

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

VOLUME 2, No. 3 October 1996

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President's Message: Open Lines

by Deon Nielsen Price

Open Lines of communication are thriving among IAWM members, especially via the electronic mail. If you are on-line you are all welcome to join in the discussions; if you are not on-line, please FAX, mail, or telephone!

Above all, plan now to join with us in person for the next International Congress on Women in Music to be held May 29 to June 1, 1997 at the California Institute of the Arts. (See the article in this issue by Jeannie Pool.) The Congress is entitled "Professional Career Development and Enhancement," and promises to be extremely beneficial for each of us. Musicians will come from all over the globe to draw from the experience of music industry experts unique to the Los Angeles musical center. I truly believe this will be an enlightening experience well worth our time and expense.

A lot has been happening since the last issue of the *IAWM Journal*. Here are some highlights as extracted from Board meeting minutes, letter correspondence, discussions, and electronic communications:

Twenty-three IAWM members convened on June 8 and 9, 1996, at George Washington University for two stimulating days of Board Member reports, discussions, and plans. We welcomed new BOARD MEMBERS Lily Hood Gunn, Nancy Fierro, and Ellen Grolman Schlegel; JOURNAL EDITOR and Board Member Eve R. Meyer; COORDINATORS Beverly Grigsby, Catherine Pickar (who continues on the Board), and Judith Shatin; and ADVISORS Emma Lou Diemer, Judith Lang Zaimont, and Pauline Oliveros. And we expressed appreciation to those leaving the Board: Althea Waites, Laura Kaminsky, and Geraldine Carr. The Board's invited guest, Bernadette Speech, discussed with us an important new direction being considered by the Board, which is the hiring of a part-time administrator or Executive Director.

The successful Annual Concert at the National Museum of Women in the Arts on June 9th, produced by Clare Shore in conjunction with NMWA, pointed the way for an expanded concert schedule being planned in diverse geographical areas.

Gifts, consisting of two-volume collections of prints entitled *Vagabondage: Women in Music* by artist Gertrude Degenhardt, were presented to Stefania de Kenessey in appreciation for her term as President during which time the merger was successfully completed and financial solvency attained; to Regina Himmelbauer for her work on the Vienna Congress; and to Ellen Taaffe Zwilich for her contributions to the Search for New Music prizes.



Rome: Giovania Natalini and Deon Nielsen Price.



Vienna (l to r): Deon Nielsen Price, Regina Himmelbauer, Nancy Van de Vate, Clyde Smith.

Later in June, Jin Hi Kim met with leading musicians in Korea and Japan to set the stage for our increased collaboration with Asian women musicians. On July 14, I spent several delightful hours at Cafe Museum in Vienna with Regina Himmelbauer, Nancy Van de Vate, and Clyde Smith as we discussed organizational effectiveness of IAWM in general, the desirability of expanding our membership scholarship support for international composers, especially those from Eastern European countries, and the possible role of IAWM as a vehicle of communication between European women-in-music organizations.

Good news regarding our non-profit status! We received the official letter, dated June 28, 1996, which grants Tax Exempt status to IAWM. Now we are eligible to apply for grants and be involved in other fund-raising projects. This will have far-reaching implications for expanded membership and scope of activity of IAWM.

We have issued a Disclaimer regarding a bogus Farinelli Award notice implicating IAWM that continues to be printed in various publications. All our members and readers may be assured that The International Alliance for Women in Music has no involvement or connection with the alleged Farinelli Award and its purporters. We regret the false information in various published notices, the infringement on our name and the slanderous use of names of individuals.

Although IAWM members represent many musical styles, cultures, and viewpoints, the purposes of IAWM unite us. These purposes are to recognize and advocate contributions of all women musicians and encourage the dissemination of music by women composers. Let us know in which of these activities you would like to participate to help accomplish our purposes: (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.

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OPENLINES is a forum for IAWM communication. Your messages, assessments, and suggestions are welcome.

Message from the Editor

by Eve R. Meyer

My thanks to the many members who have written and sent e-mail messages to offer their congratulations and best wishes on my recent appointment as editor. The notes almost invariably mention how much the readers enjoy the *Journal*, as, for example, in Joan Brill's letter to the editor (see page 22). Joan, I hope that you and others will continue to "read the *Journal* from cover to cover." We certainly owe a debt of gratitude to former editor Sylvia Glickman who, with her expertise, imagination, and boundless energy, contributed so much to the success of the *Journal*.

You may be interested to know that our "fame" is spreading elsewhere. The *Inter-American Music Review* has requested permission to reprint Stephen Fry's colorful reminiscences in "Johana Harris: In Memoriam" (June 1996) and three magazines are reprinting Monique Buzzarté's



powerful human interest story, "'We Need a Man for Solo Trombone': Abbie Conant's Story" (February 1996). In this issue, as a follow-up to Monique's vivid description of Abbie's sexual harassment suit against the Munich Philharmonic, Abbie's husband, composer William Osborne, provides a fascinating study of the struggles of other women

in major symphony orchestras. In addition, he gives a thought-provoking analysis of the philosophical and psychological rationale for the continuing patterns of discrimination against women orchestra players.

On a happier note, we rejoice with Nancy B. Reich as she describes the festivals, concerts, symposia and other events that were held in connection with the centennial commemoration of the death of Clara Schumann. Most important, of course, was the Robert Schumann Prize 1996, which was awarded to Nancy. This was the first time the prize was given to a Clara scholar and the first time to an American woman. I speak for our entire membership in offering Nancy our warmest congratulations. We are also delighted to learn, in Jane O'Leary's informative article, of the progress being made by women in Ireland.

A series on Women in Music courses was initiated in the June issue with Ursula Rempel's syllabus and continues this month with Sharon Shafer's syllabus. Both professors approach the course in a similar manner in that they use the same textbook and present the material chronologically; there are differences in assignments and other aspects. If you have had success with a Women in Music course but use

another approach or different types of assignments and materials, we would like to hear from you. The acceptance of Women in Music courses into the general curriculum is of vital importance, but perhaps even more significant is the incorporation of music by women into the core music history and appreciation courses. Send us your ideas and methods for Educators' Enclave.

A new feature in this issue is Broadcast News, edited by Jeanne Shaffer. In a future issue, we hope to introduce a column where international women in music organizations can announce and describe their events; we are seeking a volunteer to head the project. A recent flurry of interest in the subject of royalties has led several members to request an article on the subject in a future issue. Please continue to inform me of your interests and possible topics for articles.

Proposals for articles are welcomed. Please contact me by e-mail (preferred), fax, mail or phone. The address information is on the back of the front cover. I will respond as promptly as possible to every inquiry; if you do not receive a reply within a reasonable amount of time, please contact me again.

If you wish to make an announcement, you must allow sufficient lead-time between the date the *Journal* is mailed and the deadline for your particular event. For the February issue, for example, the deadline for the receipt of materials is December 1. Although the *Journal* will be mailed sometime in February, we have no assurance from the post office that it will be delivered that month. Thus, a March 1 or even March 15 date for submission of materials for a competition may be both unrealistic and frustrating.

In conclusion, I should like to thank all of those who have contributed to this issue—the authors of the articles and reports as well as the various editors whose names appear on the inside front cover: Martha Schleifer, Laura Hoffman, Elizabeth Pizer, Felicia Sandler, Ellen Schlegel and Jeanne Shaffer. I particularly wish to thank Sylvia Glickman for her guidance and three women who have major responsibilities during the final phases of the publication process: Julie Scrivener, who does the layout for the articles, reports, reviews and messages; Laura Hoffman, who does the same for the announcements, opportunities and members' news; and Sally Reid, who handles the production. As I am sure you are aware, all of those who contribute to the *Journal* are volunteers, most of whom have full-time positions as well as other professional commitments and family responsibilities. We are indeed fortunate that they are willing to devote their time and energy to further the cause of women in music.

Eve R. Meyer, Editor
IAWM Journal

Composers' Corner

A Clara Schumann Commemoration

by Nancy B. Reich

To commemorate the centennial of the death of Clara Schumann on May 20, 1896, festivals, concerts, symposia, and press discussions of this remarkable musician and woman were held in Austria, Australia, Great Britain, and Germany. There were undoubtedly other events held as well, but I will report only on those held between April 20 and June 9 which I attended or about which I was informed. I have listed the performances of works primarily by Clara and Robert Schumann, although some of the concerts included works by their contemporaries.

April 22-24, 1996, Vienna: International Clara Schumann Symposium

The event, which was organized by Dr. Elena Ostleitner, was sponsored by the Institut für Musiksoziologie of the Hochschule für Musik und darstellende Kunst. Dr. Ostleitner brought together a group of scholars and artists for a three-day symposium that was open to the public. Papers were presented by Nancy B. Reich (who gave the opening address), Irmgard Botinck, Beatrix Borchard, Freia Hoffmann, Janina Klassen, Barbara Kühnen, Hartmut Krones, Ursula Simek, and Monica Steegmann among others. Dietz-Rüdiger Moser, the great-great-grandson of Clara and Robert Schumann, delivered the closing speech.

A number of dramatic presentations were scheduled, and three of the films on Clara Schumann—*Träumerei* (1944), *Song of Love* (1947), and *Frühlingssinfonie* (1981)—were shown and discussed. Two concerts were presented at the Brahms Saal of the Musikverein of the Gesellschaft der Musikfreunde in conjunction with the symposium. One, with recitations about and music by Clara Schumann, performed by Gabriele Fontana and Konstanze Eickhorst, was given on April 23 (Clara Schumann: 21 Lieder and opp. 6, 14, 20). The other concert, featuring pianist Barbara Moser, was held on April 24 (C. Schumann: opp. 10 and 20, R. Schumann: op. 22).

The participants in the symposium were housed in the Kaiserin Elisabeth, a hotel where Clara Wieck and her father had stayed in the spring of 1838 during the Viennese tour in which she was awarded the title of *kaiserlich-königlich Kammervirtuosin* (Imperial Chamber Music Virtuoso). Dr. Ostleitner pointed out to the hotel management that the name of Clara Wieck was missing from the plaque that listed distinguished guests and that had hung in the foyer for many years. At her urging, a new plaque was created and unveiled by the German Ambassador to Vienna, Her Excellency Ursula Seiler-Albring, during the course of the symposium.

Dr. Ostleitner persuaded a number of Viennese firms to cooperate with and sponsor the symposium. Among others,

Gerstner Konditorei not only provided the participants with Viennese refreshments throughout the three days, but created a 1996 version of the Clara Wieck-Torte that had delighted the Viennese on the young pianist's 1837-38 visit.

May 16-19, Zwickau: A Music Festival to Honor Clara Schumann

The three-day festival was held at the Robert Schumann House (Dr. Gerd Nauhaus, director) under the patronage of Dr. Rita Süßmuth, President of the German Bundestag. The events included the awarding of the Robert Schumann Prize 1996 to Nancy B. Reich (see the picture), the opening speech by Reich, the unveiling of a tablet on a near-by building where Clara Wieck had played in 1835, a talk by Janina Klassen on "Clara Schumann: Composer," and several outstanding concerts.

A number of works by Clara and Robert Schumann were performed along with music by their contemporaries: Felix Mendelssohn, Fanny Hensel, and Johannes Brahms. Among the performers were Babette Hierholzer, who played the



Nancy B. Reich with the Mayor of Zwickau after receiving the Robert Schumann Prize 1996 (16 May 1996).

same program given by Clara Schumann in London in 1856. After the formal concert, Hierholzer played Clara Wieck's op. 1, "Four Polonaises," on the piano used by the nine-year-old Clara at her debut concert in Leipzig on October 20, 1828 (see the picture). The piano, an Andreas Stein, had been beautifully restored by Robert A Brown of Salzburg, who completed his work on the instrument on the afternoon of the concert (May 16).

Other noteworthy performances were given by Veronica Jochum von Moltke (C. Schumann: opp. 3 and 6, and *Impromptu*), and Barbara Hölzl, Wolf Matthias Friedrich, and Gernot Oertel (R. Schumann: op. 24, C. Schumann: a group of songs and the complete *Liebesfrühling*, op. 37/12). An orchestral concert (R. Schumann: op. 52, C. Schumann: op. 7 and *Konzertsatz*) and a chamber music matinee (C. Schumann: opp. 17 and 22) completed the musical events. The festival closed with a Festmenu that reproduced a banquet served at the Schumann Festival of 1901. It was held in the hall of the Gymnasium attended by Robert Schumann from 1820 to 1828.

May 18: Chemnitz at Schlossbergmuseum

The program, given at 11:00 a.m. at the Chemnitzer Musikverein (Dieter-Gerhardt Worm, director), featured Nancy B. Reich, who read excerpts from her biography, *Clara Schumann* (Rowohlt edition), and pianist Veronica Jochum von Moltke (C. Schumann: *Impromptu*).

May 19, Düsseldorf: "Clara Schumann: A Portrait in Words and Music"

The program, which was given in the concert hall under the sponsorship of the Düsseldorf Robert-Schumann-Gesellschaft, featured dramatic readings (text by Irmgard Knechtges-Obrecht) and a concert of music by Clara (*Impromptu* and opp. 14, 13, 20, 21, 23, 22, 17) and Robert

Schumann. The performers were Margo van Laacke, soprano; Paul Rosner, violin; Marien van Staalen, cello; and Jozef de Beenhouwer, piano. The latter played either as soloist or accompanist in every number!

After the concert, I was invited to lunch with the two contessas: the granddaughter and great-granddaughter of Julie Schumann, who had married Count Radicato di Marmorito. The elder contessa, age 84, reminisced about her grandfather, aunt Eugenie, and other members of the Schumann family. The younger is very involved in Schumann events in Europe.

May 20, Bonn: Three Events

1) 10:30 a.m.: Ceremonies at the Grave of Clara Schumann
Wreaths from Bonn, Leipzig, Frankfurt, Berlin, Düsseldorf, and Zwickau were laid on the tomb. Lord Mayor Bärbel Dieckmann spoke and a small choir sang Clara Schumann's *Drei gemischte Gesänge*. The event was covered by the German press, radio, and TV.

2) 11:30 a.m.: Opening of the Clara Schumann Ausstellung (Exhibit)

This very complete exhibit of the life and work of Clara Schumann was shown at the Stadtmuseum Bonn, Ernst-Moritz-Armdt Haus, and it will travel to Düsseldorf, Frankfurt and Zwickau during 1996. The 432-page exhibition catalog is available from Dr. Ingrid Bodsch, Direktorin, Stadtmuseum Bonn, Altes Rathaus/Markt/53103 Bonn. Telephone: 77 20 94. Fax: 77 42 98. The catalog, which includes 15 articles, is an extraordinary production and a great contribution to Clara Schumann research.

3) 8:00 p.m., La Redoute, Bad Godesberg: Concert in Honor of Clara Schumann

A pre-concert talk was given by Nancy B. Reich at 7:30 p.m. in the historic concert hall.

June 4-9, Heidelberg: Hommage to Heidelberg

Organized by the Kulturinstitut Komponistinnen (Cultural Institute of Women Composers), Roswitha Sperber, director, the "Hommage to Heidelberg" Festival included concerts and symposia to commemorate the following: (1) the 500th anniversary of the city of Heidelberg; (2) the 100th anniversary of the death of Clara Schumann; (3) Russian composers in Heidelberg; (4) women composers of today; and (5) the awarding of the 1996 Heidelberg Komponistin (Woman Composer) Prize to Ruth Zechlin.

