pertinent information such as program notes and biographical data should be included with the recordings. For return of materials, please include an SASE. For further information,

and to submit materials, contact: Neva Pilgrim, Society for New Music, 312 Crawford Avenue, Syracuse, NY 13224. [orig]

Net.Radio, a new Internet radio service, is considering CDs and DAT tapes of new music for possible inclusion in their "cyberspace" offerings. Biographical and other useful information should be included, as well as any special classification under which your music might fit. For further information, and to submit materials, contact: Steve Grillo, Net.Radio, 43 Main Street S.E., Suite 149, Minneapolis, MN 55414. E-mail: Steve@netradio.net

Web site URL: <http://www.netradio.net> [SEAMUS]

Thomas Piercy, clarinetist, seeks works of all styles for clarinet and piano, including avant-garde and those which are jazz-influenced. If available, include a tape with scores and parts. For further information, and to send materials, contact: Thomas Piercy, 602 10th Avenue, Apt. 4RN, New York, NY 10036. Phone: (212) 957-1557. [AMC]

Composition Competitions:

Barlow International Competition 1996. The winning composer will receive a \$10,000 commission from the Barlow Endowment to compose a work to be performed beginning with the 1997-98 season by a consortium of string quartets: The Cassatt Quartet (New York City), the Cuarteto Latino Americano (Mexico City), and the Muir Quartet (Boston). The commissioned work will be at least 20-minutes in duration and is expected to meet the highest artistic requirements for the medium. Half of the commission fee will be paid when the contract for the commission is signed, and the balance will be paid when the finished score is submitted to the Barlow Endowment. There are no restrictions regarding musical style, nationality, age, gender, race, religion, or political persuasion. Previous winners of the Barlow International Competitions for chamber music are ineligible, as are members of the Barlow Board of Advisors and Board of Directors and the members of the participating string quartets. Composers must submit an application form and supporting materials. Supporting materials must include a resumé of the applicant's compositional activity and 1 or 2 representative string instrument scores and matching cassette or CD recordings. Postmark deadline: **July 1, 1996**; receipt deadline: **July 10,**

1996 (contestants from Eastern Europe, Asia, Africa, or South America are encouraged to mail their applications early to avoid problems caused by postal delays). Winners will be announced before September 15, 1996. An SASE should be included for return of materials. For complete entry guidelines and application form, contact: Barlow International Competition 1996, Harris Fine Arts Center, Brigham Young University, Provo, UT 84602. [orig]

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 fee: 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]

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]

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]

1996–97 AGO/ECS Publishing Award in Choral Composition. Citizens of the United States, Canada, and Mexico may enter one unpublished composition scored for SATB chorus and organ, of 3–7 minutes duration, in which the organ has a significant part. The text of the work must be suitable for use in religious services of various kinds. Award: \$2,000, plus publication and performances. Postmark deadline: **July 31, 1996.** For complete details and entry guidelines, contact: 1996–97 AGO/ECS Publishing Award in Choral Composition, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310; fax: (212) 870-2163. [AMC]

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 further information, and to send scores, contact: Dinos Constantinides, Louisiana Sinfonietta Composition Contest, School of Music, Louisiana State University, Baton Rouge, LA 70803. [NACUSA]

Organ and Orchestra Composition Contest. Composers are invited to participate in a competition for compositions scored for organ and orchestra, sponsored by the Cracow Philharmonic, the Office of the Voivode of the Cracow Province, and the Office of the Mayor of the Royal City of Cracow. Anonymous submission — scores should be marked with a pseudonym or identifying label, accompanied by a sealed envelope which contains information about the composer. Deadline: **August 1, 1996.** For complete entry guidelines, contact:

Panstwowa Filharmonia im. K. Szymanowskiego, ul. Zwierzyniecka 1, 31-103 Kraków, POLAND. Phone: (48) 12/22-09-58. [AMC]

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, Constantiniana di lettere, arti e scienze, Via delle Balduina 75, 00136 Rome, ITALY. Phone: (39) 635-343557/536865; fax: (39) 774-615465. [GI]

18th Annual NACUSA Young Composers' Competition. The competition is open to all NACUSA (National Association of Composers, USA) members, age 18–30 (for composers wishing to join, annual dues are \$20). Compositions submitted should not exceed 15 minutes in length, should not require more than 5 players (an additional person for tape playback will not be counted as a performer), and must not have been previously published nor won any other musical competition. Cassette tape-recordings of the submitted works are highly desirable, but not mandatory. Include an SASE for return of materials. Scores will be judged, in part, on clear and legible music copying. Awards: First Prize of \$200, plus a guaranteed performance at a Los Angeles and a New York NACUSA concert; Second Prize of \$50, plus a guaranteed performance at a Los Angeles NACUSA concert. Composers may submit up to 2 compositions, which should be submitted anonymously with an envelope attached that contains the title of the work and the composer's name, address, and phone number. Receipt deadline: **October 30, 1996.** For further information, and to submit materials, contact: The National Association of Composers, USA, PO Box 49256, Barrington Station, Los Angeles, CA 90049. [IAWM-eme]