The international symposium on Clara Schumann, chaired by Prof. Silke Leopold, had some lively papers by Beatrix Borchard, Claudia De Vries, Ludwig Haesler, Janina Klassen, Nancy B. Reich, and Dieter Schnabel. Each concert given during the festival was preceded by a Festival-Fanfare for trumpets composed by Myriam Marbe, the first Heidelberg Komponistin award winner. Outstanding musical



Stein piano used in the concert of 20 October 1828 given at the Leipzig Gewandhaus. Nine-year-old Clara Wieck played on this piano, which was restored in May 1996.

presentations included an outdoor concert at sunset in the courtyard of the Heidelberger Schloss in which the Heidelberg Orchestra played excerpts from Mendelssohn's *Midsummer Night's Dream* and premiered Ruth Zechlin's *Hommage an Heidelberg und seine Manesse-Liederhandschrift*. The Cologne Choir, led by Elke Mascha Blankenburg, sang choral works by Mendelssohn, C. Schumann, and Fanny Hensel.

Among the other notable concerts in Heidelberg that I was able to attend was one on June 6 to honor Clara Schumann. Meiko Kanesugi, soprano, Clemens Löschman, tenor, and Katia Tchamberdji, piano, performed individual works by the Schumanns as well as the complete op. 37/12. Tchamberdji also played Clara Schumann's op. 3, op. 20 and *Impromptu*, and accompanied all the Lieder.

Additional observances:

Additional observances that have taken place during the centennial spring of 1996 were the first performance in Australia of the *Clara Schumann Concerto*, op. 7, by Suzanne Cooper on May 25, and a Clara Schumann Week on the BBC in Great Britain in which many of her works were performed. The *BBC Music Magazine* of May 1996 featured an extensive article on Clara Schumann by Joan Chissell. *Piano Today* (formerly *Keyboard Classics*) published an article by Nancy B. Reich and music by Clara Schumann in the May-June 1996 issue. A Clara Schumann Symposium will be held in the Hochschule für Musik und darstellende Kunst in Frankfurt-am-Main on October 24-25, 1996. Eighteen scholars will participate and two concerts will be given during the two-day event.

Nancy B. Reich, noted scholar, teacher and lecturer, was awarded the 1996 Robert Schumann Prize by the city of Zwickau on June 8. This is the first time the yearly prize was awarded to a Clara Schumann scholar and also the first time the prize was presented to an American woman. Dr. Reich's book, Clara Schumann, the Artist and the Woman (Cornell University Press, 1985), has received an award from ASCAP and has been translated into several languages, including German, Japanese and Chinese.

In Memoriam

Tera de Marez Oyens
1932-1996

The IAWM membership mourns
the recent loss of Tera de Marez Oyens

Articles about her life, her compositions,
and her contributions to the field will
appear in the February 1997 issue.

Abbie Get Your Gun

Abbie Conant: allein unter Mannern

The film *Abbie Get Your Gun* is an 82-minute music documentary about trombonist Abbie Conant's 13-year struggle for equal treatment in the Munich Philharmonic. (See "We Need a Man for Solo Trombone: Abbie Conant's Story" in the *IAWM Journal* 2/1, February 1996, pp. 8-11.)

The story is astounding and should be of special interest to those students (both male and female) who play orchestral instruments. Abbie was invited as "Mr." Abbie Conant to play the screened audition for the Munich Philharmonic. This method was used by former music director Rudolph Kempe to ensure women equal job opportunities. She won the audition, but the new general music director, Sergiu Celibidache, was all but pleased to discover that his future solo trombonist would be a woman.

Maestro Celibidache demoted his first woman brass soloist to second chair, called her not by her name but rather "second trombone," and refused to give her the pay raise he gave the male brass players. Consequently, Abbie became a feminist. A twelve-year court battle ensued. Her lungs were tested, and she was repeatedly assessed an excellent musician. She won her cases in the labor courts, but in the end, decided to leave the orchestra. Today, she pursues a solo career, performs music theater with the Wasteland Company, and is Germany's first woman professor of trombone.

The film was written and directed by Brenda Parkerson and produced by Tele Potsdam. The music is by Mark Fox, lyrics are by Hans Eckardt Wenzel, and costumes and set designs are by Waltraut Mau. It was broadcast in Germany in 1995 and is available with English subtitles. For more information on *Abbie Get Your Gun*, contact Brenda Parkerson, V.A.L.I.S. Film, Rosa Luxemburgerstr. 28, 10178 Berlin, Germany; fax +30 2835271.

The Women's Philharmonic 15th Anniversary Season

The three-concert season showcases three conductors who are finalists for the orchestra's Artistic Director. Each candidate will lead the orchestra in a personally-selected program that includes historical masterworks, contemporary premieres, and encore performances of signature pieces. All concerts begin at 8:00 p.m. in San Francisco's Herbst Theatre and will be preceded by "Concert Conversations" hosted by each conductor.

The season opens on January 25, 1997. Conductor Odaline de la Martinez will lead the ensemble in a program that will include Joan Tower's *Island Rhythms* (1985), the U.S. premiere of Eleanor Alberga's *Sun Warrior* (1990) and Dame Ethyl Smyth's *Concerto for Violin, Horn and Orchestra* (1927). The second concert, which will be directed by J. Karla Lemon, will be held on March 1, 1997, and the final concert will take place on March 29, 1997 under conductor Apo Hsu.

Performers' Place

Art Is Just an Excuse: Gender Bias in International Orchestras

by William Osborne

Recent studies in musicology have suggested that numerous forms of gender bias are represented in the compositions and theories of western music, and they have demonstrated how these biases can be interpreted as metaphors of patriarchy. In this article, we will consider the gender bias of international orchestras, which is anything but metaphorical. It is a real social phenomenon, deeply and directly hurtful to the lives of many women. They are often drastically under-represented in major orchestras, and in some cases, categorically denied membership entirely, based solely on their gender. And even after obtaining an orchestra position, women often work in an atmosphere of exclusion and intimidation, where their chances of promotion and self-expression are greatly reduced. These problems exist because many international orchestras believe that gender and ethnic uniformity produce aesthetic superiority. They thus provide striking source material and interesting proving grounds for gender-in-music theories.

To contextualize the comparison of orchestras, it should be noted that women are less present in the European work force than in the United States, especially in the higher management and executive positions, which are comparable to positions in top orchestras. European women make up 41% of the work force and only 1% of corporate executive boards, while in the United States, women account for half the work force and 10% of the board seats. In Britain, which is considered Europe's most positive environment for working women, 41% of the 100 largest companies have a woman board member, compared to 95% of the 100 largest U.S. companies.¹ Comparative employment statistics in top European and U.S. orchestras follow similar patterns.

In a cross-national study, gender researchers Allmendinger and Hackman established percentages for the representation of women in orchestras in the following countries: 36% for the USA, 30% for the United Kingdom, and 16% for both East and West Germany.² They also found that women were concentrated in lower-paid orchestras, and that they were notably less present in major orchestras. Far from leading the way, gender integration in orchestras is lagging behind the progress being made in the rest of society.

These social forces allow some of Europe's most preeminent musical institutions to categorically forbid membership to women. One is the Vienna Philharmonic

Orchestra, which openly states that ethnic and gender uniformity gives it aesthetic superiority. The orchestra is an excellent case study, because the prevailing gender culture of Austria registers little protest to these views.

That the players can discuss their sexist ideology with staggering candor is vividly illustrated in a West German State Radio interview, which was broadcast on February 13, 1996.³ Among the participants were Roland Girtler, a Viennese sociologist specializing in the study of isocratic social groups, and three members of the Vienna Philharmonic: Helmut Zehetner, a 2nd violinist; Wolfgang Schuster, a percussionist; and Dieter Flury, a principal flutist. The

participants began by discussing the priority of musical results over all other concerns, the orchestra's quest for international superiority, and the view that music has gender-defined

qualities which can be most clearly expressed by male uniformity:

Zehetner: "There is one common fight in the field, a battle cry, so to speak, and that is 'artistic quality.' One wants to have music of top quality and sell it in the world. All other interests, including private interests, are of less importance."

Girtler: "Music is something special. It is a special, deep knowledge; it has something to do with magic. I think many men's groups are to be understood in this way. They carry secrets that are involved with music and tones, just like in Australian aboriginal or Indian cultures where men play certain instruments, and not the women."

In addition to gender, they believe the qualities of their music are ethnically determined and represent a national expression. This view is common in international orchestras and, to some extent, is also expected by their patrons:

Girtler: "What I have noticed that is interesting is that the Vienna Philharmonic would also never take a Japanese or such. If they took one, this also would somehow, by appearances, put in question the noble character of Viennese culture. But this is not racist!"

Zehetner: "From the beginning, we have spoken of the special Viennese qualities, of the way music is made here. The way we make music here is not only a technical ability, but also something that has a lot to do with the soul. The soul does not let itself be separated from the cultural roots that we have here in central Europe. And it also doesn't allow itself to be separated from gender."

Gender bias of international orchestras is a real social phenomenon, deeply and directly hurtful to the lives of many women. These problems exist because many international orchestras believe that gender and ethnic uniformity produce aesthetic superiority.

“So if one thinks that the world should function by quota regulations, then it is naturally irritating that we are a group of white-skinned male musicians who perform exclusively the music of white-skinned male composers. It is a racist and sexist irritation. I believe one must put it that way. If one establishes superficial egalitarianism, one will lose something very significant. Therefore, I am convinced that it is worthwhile to accept this racist and sexist irritation, because something produced by a superficial understanding of human rights would not have the same standards.”

The view is that a uniform membership of male central Europeans produces the highest artistic standards. The Vienna Philharmonic thus suggests that the “irritations” they cause by excluding women as well as men of other races can be outside “superficial” social norms, even though the orchestra is highly regarded and a mainstay of the recording industry.

Zehetner asserts that the sound of the Vienna Philharmonic has been scientifically analyzed and is different from any other orchestra.⁴ Flury suggests a possible explanation, which he also attributes to “the soul”:

Flury: “One can probably not find any technical explanation. The explanation in all probability—and this is my very personal opinion—is in what my two other colleagues have already mentioned: the soul. Musical sensibility—for whatever reason it has developed—is oriented to transmute the significant in music, namely, to transport life energy.”

In regard to this “life energy,” they were specifically asked how they would react if women were allowed into the orchestra:

Zehetner: “It would absolutely not be a shock, no surprise, absolutely not. The only consideration is whether an established structure already existing as a unified whole should be frivolously tossed overboard.”

Flury: “No, truthfully said, I wouldn’t be indifferent. I would have an uneasy feeling in the situation. And that is because we would be gambling with the emotional unity (*emotionelle Geschlossenheit*) that this organism currently has. My worry is that it would be a step that could never be taken back.”

They view the male “soul” of the orchestra as a fragile organism, subject to infection or defilement, and even possible death by the inclusion of women. The regenerative ideas of maternity, sexual attraction, and female creativity would disturb uniformity:

Girtler: “Pregnancy brings problems. It brings disorder. Another important argument against women is that they can bring the solidarity of the men into question. You find that in all men’s groups. And the women can also contribute to creating competition among the men. They distract men. Not the older women. No one gives a damn about the older ones. It is the younger ones. The older women are already clever, they run to you! But the 20- or 25-year-olds...they would be the problem. These are the considerations. In a monastery it is the same. The altar is a holy area, and the other gender may not enter it because it would cause disorder. Such are the opinions.”

Women in the Vienna Philharmonic?

On August 14, 1996 Reuters reported the following:

“Austrian State Television stunned viewers Tuesday night [August 13, 1996] when its prime-time evening news program broadcast an interview with orchestra chairman Werner Resl announcing what amounts to a gradual dismantling of one of the country’s last male bastions. No woman ever has been a formal, full member of the Vienna Philharmonic. ... Growing criticism of the all-male policy and the fact that women now make up the majority of music students in Austria and elsewhere may have prompted Resl and his colleagues to contemplate change....

“Resl seemed to resent the growing criticism but admitted it was inevitable his orchestra one day will have women members. ‘I am convinced that in 10 years this question will no longer be a question.’”

The Report is Not Correct!

Shortly after the Reuters report was issued and circulated to newspapers around the world, Resl held a news conference at the Salzburg Festival where the orchestra was in residence. He said that both Reuters and Austrian State Television misunderstood his remarks. He did not mean that women would be allowed membership in the orchestra. In his statement, he meant to imply that within 10 years people will lose interest in women entering the orchestra, and therefore their exclusion will no longer be discussed. The policy has not been changed, and **women will not be allowed membership in the orchestra.**

These fears of women, maternity, female sexuality, and the contaminated altar are found in numerous cultures, and deeply influence their art and religious expressions. In Europe, such fears contributed to the exclusion of women from both liturgical and secular music, and led to some of western music’s most unusual practices, such as the castrati.

The harp has traditionally been the only instrument acceptable for women in orchestras, since its ethereal qualities are considered especially feminine.⁵ Although the two women harpists mentioned below have performed with the orchestra for years, they do not have regular contracts.⁶ They specifically illustrate the effect of gender on perceived “emotional unity”:

Zehetner: “We have a male harpist, and two ladies. If you ask how noticeable the gender is with these colleagues, my personal experience is that this instrument is so far at the edge of the orchestra that it doesn’t disturb our emotional unity, the unity I would strongly feel, for example, when the orchestra starts really cooking with a Mahler Symphony.”

There, I sense very strongly and simply that only men sit around me. And as I said, I would not want to gamble with this unity."

As in the rituals of many cultures, women must be kept on the periphery, like the harpist who might keep the men from "cooking." But Girtler notes that if women are allowed educations, they should be given professional opportunities. In fact, over half the conservatory graduates in Austria are women:

Girtler: "In today's situation, occupational groups, such as professional musicians, must open themselves up, because there exists a wonderful and large offering of women musicians who want to offer their services. Earlier, they didn't have free entrance to the universities and conservatories. But if women are allowed to enter universities, and if they can develop high artistic ability, then they must be let into orchestras. I can understand that. Indeed. It is just that from the men's perspective art is fun. It's fun, it's all about fun. It's not just about art. That's just an excuse."

Since the members can speak freely, the Vienna Philharmonic gives us a candid illustration of the attitudes about women that exist in many international orchestras.

Creativity is presumed to be interconnected with sexuality, and that bit of "fun" is what orchestras seem to fear most. Men presumably have a unique form of musical expression, and its aesthetic is diluted by the inclusion of women.

And since the orchestra represents a national expression, ethnic uniformity is also essential.

In February of 1996, reports about the Vienna Philharmonic began appearing on the Internet, and an international group of scholars and musicians (both male and female) sent a letter to the orchestra inquiring about its employment policies. The Philharmonic answered on April 19, 1996, referring to its opponents as "militant feminists who are more interested in equal rights than artistic efficacy."⁷ The spokesmen attributed their exclusion of women to Europe's liberal maternity leave regulations, and argued that 25% of their members would be pregnant each season, which seems highly unlikely. Especially in light of the ideologies cited above, the maternity argument is open to question.⁸

Many top orchestras share the Vienna Philharmonic's ethnic and gender ideologies. Prague, for example, has a long history as the "Second Capital" of the Austro-Hungarian Empire, and not surprisingly, one of its resident orchestras, the Czech Philharmonic, also *categorically* excludes women. It is also a cherished national icon and is considered to have defended the country from both German and Russian cultural hegemony.

The Berlin Philharmonic is a national icon as well, and it also has a history of gender discrimination. In a German State Television interview in 1978, orchestra member Willi

Maas spoke about the possible entry of women into the orchestra: "Close to 5,000 people sit there. It sounds exaggerated if I say: 'Then the conductor enters.' It is not that we have anxiety. But every effort is required. These are things that require a masculine composure. I cannot have any concerns about who sits next to me...."⁹

Five years later, in 1983, these seating concerns were brought to life by clarinetist Sabine Meyer, who became the first woman to enter the orchestra, and who was hired only through the intervention of General Music Director Herbert von Karajan. In spite of its "masculine composure," the orchestra exploded into turmoil, and after nine months, she left. It also ended Karajan's 40-year relationship with the orchestra. Meyer suffered extreme harassment, such as seating herself at rehearsals only to have the men slide their chairs away from her. Their "emotional unity" was disturbed. The German musicians' union supported the orchestra, noting the all male ensemble had the "democratic right" to choose whom it wanted.

It is now thirteen years later, and the orchestra has 121 men and six women in full-time regular positions—the women being five tutti strings and a harpist. There are also four women with probationary contracts.¹⁰ In the many

interviews the orchestra gave during the Sabine Meyer incident, the men expressed views about uniformity identical to those of the Vienna Philharmonic. For example, some claimed that it is impossible for women

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to really play in unison with men because they have different bodies.

In spite of such interesting beliefs, there have been relatively few studies of the status of women in orchestras. The most comprehensive is being conducted by J. Richard Hackman at Harvard University (Dept. of Psychology) and Jutta Allmendinger at the University of Munich (Institute für Soziologie) in a program known as the "Symphony Orchestra Project." The main goal of their work has been to study how women influence the perceptions of the work atmosphere within orchestras.

They found that both men and women reported greater job satisfaction in work settings that were male-dominated rather than mixed. As the few "token" female colleagues were joined by additional women, the perceived work atmosphere deteriorated for everyone—both men and women alike. This occurs because the increasing representation of women in the orchestra allows them to become a significant subgroup, share their experiences with each other, and function as a political force. Men recognize that their control over status and organization is threatened, and the perceived work atmosphere declines. This trend was reversed and there was movement back to harmony only when the proportion of women reached about 40% of the orchestra. Hackman and Allmendinger conclude:

The traditional dictum, "the more the better" as it applies to women entering traditionally male organizations is too simple. Our findings from symphony orchestras suggest that the problems encountered during the early stages of gender integration are unlikely to be resolved by simply increasing the proportion of women beyond token levels.¹¹

This is confirmed by observations of the Berlin Philharmonic. The few women in the orchestra speak quite positively about their experiences. But as the tokenism ends, problems will be coming. And if the researchers are correct, even after gender parity is reached, measures in certain areas, such as "Integrity of the Orchestra" and "Job Involvement," may still not improve to the levels found in male-dominated orchestras.¹²

One factor affecting the perceived "integrity" or uniformity of the ensemble, and the personal involvement of the musicians in their job, is the sexuality of subjugation, which plays a large role in the authoritarian structure of orchestras. A former administrator of the German State Radio, Clytus Gottwald, has commented on the conductor-musician relationship: "The entire musical practice is oriented to the musician allowing his own subjugation to the will of the conductor to be celebrated before the public."¹³

The musicians, male and female alike, are reduced to the relative equality of powerlessness, and yet traditional gender culture asserts that women are to be subjugated by men, especially in public. Since men do not want to be as equally powerless as women, the master-servant roles become confused and orchestral uniformity and discipline are disturbed. Traditionally, with women present, men do not want to be subjugated, they want to subjugate.

Psychological studies demonstrate that people in authoritarian situations desire very clear directives and a strong sense of authority. If it is lacking, they develop anxiety.¹⁴ By causing other dynamics, such as sexual attraction and confusion about who should dominate whom, the presence of women confuses the patterns of uniform authority, and the woman becomes a scapegoat. These trends result because subjugation is genderized, and the consequences seem to remain the same for most authoritarian institutions, from international orchestras to the recent judicially-enforced entry of women into the Virginia Military Institute.

Problems of gender bias also exist in U.S. orchestras, where orchestral traditions stand in stark contrast to national gender culture. This has created a strong social dynamic in the orchestral world. Five major U.S. orchestras have current

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The legal documents state that Mark Gigliotti, the orchestra's associate principal bassoonist, displayed "bizarre and unnerving conduct" that "took on menacing and sexual overtones" and that the orchestra knew of the situation but did nothing to stop it.

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The case involving the Philadelphia Orchestra, which is directed by Wolfgang Sawallisch, specifically illustrates how the mechanisms of genderized subjugation disrupt male uniformity and hierarchical authority within a section. In February 1995, Kathleen A. Vigilante, a second bassoonist who had performed with the Philadelphia Orchestra since 1988, filed a sexual-harassment lawsuit. The legal documents state that Mark Gigliotti, the orchestra's associate principal bassoonist, displayed "bizarre and unnerving conduct" that "took on menacing and

sexual overtones" and that the orchestra knew of the situation but did nothing to stop it. The suit claimed that Gigliotti's conduct included touching her after she specifically requested that he stop this activity, verbal abuse, and harassment. The documents also assert that he tried to undercut her professional standing when angry with her rebuffs.¹⁵

A second suit was filed by Vigilante's lawyer in May 1995, alleging that orchestra management had retaliated against her for filing the first lawsuit. The two lawsuits were subsequently consolidated and were settled out of court in 1996. Under the terms of the settlement, she resigned from the orchestra and received an undisclosed cash sum, which was reported by the *Philadelphia Inquirer* to be more than \$100,000, a rather small sum for giving up a stellar career. The cost in human terms was much higher.

A joint statement released by Vigilante and the orchestra said that while Vigilante "will miss the camaraderie of many of her fellow orchestra members, both she and orchestra management are pleased that a settlement was reached which avoided any further disruption of orchestra members' concentration on playing the best music in the world."

The patterns of destroyed uniformity are evident. The woman was perceived as a hindrance to "concentration" and a "disruption" because the genderized dynamic of subjugation within the section destroyed the ability of the colleagues to work together. In this case, the conflict was between an associate principal and a section player. If the allegations are true, the subjugation followed a continuum beyond hierarchical professional obligations and became personal. The lawsuit alleged that Gigliotti physically restrained Dr. Vigilante in a parking lot, and that he mentioned keeping a gun in his car.

The relationship between hierarchical orchestral subjugation and genderized subjugation could hardly assume

starker or more potentially violent outlines. We would like to assume that there is a clear line separating threats and physical intimidation from the subordination required by a conductor or section leader, but, as in many areas of life, the lines are not as clear as we would like them to be. Because of its particular traditions of authoritarianism and misogyny, there can be disturbing tendencies when institutionalized and genderized subjugation meet within the orchestra.

This case also demonstrates what happens to women in orchestras who confront harassment and who receive no support from the administration. The Philadelphia Orchestra essentially admitted guilt by the award, but due to the intimate way musicians must work together, it would have been unbearable for Dr. Vigilante to stay in the orchestra. It would appear that the orchestra is not interested in creating an atmosphere that enables men and women to work together, but rather, in removing women if they meet with problems. This would allow the maintenance of a uniform male hierarchy and aesthetic. In July, a half year after Vigilante resigned, the Philadelphia Orchestra held a very belated workshop on sexual harassment.

When women attain positions in major orchestras, it is because their work is fundamental to their identity as human beings, and it is difficult to estimate the pain caused by taking away their careers. The orchestra had the responsibility to act before the situation evolved to the proportions it did. The orchestra damaged its reputation and lost one of the world's few women bassoonists in a top orchestra.

In cases of sexual harassment, power and subjugation are ends in themselves. Neither sexual attraction nor art are the issues. It would also be obvious that this was not a case of rejected love. If a man cared for a woman, he would not restrain her in a parking lot, he would not demean her professional standing in a section, and he would not drive her from a world-class job that is fundamental to her identity as a human being. No act of caring could possibly produce these results. Such actions are a form of violence and result from misogyny.

The goal and satisfaction of the perpetrator in sexual harassment is to demean another human being. For example, that the United States would appoint a Supreme Court Justice who was involved in a rather egregious, although unproven, claim of sexual harassment is an indication of how oblivious western culture is to the abuse, sadism, and subjugation inherent in this form of violence. It is also an indication of why victims sometimes feel they cannot turn to the courts for justice.¹⁶

One additional aspect of the Vigilante suit should be mentioned. Under the terms of the agreement, she is not allowed to speak about the incident. The woman has been

removed and silenced, and the Philadelphia gentry can return to celebrating an internationally superior uniform hierarchy of musical masculinity. Through the allegations in this case, we see a vivid and disturbing illustration of the strong and potentially violent tendencies to abuse that result from the historic correlations between orchestral and genderized subjugation.

Astoundingly, less than three months after the Vigilante lawsuit, further conflicts arose because the Philadelphia Orchestra management hired a new financial officer, Michael

McDonough, who had left the Boston Symphony after accusations of sexual harassment by six Boston Symphony staff members. Lawyers from the Boston firm of Foley, Hoag & Eliot were hired after BSO board president Nicholas T. Zervas called for an investigation. They made a set of

recommendations, and McDonough resigned shortly thereafter for "personal reasons," but, in spite of this, he was hired by the Philadelphia Orchestra. The matter soon reached the Philadelphia press and caused another scandal.¹⁷

Adding to the orchestra's woes, the Pew Charitable Trusts, a long-time backer of the Philadelphia Orchestra, in March of this year denied a request for an 18-month \$750,000 operating grant, citing concerns over the way the orchestra was dealing with its accumulated deficit. The Pew organization could not have been pleased with the Vigilante settlement.

Before Wolfgang Sawallisch became GMD of the Philadelphia Orchestra, he held the same position at the Bavarian State Opera in Munich, where discriminatory views can be more openly expressed. For example, Hans Pizka, the opera orchestra's first horn, has rigorously defended the Vienna Philharmonic's gender discrimination on both the Orchestra-list and International Horn Society-list of the Internet. He elaborates on the importance of uniformity:

Again a word about the Vienna Philharmonic: the same educational, musical, and ethical background, together with the same male feeling created this unique body of music, or is there any doubt? An all women orchestra, with all having the same educational, musical, and ethical background, will sound fantastically harmonic, also, no doubt, but how about all the intrigues? Men used to have intrigues also, but seem to handle them easier.¹⁸

We see again the perceived importance of "the same male feeling" which creates a "unique body of music." Mr. Pizka attributes the lack of uniformity caused by gender integration to physical and psychological differences between men and women:

And be fair to me, isn't the general spectrum of feelings (psychic sensations, enthusiasm, sadness, etc.) different between man and woman? Isn't the same the case between nationals and no[n]-nationals? It is, believe me. And

because of this particular uniformity, the Vienna Philharmonic has this very particular sound and expression and success as the best-selling recording orchestra. This is the success secret of the Vienna Philharmonic.¹⁹

He did not explain what the “psychic sensations” in that “unique body of music” might be, and some people disagreed, stating that musicians can maintain uniformity by adapting to any style. Here is one woman’s response from the Orchestra-list:

“Finally, as it has already been pointed out, any professional musician worth his/her salt can and will adapt to whatever style of playing is required. Please do not insult either me or my colleagues by saying that we are unable to do this because of some mysterious hormonal or ethnic factor.”²⁰

Mr. Pizka eventually conceded that since women are allowed educations, they could play in *mixed* orchestras. But he still insisted that the Vienna Philharmonic should exclude women and foreigners, because their world superiority is created through male and ethnic uniformity. The “mysterious hormonal or ethnic factor” remains a “success secret” outsiders cannot know.

These views of ethnicity and gender were an important part of 19th-century aesthetics, and led to a national and historic approach to art that created a new function for the orchestra as the arbiter of a national identity through music. The ultimate expression of this development was probably Bayreuth, which can be likened to a temple for the celebration of national myths and rituals. The form and structure of today’s orchestra is locked in 19th-century aesthetics and is still influenced by these concepts. Since orchestras represent national culture, ethnic uniformity is considered essential.

Special problems arise, however, when orchestras go to the extreme, and ask people to accept “racist and sexist irritations,” such as were expressed in the interview cited above. Our negative reaction is increased because the 19th-century concepts of the revelatory power of music and its “mystical” relationship to “The Nation” were abused by the National Socialists. Here is a typical example of their fanatic, nationalistic romanticism, taken from a speech Hitler gave while laying the cornerstone of a museum:

Art is an exalted mission requiring fanaticism. He who is chosen by providence to reveal the soul of a People around him, to let it sound in tones or speak in stone, suffers under the power of the Almighty as a force ruling him, and will speak his language, even if the people do not understand or do not want to understand. And he would prefer to take every affliction upon himself than even once be untrue to the star that guides him internally.²¹

The patriarchy is evident. Music is “divine providence” coming from the “Almighty” to “reveal the soul of a People.”

The ideology that a particular musical expression or style is *inseparable* from the central European soul, the People, or the Nation, eventually had catastrophic effects for central European culture. It manifested itself in the concepts of *Ahnenerbe* (the belief that culture is genetically inherited) and the *Blut und Boden* ideologies advocating the racial superiority of “The People” in the Third Reich.

An obvious implication of these ideologies is that the most authentic performance of western classical music can *only* be created by the ethnic group or nation of the composer. This was advocated by the *Kampfbund der deutsche Kuenstler* (Fighting Group for German Artists) during the Third Reich: “Since we do not value that a watered-down internationalism is identified with German artistic genius, we must require that in the future German art is represented abroad only by German artists who carry in their person and their attitude of mind the seal of the purest Germanness.”²²

Excessive nationalism and ethnocentricity are often constellated with sexism, and this is one more aspect of the chauvinistic mind set and its invidious attachment to groups. These problems have hardly left us. Bosnia illustrates the brutal power European patriarchal ethnicity still has, and how, for women, it translated into mass rape. But today, most people have returned to more rational and humane definitions of national music styles and are dismayed when asked to accept “racist irritations.” But if the Vienna, Czech, and Berlin Philharmonics are any indication, “sexist irritations” might be a different matter.

The historical context for U.S. orchestras is different. They do not have a 19th-century heritage, and they evolved in a multi-racial society. But there are certain influences that seem to be carried over. The major U.S. orchestras are also used as national symbols, they have a notable lack of certain minorities and women, and their patrons are predominantly the white gentry who expect certain national, ethnic, and masculine characteristics in the concerts they attend.

In spite of this, North American social forces have increased equal employment opportunities for women and other minorities in orchestras.²³ ICSOM, the union-related organization that serves players in major orchestras, worked to establish new audition procedures. Now, all positions are publicly advertised, the musicians audition behind a screen, and the General Music Director’s right to intervene in the auditioning process has been constrained. The result has been an increase in the number of women in orchestras.

An interesting example of how the removal of visual criteria and how the placement of restraints on the GMD can help establish equal opportunity is found in the Montréal Symphony Orchestra. Charles Dutoit fired Margaret Morse, the associate principal oboe. She auditioned again behind a

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screen and won her position a second time. Dutoit was reported to be "sore."

In many European countries, the situation is somewhat different. In Germany and Austria, for example, the candidates are generally required to include a photograph of themselves with the application, and can only audition upon invitation. Until recently, they were also required to submit a handwritten application, and the handwriting was sometimes analyzed. Many orchestras still refuse to use screened auditions, especially in the final round, since they feel it is important to know what the musician looks like when he or she plays. The scope of the visual criteria is very undefined.

Since the top conductors work internationally, correlations are found between their views and the patriarchy of these international orchestras. For example, Lorin Maazel, a frequent guest of the Vienna Philharmonic, has openly defended the orchestra's categorical exclusion of women. In an interview in the widely-read German magazine, *Bunte*, he was asked why there are only men in the Vienna Philharmonic. Maazel replied:

Because it is a guild like the *Meistersänger*. Only the sons or male students of the musicians were allowed to enter. It is, therefore, the only orchestra in the world that has held on to its own style for over 150 years. The members decide who directs each new year's concert. In 1996 I will do this for the ninth time.²⁴

The orchestra maintains its style and uniformity through the continuity of a male hierarchy that passes on special knowledge that women cannot know. For Maestro Maazel, the tradition is something sons can maintain but not daughters.