The Next Millennium Composition Award. The Tokyo Opera City Concert Hall, scheduled to open in September of 1997, will feature a composition contest in each of its first 3 seasons. Composers of all nationalities who are not more than 35 years of age at the end of the year of entry are eligible. Works selected after a preliminary screening will be performed in concert, and of these, one will be selected to receive a cash award of 3,000,000 Yen. Deadline: **October 31, 1996.** For complete guidelines, contact: Office of

The Next Millennium Composition Award, Tokyo Opera City Cultural Complex Managing Committee, Nihon Seimei Hatsudai Building, 1-47-3 Hatsudai, Shibuya-ku, Tokyo 161, JAPAN. Phone: (81) 3.3370.7700; fax: (81) 3.5371.8244. [ACF]

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]

National Band Association. 1996 Third Biennial NBA/Merrill Jones Memorial Young Composers Band Composition Contest for Grade III/IV Concert Band. Anyone 30 years of age or younger eligible. \$1000.00 prize. Deadline: **November 1, 1996.** Contact: Frank Wickes, Director of Bands, Louisiana State University School of Music, Baton Rouge, Louisiana 70803.

4th International Award of Musical Compositions Ciutat de Tarragona 1996. The competition is open to all composers. Any symphonic work may be submitted, with or without soloists and/or electro-acoustics. The compositions must be unpublished, unperformed, and unawarded; and participants must submit a signed statement confirming this information. Awards: 1st prize of 1.000.000 pesetas; 2nd prize of 500.000 pesetas. Each composer may submit only one work. Anonymous submission: the score must be presented with a pseudonym; and the pseudonym plus the composition's title must appear on the outside of an accompanying envelope. The envelope should contain: a photostatic copy of the composer's identity card or passport, along with details about his/her residence (address, phone-number, etc.). Receipt deadline: **November 15, 1996.** Scores should be sent via registered mail. The jury's decision will be announced by December 15th, 1995. For further details, and to send submissions, contact: Premi Internacional de Composicio Musical Ciutat de Tarragona 1996, Ajuntament de Tarragona, Registre General, Plaça de la Font 1, E-43003 Tarragona, SPAIN. [orig]

International Society of Bassists Composition Contest. Unperformed and unpublished works for solo double bass or double bass and one other instrument are eligible. Instrumentation may be drawn from: piccolo, flute, alto flute, oboe, English horn, clarinet, bass clarinet, bassoon, percussion (one player), harp, piano, violin, viola, cello, and double bass (standard woodwind doublings are acceptable). Duration: 12–20 minutes. Awards: first prize of \$1,000, plus performance, audio/video recordings, and optional publication; second prize of \$750; and a third prize of \$500. Entry fee: \$20 per composition (checks should be made payable to the International Society of Bassists). 3 copies of the score should be submitted with the title, instrumentation, and a pseudonym printed on the music. A sealed envelope marked with the pseudonym should contain a 3x5 card bearing the same information, along with the composer's name, address, and phone number. A stamped envelope marked only with the pseudonym should be included for return of materials; and place a self-addressed label inside the return mailer. Deadline: **December 15, 1996.** For complete details, and to submit materials, contact: International Society of Bassists Composition Contest, 4020 McEwen, Suite 105, Dallas, TX 75244. Phone: Madeline Crouch at (214) 233-9107; fax: (214) 490-4219. [ACF]

Vienna Modern Masters Sixth International Orchestral Recording Award. Composers of any age or nationality are eligible. Deadline for RECEIPT of materials is December 15, 1996. Complete details appear in the February 1996 *IAWM Journal*, page 42. Composers should not attempt to submit without consulting the guidelines. Contact Clyde A. Smith, Ph.D., President, Vienna Modern Masters, Margaretenstrasse 125/15 A-1050, Vienna, Austria.