Across the Atlantic, the Pittsburgh Symphony is facing a sexual harassment and sexual discrimination lawsuit that evolved under Maazel's tenure as GMD.

Trombonist Rebecca Bower has been assigned to perform primarily second trombone even though she won and is tenured to play the co-principal position. These decisions were made by Lorin Maazel. The gender ideologies of top orchestras appear to follow international patterns determined by common traditions and the cross-national interaction of the participants.

Yet another example of a GMD's patriarchal conflict with a woman musician was illustrated by Monique Buzzarté in the February 1996 *IAWM Journal* article "We Need a Man for Solo Trombone": Abbie Conant's Story." She recounts the experiences of trombonist Abbie Conant in the Munich Philharmonic under Romanian conductor Sergiu Celibidache, who demoted her with the declaration: "You know the problem, we need a man for the principal trombone." It was again a question of uniformity and subjugation. Conant's strong protest caused an international scandal. In the Munich Philharmonic's February/March 1992 edition of the

Philharmonische Blätter, tutti cellist and former orchestra chairman, Jörg Eggebrecht, denied that GMD Celibidache is a sexist. His remarks reveal patterns that are also found in other international orchestras:

Sergiu Celibidache is an extraordinary European, so impressive, because in him an unobstructed masculine aura is projected that is not corruptible. And the world is in great need of this, because we live in a fatherless society, a world without standards in that point. And there he is, such a man, who does not allow himself to be corrupted and quite openly expresses, especially during concerts, ... what is happening inside him, and that is naturally a deeply moving vision. Listeners and performers can still experience music with him as a 'revelation.'

The fear of chaos, the fear of a world without the uniformity of "standards," and the fears of contamination, as found in the "corruptible," confirm again our observations. They speak of "revelations" and of deeply moving visions as a sort of magic. The male soul is seen as a carrier of secrets.

In a commentary about critics during an interview in Munich's *Abendzeitung*, Celibidache referred to the gender identity of music in colorful terms:

These people who daily poison everything should take a pause or write about gynecology. In that area everyone has a little experience. But in music they are virgins. So they will remain, and so they will go into the other world, never fertilized by a single truly experienced tone.²⁵

This seems to be in the same vein as the remark of the 19th-century conductor, Hans von Bülow, who described the conductor-orchestra relationship with the term "orchestral coitus."²⁶

How will women conductors and musicians enter the orchestra if we maintain these patriarchal images, endlessly repeated by the recording industry, of the conductor saving the "fatherless society" with "revelations" and fertilizing the "virgins" with "truly experienced tones" in the act of "orchestral coitus"? Will something of our artistic heritage be lost? Do we want to maintain these images?

Suffice it to say that not all conductors or orchestras follow these patriarchal patterns so clearly. The Munich Philharmonic's GMD prior to Celibidache, Rudolf Kempe, brought the first women into the orchestra and demoted a recalcitrant male trombonist for continually harassing one of them, trumpeter Janice Marshelle Coffman. (After one year she left to take a position in Stockholm.) Leonard Slatkin has also openly supported women musicians, even writing public letters on their behalf. Until last year he was the GMD of the St. Louis Symphony, and in a recent case of sexual harassment in that orchestra, the man was removed, not the woman as in Philadelphia under Sawallisch.

Candidates for positions in German and Austrian orchestras are generally required to include a photograph of themselves with the application, and can only audition upon invitation. . . Many orchestras still refuse to use screened auditions, especially in the final round, since they feel it is important to know what the musician looks like when he or she plays. The scope of the visual criteria is very undefined.

These examples give us an overview of how extensive the problems of gender integration in orchestras are, and how they manifest themselves. Allmendinger and Hackman found several effects when women become a significant minority in orchestras (i.e., 10 to 40%): tightened identity group boundaries for both genders, increased cross-group stereotyping and conflict, less social support across gender boundaries, and heightened personal tension for everyone. But they make an interesting observation about the intimidation of women in orchestras, and how institutions can seek a frictionless work atmosphere at the expense of creative growth:

It is no doubt true that, in male-dominated organizations, neither the organization nor its members are obtaining the benefits (such as personal learning and improved task performance) that compositional diversity [gender integration] can bring. Indeed, our qualitative data suggest that many women find that there are strong incentives for them to keep a low profile, to behave closely in accord with existing orchestral norms, and generally to be as non-intrusive as they can. This stance is costly to the orchestra because it protects majority members from exposure to unfamiliar perspectives and from the need to scrutinize and reconsider traditional behavioral norms.²⁷

In the arts, this might imply a tendency to achieve social harmony at the expense of creativity, a trade off for which orchestras and their patrons are known.

We could summarize these conservative tendencies of international orchestras with the following five factors:

1. They believe that music has qualities defined by gender and ethnicity, and that the uniformity of these factors produces aesthetic superiority.
2. Traditional values about the sexuality of subjugation and women disturb the uniform dynamic of authority in the orchestra's hierarchical atmosphere.
3. The gender bias is constellated with chauvinistic overtones of national and ethnic superiority.
4. The attitudes toward women are affected by the cross-national interaction of the conductors and musicians.
5. Patrons expect a masculine and ethnic character to orchestral music.

The observation of gender and ethnicity in orchestras opens dark corridors in western music. How can we resolve the conflicts of gender bias and yet preserve the worthy achievements of our patriarchal artistic heritage? Is western music the universal grammar that we think it is, or does each

gender and European country experience and create classical music in significantly different ways?

What exactly is it in an orchestra that would be destroyed by the presence of women? Why do these orchestras have such a phobia of female fertility, and how is this represented in the literature of music? If much music literature is misogynist, as some feminists claim, would not the most authentic performance be by misogynists? Why have Austrian women not protested against the Vienna Philharmonic? Is the solution to gender conflict separate but equal orchestras?

Oscar Wilde has said, "Life imitates art far more than art imitates life." Since we create our identity through art, what effect does the hierarchical and genderized subjugation characteristic of orchestras have on our social precepts? How can we better define the disturbing tendency to abuse that

evolves in the historic correlations between orchestral and genderized subjugation? Why does the recording industry maintain the patriarchal image of conductors and orchestras? What role should music schools have in deconstructing the gender bias of our orchestras?

It is clear that women often bear the brunt of abuse in music, and for the sake of our humanity we must find answers to these questions,

and many more. Power and public subjugation, threats, the whipping and slashing of the phallic baton, and the orgiastic build to a climax under the watchful and absolute authority of the conductor are part of what patrons expect from orchestras, and these expectations seem to contain vicarious satisfactions of sadism. Indeed, world-class musicians like Kathleen Vigilante and Rebecca Bower, among others, have experienced the incentive to keep a "low profile" and to be as "non-intrusive" as possible. The problems of abuse in music, and the identity of women, are personified in their stories. Why do sadomasochistic tendencies seem to be an inherent part of western music? Are these tendencies essential to our self-expression, or is art just an excuse?

There are many areas of management and research where work could be done to improve the status of women in international orchestras. Orchestras should *periodically* review their administrative policies concerning discrimination and sexual harassment, because clear definitions of unacceptable behavior, and appropriately enforced sanctions, *do* reduce the incidence of conflicts. Careful consideration should be given before purchasing recordings of national orchestras that categorically exclude women, because those orchestras might be significantly demeaning the human right to self-expression. Music schools should offer adequate gender studies in music curricula to prepare students for a world that is rapidly transforming. Gender-in-music scholars

should consider that social reality adds legitimacy to their work and deflects the nihilistic tendencies of some post-modern criticism. Additional research and documentation should be completed about gender-exclusive orchestras to see if they *really* are justifiable. More research should be done about the history and concepts of sadism and abuse in western music, because it would bring reason and clarity to a great deal of what women musicians confront. The professional organizations for women should be structured to include performers, and not just composers, because many women performers have no where else to turn.

These approaches should help end gender bias in orchestras, but we might eventually discover that integration will not be the relevant issue, because composers in the near future might restructure the patriarchal nature of music, and patrons might reject orchestras as instruments by and for the privileged classes. Male and ethnic uniformity would no longer be the inherent aesthetic or social value. Gender integration would thus not be a question because the orchestra would evolve out of existence or transform unrecognizably.

It is certain that we are witnessing a historical movement that will continue. Women musicians are assuming positions of leadership and are creating a wide-reaching cultural metamorphosis. By returning the feminine to humanity, they are giving society a new identity and a deeper understanding of human consciousness that is profoundly transforming the world of music.

NOTES

1. "Out of the Typing Pool, Into Career Limbo," *Business Week* (April 15, 1996).
2. Julia Allmendinger and J. Richard Hackman, "The More, the Better?" unpublished working paper (Harvard Business School, January 1994): 11. Also see "The More, the Better? A Four Nation Study of the Inclusion of Women in Symphony Orchestras," *Social Forces* 74/2 (University of North Carolina, December 1995): 423-60.
3. "Wie so geh'nie so," broadcast by the West German State Radio, February 13, 1996.
4. During Internet discussions about the VPO, I, among others, mentioned that the orchestra uses string instruments all constructed by one instrument maker. This is completely untrue. I researched the matter and found that they use string instruments made by many different makers.
5. For information about the genderized perceptions of musical instruments in Germany from 1750 to 1850, see Freia Hoffmann, *Instrument und Körper: die musizierende Frau in der Bürgerlichen Kultur* (Frankfurt: Insel Verlag, 1991).
6. "Orchestra Credits 1st Woman," *Associated Press News Group* (April 4, 1995).
7. The letter to the Vienna Philharmonic was written by Jeanice Brooks, and the response was addressed to her. According to Ms. Brooks, her letter to the VPO was co-signed by 30 people from 12 different countries.
8. I inquired at the Vienna Philharmonic press office to find out how many works by women composers the orchestra had performed in the last five years. They had not performed any.
9. Eva Rieger, *Frau, Musik, & Männer Herrschaft* (Kassel, Germany: Furore Verlag, 1988): 222.
10. I obtained this information in an interview with a former member of the orchestra.
11. Allmendinger and Hackman, 1994, 28.
12. Their study did not include female-dominated orchestras, but it would be interesting to see if the results are similar.
13. Rieger, 226.
14. Maximilian Piperek, *Stress und Kunst. Gesundheitliche psychische, soziologische und rechtliche Belastungsfaktoren im Beruf des Musikers eines Symphonieorchesters* (Vienna, 1971). Also see Rieger, 226.
15. "Philadelphia Orchestra and Bassoonist Settle," *Philadelphia Inquirer* (February 22, 1996).
16. For a sustained and profound discussion of sexual harassment and equality before the law, see Catharine A. MacKinnon, *Only Words* (Cambridge: Harvard University Press, 1993).
17. "Philadelphia Orchestra: Another Harassment Mess," *DOS Orchestra*, no. 56 (May 24, 1996).
18. Hans Pizka, *International Horn Society-list*, October 23, 1995. One should note that Mr. Pizka's statements about women in orchestras are often much harsher and more explicit than those I have quoted here. It is also interesting that in this quote he adds "ethical" uniformity as something important for orchestras. Based on other comments I have heard, I believe this to be uniform religious affiliation.
19. Ibid.
20. Leslie Knowles, *Orchestra-list*, January 29, 1996.
21. "Kulturrede beim Reichsparteitag 1933 in Nürnberg," *Baustein zum National-theater* 1/3 (December 1933): 67.
22. "Deutsches Operngastspiel in Südamerika," *Deutsche Bühnenkorrespondenz* II/31 (October 1933): 4.
23. For additional discussion, see J. M. Edwards, "Transformation and the American Orchestra: Women and Gender Issues," unpublished paper presented at a conference on women and gender, London, July 1991.
24. "Mr. Neujahr," *Bunte* (December 23, 1994): 73.
25. Marianne Reissinger, "Vorletzter Akt im Celibidache-Drama?" *Abendzeitung München* (November 14, 1984): 7.
26. Rieger, 230.
27. Allmendinger and Hackman, 1994, 29.

William Osborne is a composer living in Germany. Among his teachers were George Crumb and Ludmila Ulehla. His wife, Abbie Conant, was principal trombone of the Munich Philharmonic for 13 years. In 1983, they founded "The Wasteland Company," an ensemble devoted to exploring the identity of women through the medium of music theater. In the last three years, they have taken their productions to more than 30 cities in America and Europe, including performances and workshops in many well-known U. S. schools, such as Juilliard, Eastman, Indiana University, North Texas State, USC, and the San Francisco Conservatory. You can reach Abbie and William at <100260.243@compuserve.com>.

Awards

The Pauline Alderman Awards for New Scholarship on Women in Music

by Stephen M. Fry

Since 1986 the Pauline Alderman Awards have been presented by the International Congress on Women in Music for new research on women in music. The prize-winning research projects have included books, articles, papers, essays, dissertations, and other published and unpublished materials. The Alderman Award bestows honor and distinction on the winning scholars, as well as beautiful, framed certificates of award. They often include cash awards, or in the case of the musicALASKAwomen conference, awards of art.

With the integration of the International Congress on Women in Music with the International League of Women Composers and the American Women Composers into the IAWM, the scope of the Pauline Alderman awards has changed to better reflect the goals of IAWM as an organization. The last Awards were presented at the musicALASKAwomen conference in Fairbanks in 1993. Consequently, IAWM will present Pauline Alderman Awards for works produced from 1993 through 1995 in the following categories:

A. The most important book-length monographic study about women in music (including a biography, history, or study of some specific aspect of women in music; a book, dissertation, master's thesis, or other substantial academic paper);

B. The most important journal article dealing with an aspect of women in music; and

C. The most important bibliographic study, research tool, or reference work in any medium, including electronic, about women in music.

In appraising new research on women in music the Pauline Alderman Committee considers the following criteria: (1) evidence of thorough research and the presentation of factual, useful information with proper documentation; (2) clear and concise presentation of the material; (3) appropriate, timely, and focused topics; (4) the integration of the methodology for women's studies with that for musicology; and (5) analysis of the material presented, demonstrating a thorough understanding and synthesis of the subject. All submitted materials, after consideration by the Committee, are placed in the library of the International Institute for the Study of Women in Music, located at California State University, Northridge, and co-directed by Dr. Beverly Grigsby and Jeannie Pool.

Dr. Pauline Alderman (1893-1983), for whom the Award is named, was one of the pioneering woman musicologists interested in women and music. She was a member of the faculty at the University of Southern California for forty-five years, where she chaired the Music History Department from 1952 to 1960. As a composer, performer, and music historian, and as a teacher and mentor to hundreds of students and colleagues, she exemplified the highest standards in musical pedagogy and research. Consequently, she has served as an outstanding role model for women in the field of music. Part of her legacy is documented in *Festival Essays for Pauline Alderman: A Musicological Tribute*, ed. by Burton L. Karson (Provo: Brigham Young University Press, 1976).

Past winners of the Pauline Alderman Awards have included Catherine Parsons Smith, Cynthia Richardson, Nancy Reich,

Judith Rosen, Jane Bower, Judith Tick, Virginia Bortin, Susan Finger, Diane Jezic, Judith Vander, Judith Lang Zaimont, Susan McClary, and Karin Pendle. The Pauline Alderman Award Committee is soliciting works of new research in the field of women in music for consideration. Send entries to Stephen M. Fry, UCLA Music Library, Box 951490, Los Angeles, CA 90095-1490. Questions? Send an e-mail query to smfry@library.ucla.edu, call 310 825-3369, or fax 310 206-7322. The deadline to receive entries is 5:00 p.m., Friday, November 15, 1996.



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 future issues. 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, Lydia Hamessley, Ellie M. Hisama, Freia Hoffman, Jeffrey Kallberg, Ellen Koskoff, Fred E. Maus, Helen Metzelaar, Eve R. Meyer (ex-officio), 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).

Composers' Corner

Women Composers in Ireland: A Changing Profile

by Jane O'Leary

Ireland is a small country with an exceptionally large reputation for some of its cultural representatives. World-famous writers of the past, such as James Joyce and William Butler Yeats, are now joined by Nobel Prize-winning poet Seamus Heaney, by traditional musicians who perform all over the world to capacity crowds, and by film directors, such as Jim Sheridan, whose *My Left Foot* won Oscars a few years ago. Probably the Irish musical group that is best known world-wide is the rock group, U2. Much less is known about our "serious" contemporary composers and even less about the few women who work within that realm.

The Irish government has nurtured creative talents in recent years and has provided a number of favorable conditions that have not only encouraged foreign artists to settle here, but have also kept native artists at home. Initiatives, such as tax-free status for earnings from creative work (since 1969), arose from a pride in the thriving Irish literary community. The repercussions of these benefits have spread widely, and composers, too, are flourishing in such a receptive environment. In 1981, the government established an "academy" of distinguished creative artists with the Irish name of Aosdana. The prime minister at the time explained that this body was created "to give the artists a status and position in our society, ... to have the role of the artist clearly defined, and the position and prestige of the artist equally

acknowledged in modern Ireland." Over the past 15 years, Aosdana had welcomed up to 150 members into its ranks, of which 17 are currently composers. Now, the upper limit of membership has swelled to 200. Members of Aosdana are eligible for an annual "salary" of approximately \$12,000, provided they are willing to relinquish full-time work not related to their particular creative output.

The proportion of composers to writers and visual artists gives a fairly accurate picture of the relative position of the various disciplines in Irish society. Likewise, the number of women reflects the current general ratio. Until 1996, I was the only woman composer member of Aosdana. This year, Eibhlís Farrell was elected, so women now comprise 12% of the composer members, who themselves make up about 11% of this artistic group. Writers and visual artists are evenly divided among the remaining numbers (approximately 44% each).

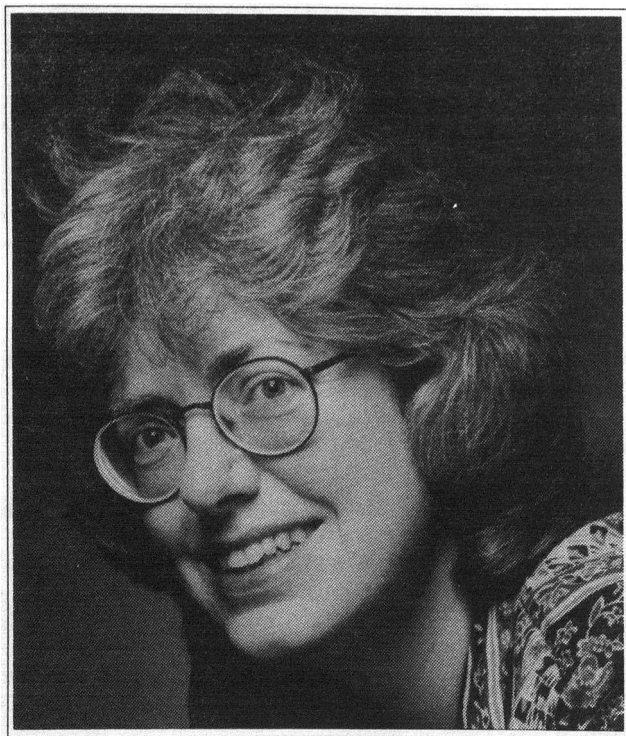
Funding for the arts in Ireland comes from a newly created Ministry of Arts and Culture and is primarily channeled through the Arts Council. Its main forms of assistance in the field of new music are as follows:

1. Scholarships and Fellowships for Composers

One of Ireland's most promising young composers, Grainne Mulvey, has been supported in her studies at York University in England where she has been working with composer Nicola LeFanu. Recently, Marian Ingoldsby, a 30-year-old composer from the South-East part of the country, was awarded the first Elizabeth Maconchy Fellowship, funded by the Arts Council of Ireland in conjunction with York University. She entered the York Ph.D. program in composition in the Fall and is also studying with Professor LeFanu.

2. Support of Concorde

Concorde is the only chamber ensemble in Ireland that specializes in contemporary music. It is made up largely of members of the national radio orchestras. The ensemble, which I direct, has had a long-standing policy of promoting the music of women composers. Concorde, which celebrated its 20th anniversary in September 1996, has worked closely with distinguished international composers such as Hilary Tann, Nicola LeFanu, and Tera de Marez Oyens. The ensemble has also performed the music of Irish composers: Eibhlís Farrell, Mary Kelly, Grainne Mulvey, Deidre McKay, and Elaine Agnew, in recent years.



3. Funding for the Recording of Contemporary Music

No music by Irish women composers is yet available on commercial CD. A sampler of contemporary Irish music was issued by the Contemporary Music Centre in 1995 as a promotional tool. Of nine composers, I was the sole woman, and I was represented by a piece for flute and marimba, *Silenzio della Terra*.

4. Commissions

In 1996, 16 composers received commissions amounting to a total of approximately \$45,000. This does not include orchestra commissions from the National Radio Station (RTE). In recent commissions, the ratio of women to men is about 1:3 (25%). A joint commission from the National Symphony Orchestra in Dublin and the Ulster Orchestra, based in Belfast, was given to Marian Ingoldsby in 1994. Her composition for orchestra, *Overture*, was performed by both orchestras. She had previously received national acclaim for her creation of a very successful 20-minute opera, *Hot Food with Strangers*, written for a small touring national opera company. Concorde also has commissioned works, such as Grainne Mulvey's *Mood Swings*, a trio for flute, violin, and cello.

The Irish government has nurtured creative talents in recent years and has provided a number of favorable conditions that have not only encouraged foreign artists to settle here, but have also kept native artists at home. . . The repercussions of these benefits have spread widely, and composers, too, are flourishing in such a receptive environment.

5. Competitions

Since 1994, the National Radio Station has included a composition category in its biennial "Musician of the Future" competition, which had normally been a launching pad only for brilliant young performers. The winners of both the 1994 and 1996 competitions were women. The first winner was Grainne Mulvey for her chamber work, *Rational Option Insanity*, for oboe, clarinet, horn, violin, and piano. This year the winner was a 29-year-old woman from Belfast, Elaine Agnew, whose duo for cello and piano, *Philip's Peace*, impressed the audience with its direct appeal and driving energy.

6. Contemporary Music Centre

The main source of support for contemporary music in Ireland is through the Contemporary Music Centre in Dublin. Initiated by the Arts Council in 1986, the Centre is now well established internationally as an efficient, productive, friendly, thriving source of all information pertaining to Irish composers. The Centre has a complete library of all scores (copies for sale are available in manuscript and printed

editions), a data base on composers and recordings, a sound archive of both Irish and international compositions, the Directory of Irish Composers (up-dated annually), and a journal, *New Music News*, which is sent out three times a year free-of-charge throughout the world. In 1995 the first compilation disc of music by Irish composers was issued by the Centre and has been a major success in promoting Irish music. A second disc of recent chamber music follows at the end of this year.

The Centre is run by Director Eve O'Kelly and represents 80 composers from all parts of Ireland, both North and South. Twenty-five percent of the composers are women, but with a very interesting age profile. While only 13% of the composers over 40 are female, women make up 65% of those under 30, and more than half of all Irish women composers are under 30.

The number of musical compositions produced in Ireland has doubled in each decade since the 1930s. Clearly, the number of women now writing music has taken a large leap

forward. The most distinguished senior composer among the women, Joan Trimble, now 81, left the country to study with Vaughan Williams. Although she stopped composing between 1957 and 1990, her output is varied and includes a number of works for two pianos, songs,

a radio opera, a piano trio, orchestral works, and a wind quintet. Working at a time when there were pressures to be "modern," she said: "I had to write as I felt, what came naturally.... I always felt that performers had to be considered."

Composers of the middle generation, including Eibhlís Farrell and me, now enjoy frequent performances both within Ireland and internationally, particularly at many of the international women's conferences. Younger composers in Ireland benefit from a wide range of opportunities and have made an impact on the national music scene. At least in the area of contemporary music, it is good to see a gender balance in concert programs. We hope that for Irish women composers, the days of being the "first" and "only" are nearly over.

Dr. Jane O'Leary, who has been a resident of Ireland since 1972, is an internationally recognized composer. She is a member of Aosdana, Director of Concorde, and chairperson of the Contemporary Music Centre in Dublin. Further information about the composers mentioned above and other details about music by Irish women composers is available from the Contemporary Music Centre, 95 Lower Baggot Street, Dublin 2, Ireland. Telephone: (+) 353 1 661 2105. FAX: (+) 353 1 676 2639. E-mail: <info@cmc.ie>.

Educators' Enclave

Syllabus: Women in Music History

by Sharon Guertin Shafer

Women in Music History (MUS 252) is a one-semester, three-credit course that fulfills a music minor requirement at Trinity College, Washington, D.C. It is an elective course for the Women's Studies minor and meets the requirements for the Core and for two areas of the Foundation for Leadership Curriculum: Cultural Diversity and Traditions and Legacies. The course has been offered every 1-2 years in two different formats: weekday, meeting for 75 minutes twice a week; and Weekend College, meeting every other weekend for a total of eight sessions, each lasting 210 minutes. A new format will be implemented in the Spring of 1997 for evening students; the course will meet weekly in sessions of 150 minutes.

MUS 252 is one of the courses designed to meet the goals of writing across the curriculum, a project that is still in the development stages at Trinity. Students are asked to sign a contract that indicates a commitment to the requirements stated in the syllabus and to adhere to the attendance policy of the college.

The syllabus below is for a weekday course, and it reflects student suggestions provided through formal evaluation questionnaires and informal discussion groups centered on developing strategies for course improvement. The bibliography is a shortened version of a general bibliography and is based on resources available in the Trinity College Library.

Trinity students are encouraged to use TRON, the on-line public access catalog for the college; and ALADIN, the system that provides bibliographical access to catalogs available in the libraries of American, Catholic, Gallaudet, George Mason, George Washington and Marymount Universities as well as the University of the District of Columbia. Trinity has only been online for one year, but has been a member of the Washington Research Library Consortium since its development in the early 1990s.

WOMEN IN MUSIC HISTORY (MUSIC 252)

T/TH 12:30-1:45 p.m..

Instructor: Dr. Sharon Shafer

Text: *Women and Music: A History*. Ed. Karin Pendle. Indiana University Press, 1991.

Supplementary Text: *Women in Music: An Anthology of Source Readings From the Middle Ages to the Present*. Ed. Carol Neuls-Bates. New York: Harper & Row, 1982.

Other: Bibliography

Video tape

Purchase of one concert ticket

Course Description: This course deals with the history of women in music from the middle ages through the twentieth century. It emphasizes the work of women as performers,

composers, editors, publishers, lyricists, producers, critics, educators, managers, and patronesses. Examples of recorded and live music are used to trace the contributions of women as composers and to develop an appreciation for the variety of styles and time periods in which they wrote. Students will conduct research and write about women's experiences throughout history.

CURRICULAR GOALS AND OBJECTIVES:

1. Liberal Arts Foundation

Knowledge Base: Students will develop a historical consciousness through the appreciation and experience of the performing arts. They will examine and distinguish musical styles from various artistic traditions and develop the ability to make critical judgments about musical works of art.

Competencies: Students will be able to demonstrate their appreciation for and understanding of the interconnectedness of arts and cultures in the shaping of human thought and learning. They will develop skills in active listening and will use research skills to write a paper and concert review. They will conduct an interview and give oral presentations.

2. Focus on Gender

Knowledge Base: Students will explore gender roles and will focus particularly on the diverse cultures of women as well as their contributions to music in various contexts: ceremonial and liturgical, folk-art and fine-art, entertainment and education, from the medieval period to the twentieth century.

Competencies: Students will be able to identify and appreciate the variety and richness of musical styles performed and written by women. They will learn to analyze the compositions of women heard in both recorded and live performances.

ATTENDANCE:

This course requires attendance on a regular basis. The college policy will be enforced to the extent that any student who misses more than one third of the classes for any reason is subject to the possibility of failing the course or receiving 2 rather than 3 credits. Unexcused absences may also result in a lower grade for the course.

GRADING:

Assessment will be based on all assignments, readings and grade percentages as described in the course requirements and schedule below. Late assignments will be graded down one letter per week. It is expected that all assignments will be turned in on time even if a student has to be absent from class for any reason. In any case, arrangements for late assignments

should be made in advance. I am more willing to consider reasons for late work before the due date rather than after.

COURSE REQUIREMENTS

1. Journal/Scrapbook: 20%

Make weekly entries in a notebook, folder or scrapbook by collecting newspaper and magazine articles, jotting down news from radio or TV, making notes on readings from the text or research materials, etc. Write down the source and date for all entries. The journal entry is the most important part of this assignment. Reflect on your selection and the reason for including it. In addition, the following questions are to be answered:

- Is music by women different from music by men? How or why? Give a rationale for your answer.
- What can you do personally to see that the music of women becomes more well known?
- How has this course affected your outlook on music in general?
- How has this course affected your outlook on the function and role of women in music?

2. Interview Project: 10%

Interview a woman who works or has worked in music either as an amateur or professional. Prepare a written essay that you might submit to a magazine either in an essay format or a question-and-answer format. Consider church musicians, school or private music teachers, performers, composers, etc. for your choice.

3. Research Paper: 25%

Choose one of the six topics listed after the Course Schedule. The main body of the paper should be 7-10 pages typed, double spaced, and with appropriate references and bibliography. You may use in-text references, end-notes, or footnotes. (Consult *A Writer's Reference* by Diana Hacker, Boston: Bedford Books, 1992.)

Submit an outline and bibliography during the fourth week.

Submit the first draft during the eighth week.

Submit final paper during the twelfth week.

(View this assignment as a paper that you might submit to a journal or magazine for publication.)

4. Video Report: 10%

Watch a video tape on one of the following women: Maria Callas, Jessye Norman, Nadia Boulanger, Toshiko Akiyoshi, Clara Schumann or Marian Anderson. Submit a 2-page typed summary of the program. (Videos may be checked out for 24 hours from the music department and viewed at home or in the library.)

5. Concert Report: 15%

Attend one concert that includes music written by a woman. Check the bulletin board in the music building foyer and listings in the arts sections of newspapers for choices. I will share information that I receive as well. Submit a 2-3

page typed review of the performance. Be sure to include a copy of the concert program.

6. Quizzes: 10%

There will be two listening quizzes with short identification questions related to musical examples by women composers: one at midterm and one at the beginning of the final exam period (scheduled by the Registrar's Office).

7. Reading Assignments and Discussion

Consult the Course Schedule for reading assignments. It is expected that all students will participate in class discussions based on reading and listening to musical examples.

8. Final Exam: 10%

The final exam will consist of an individual report of approximately 10 minutes based on all of the assignments completed during the semester. Each student should be prepared to share the results of research for the paper, the interview project, video, concert, and/or selected materials from the Journal/Scrapbook. The goal is to be creative and construct a coherent presentation such as might be given at a professional conference.

COURSE SCHEDULE:

(This schedule may be modified throughout the semester as needed and selected readings may be added.)