The Queen Elisabeth International Competition for Composers. Works for violin and orchestra, with a performance duration of 10 minutes, will be accepted and are intended for performance during the final round of the 1997 Queen Elisabeth International Music Competition for violinists. The winning work will be performed by each of the 12 finalists during the final week of the competition for violinists. As the violinists will have one week to prepare the compulsory piece and 2 rehearsals with orchestra, the first aim of the composition is not to be a test of difficulty, per se. Only works by living composers will be considered. The world premiere will be held on June 2, 1997, at the Palais des Beaux-Arts in Brussels on the occasion of the final round of the violin competition. All performances will be initially broadcast on

Belgian radio and TV, with subsequent international re-broadcast. Awards: BF 200,000, 12 live TV and radio performances, recording on compact disc, and transcription of the orchestral parts. Anonymous submission. Postmark deadline: **January 6, 1997.** As the entry guidelines are quite extensive and particular, it is recommended that interested composers contact the competition administrators for complete details. For further information, contact: Secretariat of the Queen Elisabeth International Music Competition of Belgium, 20 rue aux Laines, B-1000 Brussels, BELGIUM. Phone: (32) 2/513.00.99; fax: (32) 2/514.32.97. [orig]

Fellowship, Residency, & Grant Opportunities

(with deadlines:)

Mary Flagler Cary Charitable Trust Recording Program. In 1996, the Cary Trust is continuing a program to assist in the recording of contemporary music. Proposals may be submitted by nonprofit institutions based in New York City, including professional performance ensembles, presenting institutions, and nonprofit recording companies. The performing artists and ensembles involved in the recording should also be based in New York City-based; however, composers whose music will be recorded need not be residents of New York City. Applicants must submit a letter-of-intent from either a nonprofit or commercial recording company. Grants may cover up to 50% of the total recording costs. Application deadline: **July 1, 1996.** For further information and guidelines, contact: Gayle Morgan, Mary Flagler Cary Charitable Trust, 122 East 42nd Street, Room 3505, New York, NY 10168. Phone: (212) 953-7705. [CFNM]

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, vocal and piano performance. Deadlines: **September, December, March, and June.** For complete information, contact: NFAA/Astral, 3915 Biscayne Boulevard, Miami, FL 33137. Phone: (305) 573-5502.

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.** Another deadline in place for special programs is: 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 World Wide Web page for on-line materials: <http://www.cies.org/> [orig]

(without deadlines:)

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:

(without deadlines:)

The Kiraly Music Network announces discounted rates for composers for recordings of orchestral works. For complete project details, including costs involved and services available, contact: David Zsolt Kiraly, President, Kiraly Music Network, Izabella u. 44/b., 1064 Budapest, HUNGARY. Phone: (36) 60 366 926; fax: (36) 33 355 030. [orig]

code to information sources:

[orig] = original documentation
[ACF] = American Composers Forum (formerly Minnesota Composers Forum)
[AMC] = American Music Center
[ARD-eml] = Arts Deadlines List-electronic mailing list
[AWC/Collab-l] = Arts Wire Current, via the Collab-l electronic mailing list
[CFNM] = Calendar for New Music (SoundArt Foundation)
[CM] = Classical Music magazine (Great Britain)
[GI] = Gaudeamus Information
[IAWM-eml] = International Alliance for Women in Music-electronic mailing list
[LM] = Living Music
[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)

Members' News *news of individual members' activities*

compiled by Felicia Sandler

HONORS AND AWARDS

Ruth Brush was presented the Life Time Achievement Award during the Oklahoma Convention of Music Clubs March 30, 1995 in Oklahoma City. She continues to receive annual ASCAP awards.

Felicia Sandler has been selected as a 1996-7 CEW Margaret Towsley Scholar at the University of Michigan. This award honors her capacities and commitment. Ms. Sandler also received a favorable review of her SAB arrangement of *Meda Wa Wa Ase* in the March Issue of the American Choral Directors Association Journal.

Molly Axtmann Schrag's *Annabelle Lee*, with poetry by Edgar Allan Poe, for tenor and piano, received honourable mention in the Art Song Competition sponsored by Operaworks, Inc. and Penn State University. Ms. Schrag was also invited to participate in the Talloires International Composer Conference. The first two movements of *Canto Primo* for string quartet, soprano and baritone will be performed there in July.

Sharon Guertin Shafer will be listed in the eighth edition of 2000 NOTABLE AMERICAN WOMEN to be published Fall, 1996.

Marilyn J. Ziffrin's *Trio for Clarinet, Bassoon, and Piano* was awarded the composition prize by The Music Fix of Madison, Wisconsin, who will perform the work several times in Wisconsin.

COMMISSIONS

Anne Deane was one of 20 American composers chosen to represent the USA in a multi-country commissioning project based in Amsterdam. Several of her works are currently being circulated to performing ensembles throughout the world which could then lead to an international commission for a new work.

Nancy Bloomer Deussen has received a commission from the Northstar School District in Fairbanks, Alaska for a band work to be premiered in the Fall of 1996 by the Tanana High School Concert Band.