<u>Class</u>	<u>Topic</u>
1	Introduction; overview of musical styles. Pretest and review of assignments.
2	Read Pendle, Ch. 13; Neuls-Bates, Ch. 34-35, and "Writing Women Back Into Music History" by Marilyn Odendahl (handouts). Discussion of the roles of women in music, statistics, what pictures tell us, etc.
First Journal/Scrapbook question due.	
3	Read Pendle, Ch. 14; Women in non-western music. Video: Kay Gardner Interview and in Concert.
4	Read Pendle, Ch. 15; Neuls-Bates, Ch. 36, 37, and 39. What is a feminist musical aesthetic? Video: West Coast Women Conductors.
5-6	Read Pendle, Ch. 1-2. Music of Hildegard of Bingen, Beatriz, Comtessa de Dia and others of the middle ages.
Interview Project Due.	
7-8	Read Pendle, Ch. 3; Women musicians in the Renaissance.
9-11	Read Pendle, Ch. 4; Women composers in the Baroque and Classical periods: de la Guerre, Strozzi, Caccini, Leonarda, de Rossi, Grimani, Lombardini, Anna Amalia, Schröter, etc.

Outline and bibliography for research paper due.

- 12 Read Pendle, Ch. 5; Women composers of the romantic period: Reichardt, Hensel, Syzmanowska, Schumann, Lang, Le Beau, etc.

First six entries in Journal/Scrapbook due.

- 13-14 Continuation of musical examples from the Romantic period; chamber music and orchestral works.

Draft of research paper due.

- 15-17 Read Pendle, Ch. 6; Women composers at the turn of the century: Chaminade, Holmès, Nadia and Lili Boulanger, Mahler, Smyth, etc.

Listening quiz scheduled.

Video report due.

- 18-19 Read Pendle, Ch. 7; American women composers: Amy Beach, Carrie Jacobs-Bond, and Margaret Lang.

Reflections on three events during Women's History Month and summary of College Diversity Symposium due.

- 20 Read Pendle, Ch. 8; British composers: Lutyens, Machonchy, and Musgrave.

Research paper due.

- 21-22 Read Pendle, Ch. 9. Twentieth-century women around the world: Nadia Boulanger revisited as a teacher; Bacewicz, Ptaszynska, Jolas, Tailleferre, Glanville-Hicks, etc.

- 23-24 Read Pendle, Ch. 10. American women composers since 1920: Howe, Smith Moore, Seeger, Fine, Talma, Tower, Kolb, Van de Vate, Perry, Oliveros, Ivey (Trinity, '44), Zwillich, Larson, Schonthal, etc.

Six more entries in Journal/Scrapbook due.

- 25 Read Pendle, Ch. 11. Women in country, gospel and popular music: Kitty Wells, Dolly Parton, Carole King, Aretha Franklin, Mahalia Jackson, Janis Joplin, etc.

Last two entries and answers to four questions in Journal/Scrapbook due.

- 26 Read Pendle, Ch. 12. African-American women in blues and jazz: Sarah Vaughan, Ella Fitzgerald, Billie Holiday, Bessie Smith, etc. (See Brian Lanker's *I Dream a World: Portraits of Black Women Who Changed America*.)

Concert Report due.

Final Exam: Be sure to consult Registrar's Office for date and time. See description above.

TOPICS FOR RESEARCH PAPER:

Choose one:

1. Select any country that you wish and discuss the

education, family background, socialization, musical experiences and compositions by women. Cover the time periods in which women in that particular country have been active as musicians or choose a period of 100-200 years. You are encouraged to select a country other than the United States or Europe.

2. Discuss the roles of women musicians as members of religious communities beginning with the middle ages.

3. Discuss the musical roles taken by women in Italy from the 15th-century court singers to the 17th- and 18th-century composers of sacred and secular music.

4. Choose three or four women composers from the 19th century. Discuss their family and educational backgrounds, compositions, and their relative success (or lack of success) as professional musicians.

5. Discuss one composer of your choice from any time period and include thorough research on her life, family experiences, compositions and contributions to music history. Give reasons for your choice.

6. Choose one style period: Medieval, Renaissance, Baroque, 18th-century Classicism, 19th-century Romanticism or the twentieth century. Discuss the life values and images of reality that affected women composers, particularly as they reflect the social structures of the time. Consider also the response to women's music in the chosen time period. You may choose to focus on non-western music for this topic.

N.B. The focus of the research paper should be on women as creators of music, that is, as composers. Any modifications of the above topics must be discussed and approved by the instructor before turning in an outline.

A bibliography will be provided and should be used as the basis for the initial outline. Many of the works listed can be found in the Trinity Library. Bibliographies in these books will provide you with further references. Periodicals are another helpful source.

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*Note: The bibliography has been curtailed to avoid duplication. Please also see Ursula Rempel, "Syllabus: A History of Women in Music." *IAWM Journal* 2/2 (June 1996): 26-27. See also <<http://music.acu.edu/www/iawm/syllabi.html>>.

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- In addition to serving as professor of music and chair of the program at Trinity College, Dr. Shafer is a singer, pianist, and composer. Her performing career has included opera and oratorio appearances as well as recitals throughout the United States, France, and Germany. As a scholar, her publications include articles on Stravinsky's songs, 18th-century women composers, medieval women, and the Anna Magdalena Bach Notebook, and a book entitled The Contributions of Grazyna Bacewicz to Polish Music. Her compositions have been premiered in New York, Washington, D.C., and Ann Arbor, Michigan, and on Belgrade Television.*

International Congress on Women in Music

by Jeannie Pool

The International Alliance for Women in Music is pleased to announce plans for the next International Congress on Women in Music to take place May 29, 30, 31 and June 1, 1997 at the California Institute of the Arts (CalArts) in Valencia, California, north of Los Angeles. The focus of this year's conference is on Professional Career Development and Enhancement, with a special emphasis on opportunities in commercial music. Some 300 participants, including both women and men, are expected from 17 countries. The last ICWM was held in Vienna, Austria in 1995.

Each day will begin with Power Breakfasts with topics such as "Composing as a Small Business," "The Home Office/Studio," "Developing a Personal Support Network," "How to Get Commissioned" or "How to Commission a New Work." A series of keynote lectures by prominent women musicologists are being planned and several recitals will be given. The following workshops are planned: Point-of-Purchase Publishing; Orchestrators' and Arrangers' Workshop; Dealing with Sexual Harassment and Gender Discrimination; Producing Your Own Compact Disc: Paths and Pitfalls; Creating Music for CD-ROM Products; Music for the 21st Century: Reality Check; Contracts and Fees, and the Art of Negotiating; WEB Wizards and Opportunities for Musicians; and Music Supervisors, Producers, Licensors, and Supplementary Careers for Composers.

Other highlights of the weekend include a performance of the Long Beach Symphony conducted by JoAnn Falletta in a premiere performance of Barbara Kolb's *All in Good Time*; a boat tour of Long Beach Harbor; a concert of chamber music performed by distinguished CalArts faculty members; a Hildegard von Bingen Sing-Along, and special luncheon speakers. The weekend will conclude with the IAWM Annual Board Meeting.

The registration for the weekend is \$175 plus accommodations and meals. Dormitory rooms and food service are available at CalArts from Wednesday evening through Sunday at a cost of \$175 per person (\$110 for meals only). There are several other reasonably-priced hotels near CalArts. Participants may fly into LAX (Los Angeles), but Burbank Airport is closer to CalArts (both airports have inexpensive transportation to the Institute).

The IAWM Board is very pleased with the opportunity to hold this conference at CalArts because the participants will be comfortable, safe and together in one location for the weekend, which facilitates the kind of networking crucial to career development for our members. (Out-of-town participants will not need to rent cars!) We expect the widest participation ever from members who live outside of the United States (particularly from the Pacific Rim) because of the low-cost housing accommodations and the availability of inexpensive airfares to Los Angeles from many world capitals.

Given Los Angeles' high profile in the commercial music world, there are special opportunities for involving a number of professionals from the industry, many of them women, who will contribute their expertise at the conference. The focus on commercial music will give IAWM members new ideas about the possibilities available in music not found in academia, and given the great advances in communications technology of the last decade, one could have a career in commercial music without living in New York or Los Angeles, but virtually anywhere in the world. Although commercial music may not be the focus of some IAWM composers, we all need to be concerned with practicalities in our lives. Those who teach would benefit by learning new information about that aspect of music to take home to their students.

Complete registration materials will be mailed to all IAWM members in January 1997. The February *IAWM Journal* will include complete program details. The IAWM will be accepting advertising for the conference weekend program booklet. IAWM Board member Jeannie Pool is ICWM Coordinator, and she is assisted by Jenice Rosen. If you have program suggestions, please contact Jeannie Pool at P. O. Box 8192, La Crescenta, CA 91224-0192. FAX: 818-248-8681. E-mail: <73201.2211@compuserve.com>.

Letter to the Editor

I read the *Journal* from cover to cover, and I was especially interested in Ursula Rempel's course syllabus, "A History of Women in Music" (June 1996). I initiated such a course 20 years ago at Diablo Valley College in Pleasant Hill, CA. At that time, Drinker, Hixon and Hennessee were the only authors of books readily available, so I prepared a syllabus consisting of magazine articles and newspaper clippings about women musicians (it is on file in the New York University archives). A few recordings (Nancy Fierro among them!) were my source materials. You may be surprised that the course requirements are similar to those of today.

I am so grateful to be alive to witness and be a part of the explosion of knowledge about women in music. Today, no one would say to me, as someone did when I first offered to teach the course: "Whatever will you say after the first five minutes?"

Joan Herrenkohl Brill, California

Feminist Theory and Music 4 Conference, Charlottesville, VA June 5-9, 1997

Fred Everett Maus, Department of Music
University of Virginia, Charlottesville, VA 22903
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additional information will appear in the
February issue of the *IAWM Journal*

Remembering Louise Talma (1906-1996)

by Anne Gray

Louise Talma is remembered as a distinguished and award-winning composer who was credited with many “firsts” during her lengthy career. She was the first woman to win two Guggenheim Fellowships (1946, 1947) and a Senior Fulbright Research Grant (1955-56) for her opera, *The Alcestiad*. She was also the first woman to win the Sibelius Medal for Composition from the Harriet Cohen International Awards (London, 1963) as well as the first woman composer to be elected to the American Institute of Arts and Letters (1974). Other “firsts” are noted in the biographical survey below.

Born in Arcachon, France, in 1906 to American parents, she came from a musical family. Her father, Frederick, was a pianist but unfortunately died when she was an infant. Her mother, Alma Cecile Garrigue, was an opera singer who gave up her own career to teach and direct her daughter’s musical education. She started Louise on the piano at age five. The family returned to the United States in 1914, and, after graduating from high school, Louise studied theory and composition at the Institute of Musical Art (it later became the Juilliard School of Music) in New York. She received her BMus degree at New York University (1931) and her MA at Columbia University (1933). She taught at the Manhattan School of Music (1926-28) and at Hunter College for a half century (1928-78). Although I was never in one of her classes, I remember Dr. Talma as a dignified presence in the Music Department of Hunter College, with her sharp eyes missing nothing through those distinguished, dark-framed harlequin glasses. Upon reaching mandatory retirement age, she stayed on without pay!

During the summers from 1926 through 1939, she studied piano with the eminent French pianist, Isidore Philipp, and theory, composition and organ with Nadia Boulanger. Talma originally intended to become a pianist, and it was Boulanger who convinced her that she had a gift for composition. The French pedagogue was the most important influence in her development as a composer, introducing her to the works of Stravinsky, whose neoclassic style she incorporated into her early compositions. Talma became the first American to teach at Fountainebleau, joining the faculty in 1936. In 1943, the year her mother died, Louise became a Fellow at the MacDowell Colony and began composing again.

Many of her works of the 1940s and ‘50s are vocal, but in 1945 she completed her Piano Sonata No. 1. Her orchestral *Toccata* was performed by the Baltimore Symphony, and it won the Juilliard Publication Award in 1946. She continued to write for piano, including *Alleluia in Form of Toccata* (1945), which incorporated elements of jazz and Americana. Thornton Wilder, whom she met at the MacDowell Colony, was so impressed by her music that he asked her to write an opera with him. With Wilder’s libretto, based on his play, *Life in the Sun*, she spent five years working on the opera that she called *The Alcestiad*. She completed it in 1958, and it

received its premiere in 1962 in Frankfurt-am-Main in a German translation. It was the first time a work by an American woman had been produced by a major European opera house. It received eight performances, yet it has never been performed in its original English.

In the 1950s, Talma became interested in serial music, a development Nadia Boulanger regarded as “musical heresy.” Nonetheless, Talma continued to write music in all genres throughout the 1970s and ‘80s. Among her later instrumental works are *Lament* for cello and piano (1980), *The Ambient Air* for flute, violin, cello and piano (1983) and *Kaleidoscopic Variations* for piano (1984). A few days before her eightieth birthday in 1986, *Full Circle*, for orchestra with a prominent piano part, was first performed by the Prism Orchestra.

I recently attempted to contact Dr. Talma by phone (August 10-11, 1996) to verify information for my book. Receiving no answer, I called the apartment of the late Miriam Gideon, who lived in the same building on Central Park West. I was told by the nurse of Miriam’s sister that Dr. Talma was out of town for the summer, but that she would convey my message to Talma’s companion. On the morning of Tuesday, August 13, I received a call from this woman informing me that Louise Talma, who always spent each August at the Yaddo Music Camp near Saratoga, in upstate New York, passed away peacefully in her sleep the night before.

A few days later, Alex Ewen, Miriam Gideon’s grandson, enlightened me on the close friendship of these two women: both were born in October 1906, both lived in the same building within a few floors of each other for more than a half century, and both passed away within seven weeks of each other.

Dr. Anne Gray, author, speaker and professor, hails from England. She moved to the United States and earned university degrees, including the Ph.D., here. She now resides in California. Her best-selling book, The Popular Guide to Classical Music (Birch Lane Press), is the only general music book to contain chapters on women composers and women conductors. She is now in the process of completing The Popular Guide to WOMEN in Classical Music. The book, soon to be published by Schirmer Books (Spring 1997), is a comprehensive guide to women in all aspects of the music field, including not only composers, conductors, performers and musicologists but also women in the music business as well as those who have donated millions to establish orchestras and concert halls.

Please note the October 30 and November 2 postmark deadlines for IAWM Score Calls on page 48.

Report from Canada

by Ursula Rempel

Violet Archer's eightieth birthday was celebrated in a recent issue of *Canadian Music Review* (no. 16/1, 1995): "Voices of Women: Essays in Honour of Violet Archer." Eleven contributors paid homage to the renowned Canadian composer and her work, focusing on her formative years as a composer as well as her music-making and music scholarship. Included in this volume are an interview, essays by **Rita Steblin** (gender stereotyping of musical instruments in the Western tradition) and **Kenneth Chen** (on Canadian ethnomusicologist **Ida Halpern**), and a composition by **Larry Austin** (*Violet's Invention*). **John Reid**, who writes in the Spring issue of *Prairie Sounds*, indicates that the collection includes an exhaustive annotated bibliographical catalogue of Archer's formative years by **James Whittle**. **Violet Archer** wrote that she is working with **Linda Hartig** on a second edition of Hartig's 1991 Greenwood Press work *Violet Archer: A Bio-Bibliography*.