Sumiko Sato's work *Misthaven*, for solo violin and orchestra was commissioned for the Northwest Symphony Orchestra and received its premiere on April 10, on the Symphony's 1995-96 concert series.

Molly Axtmann Schrag received a commission from A Musical Offering in Berkeley, California for *Sanctuary*, which was performed there March 10, 1996.

PREMIERES

Elizabeth Alexander's work for prepared piano four hands, *Imaginary Dances*, received its premiere in February on a concert sponsored by the Ithaca Music Club. In October, another work, *The Simple Gravity of Stars*, commissioned by the Central Wisconsin Symphony Orchestra, will be premiered under the direction of Eric Townell.

Elizabeth R. Austin heard the premiere of her *Puzzle Preludes (I-IV)* for piano performed by Craig Johnson, commissioner of the piece, at the Hartt School in Hartford, Connecticut, October 25.

Ruth Brush's *Testament* was premiered by the Arlington, Texas SAI-alumnae choral ensemble at Hardin-Simmons University under the direction of Rowena Taliaferro, January 21, 1995. On February 27, 1995 a Musical Research Society program of her works presented *Star Bright Pathétique* for SSA with the Choral Club led by Diana Faris, and *Canzona* with cellist Spencer Prentiss, accompanied by the composer.

Anne Deane heard the Baltimore premiere of her *Positive Thinking* performed by flutist Nancy Stagnitta at the College of Notre Dame on February 23, 1996. The New York debut of the piece was at the National Flute Conference, performed by Betsy Feldman.

Felicia Sandler's *Three Short Pieces For Trumpet* received its premiere April 1 at the University of Michigan, with Janna Galloway on trumpet.

Sumiko Sato's work *Misthaven*, for solo violin and orchestra, commissioned for the Northwest Symphony Orchestra received, its premiere on April 10 in the Symphony's 1995-96 concert series.

Molly Axtmann Schrag's music for Shakespeare's *A Midsummer Night's Dream* for keyboard, flute, recorder, cello, and bass received its premiere June 9-17, 1995 at Live Oak Theatre in Berkeley, California. Her *October Songs*, 5 songs to the poetry of Edgar Allan Poe for soprano and piano, were performed by the composer and Pamela Alexander at A Musical Offering October 29, 1995. *Bones*, for marimba and cello was premiered November 18, 1995 (NACUSA concert) at the Palo Alto Cultural Center with Ken Piascik, marimba, and Alex Seleznev, cello. *Sanctuary* received its premiere by these two performers and Janet Woodhams, flute, at the same venue, March 10, 1996. *Taydie Dances with Eve-lyn under the wide Wyoming Sky* for oboe and piano was performed by the composer with Mark Alburger, oboe on March 2, 1996 in the Palo Alto Cultural Center (NACUSA concert) and March 4 at Dominican College, San Rafael.

Sharon Guertin Shafer's *Prelude and Three Fugues for Anna Magdalena Bach*, received its premiere on March

21, when Trinity College presented an evening of original works by Shafer.

Karen P. Thomas has seen a number of recent premieres:

- February 10, 1996 - *Ancestral Hunt*, a concert aria for mezzo-soprano and piano was performed by Louise Marley and Joseph Adam in Seattle, Washington, and again by Ms. Marley in March at California State University at Hayward. This piece was commissioned by Louise Marley and supported in part by the Seattle Arts Commission Artist Grant.
- August 6, 1995 - *Over the City: In Memory of the Victims of the Bombing of Hiroshima*, for choir and chamber ensemble was commissioned by a nation-wide consortium of 30 Unitarian Churches and was premiered simultaneously in numerous cities across the U.S. In November 1995 it was performed by Seattle Pro Musica as part of a concert commemorating the 50th anniversary of the end of W.W.II.
- April 7, 1995 - *When Night Came* for clarinet and piano, dedicated to the women of Bosnia-Herzegovina, composed for Laura DeLuca with support from the Seattle Arts Commission, was premiered by Ms. DeLuca with pianist Roger Nelson in Seattle.
- November 27, 1994 - *Alnight by the rose* for ATTB was premiered by the Hilliard Ensemble in Gonnigen, Germany, and repeated for live broadcast on BBC Radio March 14, 1995.
- June 4, 1995 - *Psalm 75* for choir and organ was premiered by the Mercer Island Presbyterian Chancel Choir in Washington, which commissioned the work.

PERFORMANCES/PRODUCTIONS/PRESENTATIONS

Elizabeth Alexander's *Three Rose Auslander Songs* will be performed at the Piccolo Spoleto Festival by Diana McBroom, soprano, and the Charleston Symphony Orchestra.

Judith Alstadter presented a recital of piano music by Romantic women composers March 12, 1996 at Hofstra University in Long Island, New York. The program was part of the Distinguished Artists Series. On March 27, at Pace University in New York City, she presented a multi-media program with an art historian. The program, entitled *Women in Art and Music*, featured piano works of Romantic women composers and slides of art works by Romantic women artists. She recently presented several concerts on Long Island with members of the Minnewaska Chamber Music Society, which she directs.

Beth Anderson's *Belgian Tango*, was heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Mary Jeanne van Appledorn's *Sonatine* and her *Four Duos for Viola and Cello* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Violet Archer's *Sonata* and her *Theme and Variations* were heard on Einekleine Frauenmusik, a program on

Southeastern Public Radio Network.

Elizabeth R. Austin took part in a session which included an international master class in composition on the theme: "Music Language - Language in Music" as part of the 2nd Colloquium on the Situation of Contemporary Music in East and Southeast Europe, held at the Rheinsberg Academy north of Berlin in September, 1995. In October, Austin's *Sonnets From the Portuguese* for soprano and piano was performed at SCI's Region I Conference. Her *Lighthouse I* for solo harpsichord was included in the 16th Annual New Music & Art Festival at Bowling Green State on October 14. Shortly thereafter she traveled to Wheaton College, where she presented a talk on her works. *Puzzle Preludes (I-IV)* was performed on November 9 as part of the Courtroom Concerts in Minneapolis by Craig Johnson, who commissioned it. Her *Wilderness Symphony #1* was broadcast over WWUH (Hartford) November 7. On November 26, Austin's *Mass of Thanksgiving ("We Gather Together")* was performed at the First Church of Christ, Mansfield, Connecticut, under the direction of Mark Womack.

Betty Beath's *Songs From the Beasts' Choir* was heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Harriet Bolz's *Capitol Trilogy* was heard on Einekleine Frauenmusik.

Carolyn Bremer's *Clarinet Sonata* was heard on Einekleine Frauenmusik.

Ruth Brush, reports the following concerts of her music:

- February 27, 1995 - a concert presented by the Musical Research Society in Oklahoma included the premiere of *Pathetique*, for SSA, and *Canzona*, with cellist Spencer Prentiss, along with performances of the following works: *Atterbrand* and *The Redbud* for SSA conducted by Diana Farris; *Dawn Awakes* with soprano Gloria Guillory; *O Those Hills of Beauty* with soprano Opal Reber; *Fantasia* with Domer Dougherty, violin; *Trio* for violin, cello and piano; *Song of Sonnerland* for chorus; and *Prelude* by Grace Wendel, all accompanied by Brush.

- March 30, 1995 - With Brush at the piano, Gloria Guillory sang *My Life is Filled with Music*, and Domer Dougherty, violin, played *Romance Sans Paroles*.

- April 19, 1995 - Dougherty, Prentiss, and Brush performed *Trio* for violin, cello, and piano in Tulsa for the Hyeckha Music Club.

- April 22, 1995 - The National Federation of Music Clubs Convention in Wichita, Kansas included *Night* with Ms. Brush, piano.

- June 14, 1995 - The International Mozart Festival, Bartlesville, Oklahoma, featured a concert of her works, including *The Fountain Sprite* with soprano Gayle Barnes; *Our Town* with contralto Eve Halluma; *Goddess of the Sun*, with soprano Chieko Loy; *Enchantment* and *Lovelier than Day* with soprano Frankie James and pianist Robert Heckman; and *Night* with Mr. Heckman.

Justine Fang Chen performed as soloist in the Brahms *Concerto for Violin, Op. 77* with members of the Brooklyn Neighborhood Chamber Orchestra, Alice Tully Hall, New York, April 21.

Anne Deane, on February 26, 1996 heard Katrina Van Dreel and pianist So Young Lee perform her *Voyeur* at UCSB's Lotte Lehmann Concert Hall. **Emma Zevick** is arranging for Deane's *Positive Thinking* to be performed with dancers at the Sichuan Conservatory of Music in China during 1996. *Crossing to Elysian Fields* for string quartet has been sent to musicians in Armenia by the International League "Music of Intellectuals." They will present a series of concerts devoted to works of contemporary American composers in public concert halls of various European cities (rehearsal and performance fees sponsored by the Santa Barbara County Arts Commission, 1994 Individual Arts Award, sponsored by Baroness Leni Fe Bland).