William (Bill) Bruneau, a historian at the University of British Columbia, is nearing completion of a major biographical project on the life and world(s) of **Jean Coulthard**. His work has begun to yield its first fruits: conference papers, articles, and book chapters. He writes that he has "so far placed emphasis on Coulthard's career as a theory/composition teacher at University of British Columbia, trying to understand the forms of marginality that characterized her twenty-five years there." Bruneau indicates that "Coulthard's compositional activity grew apace before her retirement from the University in 1973, but, if anything, further intensified after her departure. The roots of her productivity, her part in the social and cultural history of her city and country, her family life, and her construction of identity are all likely to have a part in this work." Bill's recent article on Coulthard, "With Age the Power to Do Good: Jean Coulthard's Latest Decades," appears in *Classical Music Magazine*, 19/2 (Summer 1996).

Calgary composer **Hope Lee** has recently signed a contract with Furore-Verlag in Germany to publish her complete works. Hope writes that Furore has since 1986 been internationally recognized as a publisher of works by women composers. The publishing house specializes in first editions of 17th- to 19th-century works and contemporary works by women. It also publishes books about women composers, past and present. Ms. Lee is one of seven composers to appear in the forthcoming volume VII.

Spring and summer have been productive seasons for conference papers, concerts, and premieres by Canadian women musicians. **Beverly Diamond** (York University) and **Roberta Lamb** (Queen's University) gave papers at the Conference on Music, Gender and Pedagogies in Goteborg, Sweden in April. Beverly's paper, "Feminism in the Music School: Strategies for Confronting our Critics," offered a personal perspective on coping strategies for the marginalizing

of feminist approaches. Roberta's paper, "'To be the Woman that I am/You are not your Own Self': Women's Contradictory Experiences of Mentor/Apprentice Pedagogy in Music" documented characteristics of selected experiences with mentors as described by thirty-six women musicians.

Victoria, British Columbia, was the setting for a spring concert ("Garden Works") on April 6. Subtitled "Eighteen Contemporary Pieces by Women Composers for Voices and Instruments," the event was curated by **Catherine Fern Lewis** and featured works by French, American, English, and Canadian composers. British Columbia composer **Euphrosyne Keefer** wrote that "it was a very original concept and the hall was delightfully adorned with trees, bushes, and spring finery." The titles of most of the works echoed images of gardens; twelve of the works were premieres.

Earlier in the spring **Hildegard Westerkamp's** *Kits Beach Soundwalk* and *Beneath the Forest Floor* were presented at the Open Space New Music Series in Victoria.

British Columbia composer **Jean Ethridge's** new Canadian opera *The Ballad of Isabel Gunn* received a very successful workshop performance in Kelowna on May 6th. The work recounts the extraordinary life of a young woman born in the Orkneys, who, in 1806, disguises herself as a man in order to join her lover in the service of the Hudson Bay Company and worked there until her "true" identity was discovered. The performance was sponsored by the Okanagan Music festival of Composers.

The Association for Canadian Women Composers and New Works Calgary joint concert took place on April 8 at the University Theater in Calgary. The program included works by **Jana Skarecky**, **Alice Ping Yee Ho**, **Kelly-Marie Murphy**, **Estelle Lemire**, **Roberta Stephen**, and **Linda Bouchard**. Bouchard also led composition workshops and panel discussions on women artists and their roles in contemporary society. The concert was broadcast on CBC Stereo's Two New Hours on July 21. The ACWC hosted a musicale last April in Toronto, the program including works by **Jana Skarecky**, **Karen Rymal**, **Svetlana Maksimovic**, **Alice Ho**, **Lusiana Lukman**, and **Helen Greenberg**.

Works by **Jean Anderson**, **Alice Ho**, and **Jana Skarecky** were premiered at various Toronto venues: **Kim Erickson's** *Water over Stones* (in collaboration with playwright **Patricia Ludwig** and commissioned by the CBC), aired in May, and **Ann Southern's** *Full Circles* was performed in Toronto in May as well.

Winnipeg's summer Fringe Festival was the location for a production of the play *Mademoiselle*, written and performed by Winnipeg actress **Muriel Hogue**. Focusing on the life of **Nadia Boulanger**, *Mademoiselle's* cast featured **Celoris Miller** and **Muriel Hogue** depicting the composer's dichotomous personalities as she reflects upon her sister **Lili's** death twenty-five years earlier. The play was directed by **Kelly Daniels**.

The fall promises an equally full schedule of events. A concert in honour of **Violet Archer**, with mezzo-soprano **Suzanne Summerfield**, is scheduled for the Donne in Musica International Symposium in September in Fiuggi, Italy.

The Vancouver-based Women in Music Society celebrates Kaleidoscope on September 28 and 29. The first festival of its kind in western Canada, it draws participants from the Netherlands, the United States and Canada for a diverse series of twenty performances and thirty workshops in classical, folk, pop, country, gospel, jazz, rock, performance art, and electroacoustic music. Kaleidoscope celebrates women's involvement in every aspect of music and provides a unique forum for women to present and discuss their music and experience. The Web site for Women in Music is <<http://www.eciad.bcca/~sbailey/wim/main>>.

In October, **Larysa Kuzmenko's Piano Concerto** will be performed by soloist **Christina Petrowska** with the Toronto Symphony Orchestra in Massey Hall, Toronto, and

a new work by **Alice Ho** will be performed for the New Music Concerts, Glenn Gould Studio, Toronto. A concert of music by Winnipeg composer **Diana McIntosh** is scheduled at the Music Gallery in Toronto. **Ursula Rempel** will present a paper on perceptions of music and performance in the novels of Jane Austen for the October Conference of the Canadian Society for Eighteenth-Century Studies in Victoria, British Columbia.

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. 1770-1829) and on music and social accomplishment as evidenced in conduct and education manuals.

The Women's Philharmonic: NewMusic Reading Session

The Women's Philharmonic presented *Music in the Making*, its seventh annual New Music Reading Session of orchestral works by emerging women composers, on Saturday, September 28, 1996, at San Francisco State University's Knuth Hall.

Guest conductors **Janna Hymes** and **Marika Kuzma** directed the Women's Philharmonic in readings of *White Incantation* by **Naomi Sekiya** and *The Web We Weave* by **Angela Jelliffe**. These compositions were selected by an independent panel of judges from a large pool of scores submitted to the orchestra from across the nation.

Composer **Naomi Sekiya** was born and raised in a small town in Tochigi prefecture, Japan. At the age of eighteen, she moved to the United States to study music composition with **Ian Krouse** and **David Lefkowitz** at the University of California, Los Angeles. Currently she is continuing her graduate studies at the University of Southern California. The recipient of the 1991 Atwater Kent Composition Award, the 1993 Judith and Milton Stark Scholarship, and the 1994 Elaine Krown Klein Fine Arts Award, and two UCLA graduate fellowships, **Sekiya** has also received commissions from the North American Saxophone Alliance Conference, the UCLA Wind Ensemble, and **Gene Pokorny**, principal tuba player of the Chicago Symphony. Her *Three Folk Songs* for women's chorus was recently nominated for the Inter American Music Award and will be published by the C. F. Peters Corporation. **Sekiya's White Incantation** (1996) is a meditative composition inspired by the composer's background in Asian philosophy and culture.

Angela Jelliffe was born in the Philippines. She received her bachelors degree in music from Johnston College at the University of Redlands and her masters degree in composition from the California State University in Los Angeles where she studied with **Byong-kon Kim**. In 1994, she received her Ph.D. in composition from UCLA where her principal teachers were **Elaine Barkin**, **Roger Bourland**, **William Kraft**, and **Ian Krouse**. **Jelliffe** currently teaches music at the University of

Redlands. **Jelliffe's The Web We Weave** (1994) was her doctoral dissertation.

Guest conductor **Janna Hymes** is Associate Conductor of the Charlotte Symphony Orchestra, Music Director of the Columbus Women's Orchestra, and Guest Conductor of the Delta Ensemble of the Netherlands. The recipient of a Fulbright Scholarship and a prize winner at the International Conducting Competition in Besançon, France, **Hymes** received her bachelors degree from the University of Wisconsin-Madison and her masters from the Cincinnati College Conservatory.

Guest conductor **Marika Kuzma** is a member of the music faculty at the University of California, Berkeley, at which she has directed the University Symphony, Chorus, and Chamber Chorus. **Kuzma** has guest conducted the Berkeley Symphony Orchestra, as well as San Francisco's contemporary ensembles, Earplay and Composers Inc. **Kuzma** began her musical training at the Hart School of Music in Hartford, CT. She continued her studies at the University of North Carolina at Chapel Hill, the Vienna Hochschule für Musik, Stanford University, and Indiana University where she earned her doctorate in choral conducting. She was an orchestral conducting fellow at the Aspen Festival where she studied with **Paul Vermel** and assisted **Catherine Comet** and **Leonard Slatkin**.

The Women's Philharmonic's New Music Reading Sessions provide women composers in early stages of their professional careers an opportunity to hone their craft by hearing their music performed by a professional orchestra. The Women's Philharmonic has expanded the orchestral repertoire by women composers by finding, editing, and reconstructing neglected masterworks and commissioning some of today's most promising women composers. To date, the Women's Philharmonic has commissioned 41 works and has premiered over 120 pieces.

Concert Reviews

Two Concerts for International Women's Day

by Jann Pasler

International Women's Day on March 2, 1996, was inaugurated in Los Angeles with two concerts of music by and about women. Despite the very different names they give themselves, the Four Bitchin' Babes, a quartet of female folk singers, and the Angeli, a harp and voice duo, shared a number of attitudes towards their music, their artistic roles, their musical choices, and their audiences.

The Four Bitchin' Babes—Christine Lavin, Sally Fingerett, Megon McDonough, and Debi Smith—are not a typical quartet. They are each established songwriters and soloists living in different parts of the country and each has an independent career. Three are raising children and all are around 40, which makes for a great deal of mutual understanding. They meet every three or four weeks to tour and concertize. The concert was an example of completely non-hierarchical organization and self-representation. One of the group would articulate a theme—for example, what one might say to a therapist—and then each of them would proceed to sing a song they had written related to the topic. Occasionally one or more of the others might join in to add vocal harmony towards the end. Most of the songs were solos and while one was singing, sometimes accompanying herself on the guitar, the others usually sat back on bar stools in the shadows. Afterwards, one of them would clap or nod in approbation of the other's song as if this "support person" were an integral part of the performance.

The songs were each distinct in style and mood (though all recognizably inspired by "folk" music of the 1970s), just as distinct as the singers' outfits (on which they commented at the beginning of the show). Indeed, with such different styles, one wondered what might tie the group together.

With the exception of a few ballads such as "Home is where the heart is," (recently recorded by Peter, Paul, and Mary), the songs were composed by these women and concern tales from their own lives, which they recounted with humor and sometimes irony. Of course they sang of love, but never divorced from the complexities of actual relationships. And more than this, they shared their feelings about typically female activities—cooking, sewing, being friends and mothers—as well as about becoming singers, their love of fishing (though they were mocked as if they were fishing for men), coping with life in the Mid-West (where cable TV was looked to as one of the few sources of excitement available), and making fun of cool guys in LA.

They shared mutual respect—an awareness of each other's unique contributions—and a willingness to rotate responsibilities, keeping power issues at a distance, including the idea of who is "in control." These attitudes also extended to the audience. During the intermission, listeners were invited to write down subjects about which the Babes might

sing songs—in return for free nail files! During the second half of the program, these ideas were selected at random and each of the Babes in turn responded with a song. At one point, they also invited male members of the audience on stage to take part in a sing-along very effectively led by Lavin. (The delight with which over two dozen men ranging from 18 to 60 leapt at the opportunity to share the stage with these women and the apparent ease with which they participated in the song was perhaps not surprising given that it was, after all, Los Angeles, a city full of "extras.") The strict boundaries that often define audience/performer relations in the Western tradition were broken in other ways as well. Stage action of all sorts seemed a natural part of the performance, as did chatting, which the Babes did incessantly with the audience and one another and in familiar terms. Only in the case of Smith's rhythmic self-accompaniment on a tam-tam was there a more serious tone, which was followed by two of the Babes bowing repeatedly in mock, yet apparently heart-felt admiration. The concert ended on a flagrantly female note—with two performers twirling dayglow green batons—followed by a hushed lullaby and a gentle silence.

The next day, only two blocks away from UCLA's Wadsworth Theater at the Armand Hammer Museum (also now operated by UCLA), Amy Catlin-Jairazbhoy, soprano, and Sue Carole de Vale, harpist, regaled listeners with another very diverse and unusual program of "music by and about women." Like the Four Bitchin' Babes, the Angeli duo presented a concert that featured the performers in their own solos, emphasized their own differing (and non-overlapping) interests, and called for rotating roles and mutual support rather than the counterpoint or solo/accompaniment that characterizes most duo recitals.

The longest and in a way most important work on the program was Elaine Barkin's "...for my friends' pleasure," a series of six songs written for the soprano and harpist in 1995 "with considerable and indispensable input from them both." This piece, which the composer says "celebrates friendship," was collaborative in many ways—the collaboration was so mutually rewarding that the two performers decided to formally associate as the Angeli and since then have premiered other new pieces written especially for them. As in the work of the Four Bitchin' Babes, these pieces make a space for the individual interests of each of the participating artists.

For example, not only did the performers take part in choosing the poems Barkin set to music, but DeVale chose two of her own poems. The first humorously and self-reflexively refers to writing her dissertation and the second is an ode to the Balinese gamelan which she has studied and played. As a musical counterpart to the academic context of

the first poem, Barkin composed a “rigid gameplan” in which harp pitches never recur in the same register, playing on aspects of the serial language often taught in American universities. For the second, a long six-stanza poem, her music is delicate and non-invasive, allowing attention to go to the alliteration-filled text, rich in exotic images read rather than sung by the soprano. From the shadows of these images, the harp music emerges for momentary punctuation of programmatic detail, like a friend in the background who gently supports rather than grabs the occasion. In performing this piece, DeVale wore a smiling white Balinese mask and tuned the pedals of her instrument to a Javanese scale (pelog).

Catlin-Jairazbhoy, also an ethnomusicologist who received a Ph.D. for her work on South Asian music, chose the initial poem by Sappho and another one to reflect her own research interests—a one-stanza narrative from a volume of tribal Indian girls’ songs. To set this poem, translated into a simple vernacular, she suggested that the composer use a “hypothetical” scale (based on an obsolete North Indian Raga) in part so that she might improvise within the song in a North Indian style (inspired by Lakshmi Shankar).

The other three poems of the set from Sappho, bell hooks, and Emily Dickinson, communicate some of the independence of spirit, detached wisdom, and irony that those who know Elaine Barkin might associate with her. In these pieces, speaking alternates with singing and in the last one, with thick, percussive chords and loud glissandi in the harp. The tone grows more intense as the poem addresses the subject of witchcraft and ends, “History and I/Find all the Witchcraft that we need/Around us, every Day.”

The other pieces on the program were like a crash-course in world music, and full of surprises. The concert began with the duo performing “A Chantar” by the Comtessa de Dia, a 12th-century female troubadour (“trobairitz”) to which Catlin-Jairazbhoy took the liberty of applying ornaments borrowed from Arab music traditions. As an unaccompanied soloist, Catlin-Jairazbhoy sang some traditional songs of Rajasthani women that she had encountered in her field research in Western India. With their pulsing rhythms and repetitive patterns, these lilting songs made an issue of inclusiveness in the concert—including the simple as well as the complex, the music of Indian women as well as old French aristocrats and contemporary academics.

DeVale also chose music related to her research. After playing a virtuosic rendition of “Chopsticks” on the harp—originally written by a woman, as the program notes told us, but not particularly compelling as a transcription—she turned to a folk ballad inspired by African harp-singers, “Peter Kagan and the Wind.” Most of the piece consisted of DeVale playing the narrator, reading the story in a highly inflected manner as if to children. As she spoke, she accompanied herself on the harp with repetitive patterns and ostinati inspired by the African musical tradition that she had studied. Because of its length and the monotonous style of most of the music (perhaps meant to signify the sea waves in the story), this piece did not keep the interest of all the listeners.