Nancy Bloomer Deussen is pleased to announce the following performances:

- February 14, 1996 - *Concerto for Clarinet and Small Orchestra*, performed by the Baytown Symphony Orchestra, Texas with David Corder conducting and Richard Nunemaker, clarinet. The work was performed again on May 3 at Sylvan Beach Pavilion, Texas.
- February 23, 1996 - *One of Nature's Majesties* for clarinet, bassoon and piano, performed by Timm Gould, clarinet; Cynthia Cameron-Fix, bassoon; and Dale Fix, piano, at the University of Wisconsin. The same work was performed March 3 at Carroll College in Waukesha, Wisconsin, and on March 16 at the First Unitarian Church in Madison, Wisconsin.
- March 27 and 29, 1996 - *Reflections on the Hudson* for orchestra performed by the New England Philharmonic with Jeffrey Rink conducting. The work was performed again April 20 at Kenyon College, Gambier, Ohio with the Knox County Symphony, Dr. Benjamin Locke conducting; and May 11 at the Sandusky Music Festival, Sandusky, Ohio.
- June 1, 1996 - *Trio for Violin, Cello and Piano* performed in Oakland, California, by the Oakland Chamber Orchestra Ensemble directed by Patricia Mancini.

Emma Lou Diemer's *Toccata for Piano*, her *Sextet*, and her *Fantasie* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Virginia Eskin, pianist, was featured as a performer on Einekleine Frauenmusik.

Nancy Fierro, pianist, was featured as a performer on Einekleine Frauenmusik.

Elizabetta Gambarini's music was featured May 19 in a Promenade Concert at Auburn University, Montgomery, Alabama.

Ann Karen Gebuhr's *Sophia, parts 1 & 2*, and her *Magnificat* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Sylvia Glickman, pianist, performed Clara Schumann's *Soirées Musicales Op. 6* on a program of Music by Women Composers of Three Centuries on March 24 at the Free Library of Philadelphia. In the afternoon of April 14, she performed Schumann's *Piano Concerto in A minor* with the Lehigh Valley Chamber Orchestra on a concert of orchestral works by women composers of the 18th and 19th centuries. This concert, supported by the Meet The Composer/Philadelphia Project, featured the Hildegard Chamber Players, of which Ms. Glickman is the artistic director. That evening, she attended a performance of her own orchestral work, *The Walls Are Quiet Now*, by the Newtown Chamber Orchestra, Russell Hoffman conducting. Excerpts from her *Seven Deadly Sins* were performed by the National Chamber Chorale of Dublin (Ireland) on March 3. The program subsequently aired on Irish Public Radio on April 16.

Barbara Harbach was featured as a performer on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Katherine Hoover's works *Lyric Trio*, *Sinfonia*, *Summer Night*, *Demon's Dance*, and *Medieval Suite* were heard on Einekleine Frauenmusik. Her music was also featured May 19 in a Promenade Concert at Auburn University.

Stefania de Kenessey's *Sunburst* was performed by Mary Kathleen Ernst, April 1 at New York University. The work was subsequently performed by **Nanette Kaplan Solomon** on seven different concerts from February through April. **De Kenessey's** *Piano Trio*, and *Sunburst* were heard on Einekleine Frauenmusik. *Chicago Moves*, for baritone and piano was part of NACUSA's Performance 20/20 presentation March 3 at Eugene Lange College. *Jumping Jacks* was performed February 16 at Jacksonville University in Florida by the University Chamber Singers under the direction of John O. Carlson.

Wanda Landowska's music was featured May 19 on a Promenade Concert at Auburn University.

Ruth Lomon's *Soundings* was heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Sharon Mabry was featured as a performer on Einekleine Frauenmusik.

Janna MacAuslan's *Bay Bridge Suite*, *Tangle for Two*, *Zambra*, *Scottish Suite*, *Apryl Toye*, and *Tremelo for Kristan* were all heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network. Her music was also featured May 19 in a Promenade Concert at Auburn University.

Mary Mageau's *Concerto Grosso* and her *Triple Concerto* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Ursula Mamlok reports a number of recent performances:

- November 18, 1995 - *Der Andreas Garten* was performed by Network for New Music in Philadelphia.

- January 14, 1996 - *Tapestries*, for the 60th birthday of Elliott Schwartz, for flute, clarinet, bass clarinet, violin, viola, and cello at Merkin Hall, New York City, under the auspices of the Society for New Music.
- February 19, 1996 - *Girasol* (Sunflowers) for flute, clarinet, violin, viola, cello, and piano at Merkin Hall, under the auspices of the Chamber Music Society of Lincoln Center.
- February 20, 1996 - *Bagatelles* for piano, Sarah Cahill, pianist, at Sarah Lawrence College, and again on February 21 at the Bloomingdale House Music School in New York City. The *Bagatelles* were performed by Maria Eckert January 23 at Brock University in St. Catherine's Ontario, Canada; January 28 at The Tudor, Brattleboro, Vermont; and February 4 on the Vaughn Recital Series, Dartmouth College, New Hampshire.
- March 19, 1996 - "A concert of music for children" at the Hebrew Arts School with music for Solo Piano, Piano Duets, 2 piano music and music for 2 clarinets.
- *Elegy* was heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Tera de Marez Oyen's *From Death to Birth* and her *Contrafactus* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Alice Parker had three complete programs of her work broadcast on Einekleine Frauenmusik.

Elizabeth Hayden Pizer's *Strains and Restraints*, and her *Expressions Intimes* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Janice Larson Razaq presented a concert of American Women in Music at the Mannheimer Festival at the University of Minnesota/Duluth on June 23, 1994. The program was titled: *From Parlor to Platform, From Rag to Rhapsody* and included works from 1866 through 1954. The program was also presented at the Illinois State Music Teacher's Association State Convention, Northwestern University, on November 13, 1995.

Sally Reid's *A Rainbow Shines There* was heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Marga Richter's works *Sonora*; *Blackberry Vines* and *Winter Fruit*; *Lament*; *Landscapes of the Mind*, 2; and *Fragments* were heard on Einekleine Frauenmusik.

Ruth Schonthal's *String Quartet*, and *Songs of Death* were heard on Einekleine Frauenmusik.

Judith Schatin's *Ignoto Numine* was heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Molly Axtmann Schrag's *Songs of the Ancient Desert* for harpsichord was performed by the composer in March of 1995 at the Palo Alto Cultural Center (NACUSA concert),

and at San Jose City College, and in April in Oakland. *Falling* for flute and piano was performed by Noel Benkman, piano, and Mary Lazarian, flute, at the NOW FESTIVAL, November 3, 1995 in San Raphael. Schrag's *Words for Music Perhaps* for soprano and piano, on poetry by W.B. Yeats, had several performances during 1995 in the New York City area. Her *Mass For St. Joseph the Worker*, SATB/piano or organ, was incorporated in the services this past Lent and Easter at St. Joseph the Worker Church in Berkeley, California. Her *Annabelle Lee*, a setting of poetry by Edgar Allan Poe, was performed February 25, 1996 in Oakland, and April 20 on the Schuykill Haven campus of Penn State University.

Sharon Guertin Shafer produced three mini-concerts, presenting music by women composers in celebration of Women's History Month. In addition, on March 1 she performed a solo piano recital "Dances and Rags by Women" that included two of her own compositions: *Introduction and Dance*, and *Trinity Rag*. On March 21, Trinity College presented an evening of original works by Shafer including the premiere of *Prelude and Three Fugues for Anna Magdalena Bach*, and *The Lady with the Red Guitar*, an aleatoric work for solo piano and dance improvisation.

Clare Shore's *July Remembrances*, and *July Dawn* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network. Her music was also featured May 19 in a Promenade Concert at Auburn University.

Jeanne E. Shaffer's *I Would See Jesus*, and her *Eternity* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Jeanne Singer's *From Petrarch*, and *The Lost Garden* were heard on Einekleine Frauenmusik.

Nanette Kaplan Solomon presented a concert at Western Michigan University on November 7, 1995 featuring works by **Sheila Silver**, **Ruth Schonthal**, **Fanny Mendelssohn Hensel**, **Lili Boulanger**, **Emma Lou Diemer**, and **Stefania de Kenessey**. The same concert was presented on the Bowdoin College 1995-96 concert series on November 10, 1995, on November 12 at Bates College, and at Hollins College in Virginia, a program which also included works by **Diane Thome**, and **Vivian Adelberg Rudow**. Ms. Solomon was also a featured performer on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Laurie Spiegel's *Voices Within* was heard on Einekleine Frauenmusik.

Hilary Tann's *Winter Sun*, *Summer Rain* was heard on Einekleine Frauenmusik.

Karen P. Thomas' music received a number of performances in 1995:

- *The Gloves*, a large-scale oratorio for choir and instrumental ensemble, was performed at the 16th Annual New Music and Art Festival at Bowling Green State University in Ohio on October 12. The work also received two performances in Seattle, October 29.

- *Cowboy Songs* for medium voice and piano was performed by mezzo-soprano Marcia Bellamy in Schwedt, Germany on December 31.
- *Sopravvento* for woodwind quintet and percussion, commissioned by the National Association of College Wind and Percussion Instructors, was performed by the Musical Arts Quintet in Chicago, in January. On October 18 it was performed by the Pacific Chamber Soloists in Tacoma, Washington.
- *Two Spirituals* for medium voice and piano were performed by Louise Marley on recitals in Cleveland and Seattle in 1995. Further performances in California and Washington, and a recording by Ms. Marley are scheduled in 1996.
- *Four Delineations of Curtmantle* for trombone or cello was performed by the Foundation DeLink in the Netherlands December 21, and by JoDee Davis at Bowling Green State University in Ohio, September 10.
- *Four Lewis Carroll Songs* was performed by Seattle Pro Musica on May 13. It has also been give numerous performances in 1995 as part of Seattle Pro Musica's public school touring program.

In December 1995, **Gustavo Toloso** gave a Lecture-Recital at Eastman School of Music (New York) entitled "Music for Piano and Technology" in which he performed **Diane Thome's** *Ringling Stillness*, *Pearl Light*, and *Hope Lee's* *entends, entends, le passe qui marche...* both for piano and tape. The event was repeated mid-April 1996 at Dickinson College, Pennsylvania. In late April he performed Hope Lee's work again in the regular concert series at Eastman.

Nancy van de Vate's works *Journeys*, *Three Sound Pieces for Brass and Percussion*, *Adagio for Orchestra*, and *In the Blue Night* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Eighteenth century **Anna Bon di Venezia's** music was featured May 19 in a Promenade Concert at Auburn University.

Elizabeth Walton Vercoe's *Irreveries from Sappho*, and *Herstory III* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Joelle Wallach's *The Tiger's Tail* was heard on Einekleine Frauenmusik.

Gwyneth Walker's *In Celebration*, *Five Pieces for Flute and Guitar*, and *The Light of Three Mornings* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network. Her music was also featured May 19 in a Promenade Concert at Auburn University.

Judith Lang Zaimont's works *From the Great Land*, *Serenade*, *Parable*, *Departure*, *Two Songs For Soprano and Harp*, *July, the Glorious Fourth*, and *Calendar Collection* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Marilyn Ziffrin's *Trio for Clarinet, Bassoon and Piano* is scheduled to be performed in Argentina and New Hampshire.

Her *Three Songs of the Trobaritz* was heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

Ellen Taaffe Zwilich's *Concerto for Flute and Orchestra*, *Einsame Nacht*, *Symphony*, and *Double Quartet for Strings* were heard on Einekleine Frauenmusik, a program on Southeastern Public Radio Network.

PUBLICATIONS AND RECORDINGS

Elizabeth R. Austin has had two works, *Circling* for cello and piano, and *Gathering Threads* for solo clarinet, accepted by P.J. Tonger for 1996 publication.

Ruth Brush has had a number of works published with Bartlesville Publishing Company: *Night* for piano; *Sing a New Song to the Lord*, a youth musical; and *Romance Sans Paroles*, for violin and piano. Her *Suite* for piano is recorded by Aldona Kepelaite, on True Tone Records.

Anne Deane's *Positive Thinking* will be featured on concerts throughout the nation through a grant from AT&T in 1996-7. As performed by Betsy Cuffel, the work is also under consideration for inclusion on a CD that will be sent to public and college radio station in Australia, Brazil, Canada, Poland, Sweden, Germany, the U.S. and Austria for possible broadcast.

Nancy Bloomer Deussen's *Trio for Violin, Clarinet and Piano*, and *Two Pieces for Violin and Piano* were accepted for publication by Frank E. Warren Music Service - Earnestly Music, of West Newton, Massachusetts. *The Baylands*, for flute, oboe, clarinet, bassoon, and piano, was accepted for publication by Freeland Publications, Eugene Oregon.

Seesaw Music Corporation has recently published eleven works by **Stefania de Kenessey**. Included are the *Piano Trio*, the *Clarinet Quintet*, and her *Suite in B Major* for oboe and piano, as well as the orchestral *Summer Nights*, and *Wintersong* (also available in reduced chamber versions).

Ursula Mamlok's *Alariana* for recorder, clarinet, bassoon, violin, and cello has been accepted for publication by the Hildegard/Casia Publishing Company.

Felicia Sandler's *In The Valley of the Moon* for SSAA; *Shout For Joy*, for SATB; and SSA arrangements of *Nsa Ni O*, *Sansa Kroma*, and *Meda Wa Wa Ase* were all accepted for publication by E.C. Schirmer Music Publishers.

APPOINTMENTS

Patricia Chiti has been invited to participate in the work of a permanent committee for "Resources for Women" by the National Italian Commission for Economy and Labour (C.N.E.L.).

Diane Thome was named as one of the Composer-Judges for the sixteenth Sigma Alpha Iota Inter-American Music Awards (IAMA) competition.

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