The concert ended with the premiere of a work for soprano and computer-generated tape that Catlin-Jairazbhoy created with music she received in response to her call for music on the Internet. Like the music of the African folk ballad, the tape portion by Anna Rubin at Princeton was composed to serve as background accompaniment for another work. It was also based on the sounds of ocean waves breaking on the beach, but included birdsongs and a short bit of Tibetan chant. She used portions of a Tamil narrative poem about a South Indian sea goddess and named the work for it, *Manimekhala*. The first section consisted of a free vocalise with open and closed mouth singing, then another with the Tamil text, sung like a repeated mantra to melodies based on Vedic recitation. The singer explored low guttural singing and an androgynous mezzo sound besides incorporating music inspired by Cambodian singing. Eventually the tape part, with its dense textures and rough metallic sounds, emerged to overpower the voice.

In both of these concerts, the women musicians seemed intent on blurring boundaries—between composer and performer, composer or performer and poet, composer or performer and arranger, performer and scholar, performer and listener, and, in their work, between the serious and the humorous, the playful and the self-reflexive, western and non-western traditions, speech and song. Each of the collaborators played multiple roles that were continuously changing. As different as the music of these two concerts was, they each drew attention to what makes non-hierarchical modes of working effective, how to keep issues of control at bay, and how to promote mutual respect.

Jann Pasler is Professor of Music at University of California, San Diego.

Announcements

Opera Video Available

Margaret Meier has videotapes of a workshop-performance of her one-act opera *On the Edges of Calm* available for sale or rental. The opera is about the life of Louisa May Alcott (but not the story of *Little Women*). The videos might be useful in Women in Music, American Music or Contemporary Music courses. For further information, please contact Margaret Meier, Music Dept., Mt. San Antonio College, 1100 Grand Ave., Walnut, CA 91789-1399. Phone (909) 626-6160. Fax (714) 692-3451.

Early Music by Women Composers

Early Music by Women Composers, a web site established by Sarah Whitworth, has been named a Magellan 3-Star site. Magellan is a comprehensive Internet directory of nearly 2 million sites and 40,000 reviews rated by The McKinley Group's online editorial team. You may visit the Early Music by Women Composers site at: <<http://pages.nyu.edu/~whitwrth>>

Concert Reviews

International Alliance for Women in Music

by Eve R. Meyer

The Seventh Annual Benefit Chamber Music Concert, sponsored by the International Alliance for Women in Music and the National Museum of Women in the Arts, was held on Sunday, June 9, 1996, 3:00 pm, at the Museum before a large and appreciative audience. The program, which was selected by a jury, consisted of seven works by living women composers. The compositions were performed with enthusiasm and expertise by Christine Schadeberg, soprano, and members of Ekko!, an ensemble that specializes in the performance of contemporary music. The group includes Alison Potter, flute; Monique Buzzarté, trombone; Carolyn Stuart, violin; Eric Phinney, percussion; and Michael Rosensky, guitar.

The opening number, Elizabeth Walton Vercoe's *Fantavia* (1990), a colorful and technically challenging fantasy for flute and percussion, is based upon the rhythms and melodies of various North American birdcalls. The work has been performed internationally and has been recorded by the Armstrong Duo (Centaur CD).

Lynn Gumert wrote both the poetry and the music for *The Night Lies Poised* (1990), a cycle of four songs scored for soprano, alto flute and guitar. Each song is concerned with some aspect of "yearning," and the performers captured the shifting moods, which range from anger to introspection, and the longing for "sleep that will not come."

Karen P. Thomas composed *Four Delineations of Curtmantle* (1983) for solo trombone as a musical portrait of four events in the life of King Henry II of 12th-century England. ("Curtmantle" was the King's nickname.) Mark Carrington, in his review of the concert in *The Washington Post* (Tuesday, June 11, 1996), commented that "each brief piece was deftly written and eloquently played by Monique Buzzarté." The work has deservedly received many performances since its 1983 premiere.

The Legend of Cháng-é (1993), for violin and marimba by Joan Huang, was inspired by an ancient Chinese story about the goddess of the moon. The music shows the influence of the articulation, dynamics, asymmetrical rhythmic patterns and other features of traditional Chinese music. The two instruments effectively portray the contrasting personalities—the delicate versus the robust—presented in the tale. *The Legend* was awarded first prize in Marimolin's Seventh Annual Composition Contest (1994).

In his comments about Anne Deane's *Positive Thinking* (1993), Carrington explained that "Deane had taped Fred Chance, a fellow composer who was HIV-positive, reading a poem he had written in which he regretted infecting a partner. Deane then processed the tape electronically with evocative distortion and added a live flute against a slide of human cells projected on an overhead screen." Carrington remarked that "the performance worked not only because of the hours of painstaking editing and dubbing in the studio but also thanks to her great sensitivity and imagination."

Carrington also admired Clare Shore's *Grave Numbers* (1987), composed for soprano and guitar and based upon four

poems by Blanche Farley that deal with the feelings of "loss, tragedy and repair." He described the work as a "soundscape of lasting impression," and he observed that "with the lightest of musical touches ... Shore illuminated Farley's poems without overpowering them."

The program closed with a programmatic composition, an engaging three-movement suite entitled *The Mississippi* (1995), written by Ludmila Ulehla for Ekko! (flute, guitar, trombone and percussion). The work was inspired by pleasant memories of a cruise down the Mississippi in an old steam paddlewheeler. The tense, linear first movement, "Fog," which is notated as "non-synchronized," was followed by a gentler movement that depicted the rotation of the giant paddlewheel. The work concluded in a jovial manner with "Fun and Feast."

Dr. Meyer is a musicologist and editor of the IAWM Journal.

Chamber Music Society of Lincoln Center

by Elizabeth Bell

On April 29th the Chamber Music Society of Lincoln Center presented a concert at New York City's Merkin Concert Hall as part of its "Music of Our Time" series. The program was a first for them because three of the five composers were women. The entire series, with the one flaw of programming too few works by women and minorities, provides an excellent boost to the city's musical life as well as to the cause of contemporary music. The performances are consistently splendid and the audiences are large, diversified and enthusiastic.

The three women composers were Judith Weir, Marilyn Shrude, and Margaret Brouwer. Their compositions were very different from each other, but each was well crafted. Weir's *Distance and Enchantment*, for piano quartet, was based on two Celtic-flavored folk songs about the mysterious disappearance of young women. The music was appropriately dark and featured Gypsy-like sections and leaping unison passages within a tight and terse structure. Shrude's *A Window Always Open on the Sea*, for cello, percussion and piano, was composed for the performing group Aequalis, and the ensemble writing was skillful and imaginative. The composer stated in the program notes that she tried "to express the emotion felt in a year filled with deep personal loss" (1990). She accomplished this in a very powerful and moving manner. Brouwer, in the pre-concert discussion, recounted that her intent for *Skywriting*, scored for flute, violin, cello and piano, was to describe the complexity of the universe. But, she said, it ended up sounding more like a depiction of a heavenly amusement park! Hence, the three movements were all lighthearted and somewhat magical.

Elizabeth Bell studied composition at Wellesley and Juilliard. She has received numerous commissions, and among her many compositions are first-prize winners (*Delius Prize* and *Farmington, UT*). Her works have been recorded by CRS, VMM, *Classic Masters*, and *North/South Recordings*. She was music critic for the *Ithaca Journal* and was founder of *New York Women Composers*.

Music Reviews

by Chase Morrison

Music by Johanna Beyer. Available from Frog Peak Music, Box 1052, Lebanon, NH 03766. Ph/fx 603/448-8837.

Frog Peak Music has recently issued a volume of music by Johanna Beyer (1888-1944), and a second volume is in progress. Beyer was born in Leipzig and emigrated to the United States in the 1920s. She studied composition with Dane Rudhyar, Charles Seeger, Henry Cowell and Ruth Crawford and produced most of her works between 1932 and 1940. Some of her compositions were written under the auspices of the WPA, a New Deal government agency created during the depression years to provide employment for musicians, artists and others. Much of Beyer's music is now housed in the music collection at the New York Public Library, and, to my knowledge, her compositions have not previously been published, performed or recorded.

In this first volume, Frog Peak gives an overview of Beyer's output, which includes pieces for solo piano, for other instruments, and for voice. One may purchase the entire volume or the individual pieces. The publisher also includes facsimiles of some of the works, which are very precisely notated.

Many of the compositions are short and have programmatic titles, such as *Bees*, a work for piano that flits around the keyboard like bees in an apiary. The most substantial work is *Dissonant Counterpoint*, which evokes excitement and makes technical demands on the pianist.

Hidden Boundaries, by Marjorie Merryman. Available from C.F. Peters Corp., 373 Park Avenue South, New York, NY 10016. Ph 212/686-4147, fx 212/689-9412.

Marjorie Merryman (b. 1951) is chair of the theory and composition department at Boston University, and her chamber work, *Hidden Boundaries* (1993), for clarinet, cello and piano, was the recipient of the Hinrichsen Award, which is administered by C. F. Peters. The three-movement composition contains a very free set of variations on a theme that is not readily apparent. It makes brief appearances in variation five in the final 16 measures of the second movement and again in variation six at the end of the third movement. The work, for the most part, has a four-part texture in which the piano provides two voices that interweave with the clarinet and cello. Although metrical changes abound, especially in the second movement, *Hidden Boundaries* is not exceptionally challenging technically, and it is particularly effective in creating a variety of moods.

Music for Small Orchestra (1926) and **Suite No. 2 for Four Strings and Piano** (1929) by Ruth Crawford, edited by Judith Tick and Wayne Schneider, *Music in the United States of America*, volume 1. Available from A-R Editions, Inc., 801 Deming Way, Madison, WI 53717. Ph 608/836-9000, fx 608/831-8200.

A-R Editions has devoted an entire volume in its series of critical editions of works by American composers to two compositions by Ruth Crawford (1901-53). Both were written when Crawford was in her 20s.

Music for Small Orchestra (1926) scored for flute, clarinet in A, bassoon, four violins and two cellos and written without key

signature, opens in a "Slow, Pensive" manner. It builds gradually, relying on the entrance of each instrument to increase the sense of tension. The music exploits many special effects, such as the series of false harmonics played by the first violin in the ethereal way that is so often found in the French music of the time. The end of the movement is noteworthy for its tutti-assisted deconstruction of the piano solo's opening phrase.

The second movement is energetic and employs fleeting eighth- and sixteenth-notes to convey a *mit humor* style. At times, however, the sweeping virtuosity seems almost out of control. The concluding section is shorter and softer until its startling final measure.

Suite No. 2 for Four Strings (two violins, viola, cello) and *Piano*, written in 1929, three years after the previous work, shows a change in style in its increased use of dissonances and metrical changes. The first movement, for example, opens with deliberate-sounding dissonant seconds. In *Music for Small Orchestra*, Crawford leaves the determination of tempos up to the performers, but in this work she includes metronome markings for each movement and also at critical tempo changes.

The first movement is relatively brief—only 34 measures in length, but because of its Lento opening tempo and unhurried quickening of pace, the movement gives the impression of being much broader in scope. The second movement, marked *Leggiero*, has frequent metrical changes, but, as in the music of Hindemith, these changes do not disrupt the flow of the musical line, the shape of which is gentle and rocking. The movement is cyclic, and the thematic material of the first movement returns to close the second.

The third movement, marked *Allegro energico*, is exhilarating for the first nine bars and is almost impossibly difficult to perform up to tempo. The music then settles into a more relaxed tempo as the piano assumes the role of soloist. The piano's style is forceful and percussive, and it acts as a catalyst for the re-entrance of the strings. This movement contains more contrasts than the previous movements. The opening bars are jagged, angular and loud, and much of the first half of the movement has the density of a work by Brahms. Thereafter, however, the texture is thinner and the writing is more fragmented. The final section employs fugal writing and then delicate counterpoint in the strings, and the work concludes with a return to the themes of the first movement.

The score is carefully edited and easy to read; the parts are not included. The preface, with its biographical information, study of the music, and critical notes, is especially useful for both scholars and performers.

Chase Morrison, composer and cellist, has appeared several times in the compendium of Who's Who of American Women Composers and Performers. She has been the recipient of numerous Meet-the-Composer grants and other awards for her work for dance, film, concert settings, cabaret, and jazz. She was founder and director of New York's PANOPTICON, an ensemble dedicated to performing the works of women composers in the 1980s, and owns and operates ARCO MUSIC, a publisher of sheet music and a computer output service to composers.

Music Review

Music by Libby Larsen—Songs from Letters: Calamity Jane to her Daughter Janey, 1880-1902. Overture for the End of a Century.

by Susan Wheatley

Oxford University Press is busy these days proudly promoting the publication of Libby Larsen's orchestra work, *Overture for the End of a Century*, released in November 1994. In addition, Oxford is now carrying Larsen's 1989 song set, *Songs from Letters* for soprano and piano. According to Susan Brailove of Oxford University Press in New York, readers will find all of Larsen's works that were written after March 1994 with her company. States Brailove, "Libby's work before that time—in the main—is still handled by E. C. Schirmer, except for a few works which she has reassigned to us. But all of her new works will be published by Oxford."

Larsen's song cycle is, like many of her works, an expression of the American panorama of human emotions, life-styles, curiosities, and musical entertainment genres—a kind of eclectic collage of the "American way." This particular cycle focuses on women's issues and celebrates the evocative rough-and-toughness of the feminine American pioneer. It is based on bits and pieces of a diary kept by Calamity Jane as if written to her daughter Janey, compiled in feminist Karen Payne's book, *Between Ourselves*, a compilation of letters through time written between mothers and daughters. The work includes five songs: "So Like Your Father's," "He Never Misses," "A Man Can Love Two Women," "A Working Woman," and "All I Have."

Larsen writes about her songs and Calamity Jane, "The diary of Martha Jane Canary Hickok (Calamity Jane) reveals the struggle of an individual soul, a tender soul, a woman and pioneer on many frontiers..."¹ Libby Larsen, born in 1950 and raised in the expansive Midwest, may feel an affinity to the pioneering spirit of the nineteenth-century western frontier. Larsen claims that her childhood was characterized by much freedom: she was fond of the outdoors and feels that this is reflected in her compositions: "I spent and do spend a great deal of time out of doors noticing things... I notice natural environmental things, and I notice how people interact with the environment."² *Songs from Letters* reflects this freedom in approach to textual choice, musical material, and emotional content. Larsen's early training as a singer is also evident: her melodic lines and sense of phrasing reflect an intimate connection to the physicality of singing and vocal placement and to an expansive use of the instrument. For example, in the song which begins "Your mother works for a living..." the piano accompaniment paints a sonic picture of "Bill Cody's Wild West Show," imitating shooting guns in honky-tonk piano style, while the voice leaps an octave to the libretto, "Stetson hats flying through the air."

Larsen also claims that part of her attraction to the text was the courage and honesty with which Calamity Jane approached her life, a life which defied conventional standards

of "womanly behavior" and was often odd and lonely. The music graphically illustrates Calamity Jane's bitterness as she is faced with the condemnation and hypocrisy of society in the song, "A Working Woman." She sets the text, "All the virtuous women have bastards and shotgun weddings; I have nursed them through childbirth and my only pay is a kick in the pants..." with an ascending, chromatic vocal line that is marked with *accelerando* and arrives on an accented high G-flat on the word "kick!" But Larsen's music also portrays the tenderness and longing of Jane for the daughter she was never allowed to raise. Her words in the last song, "All I Have," were written toward the end of her life and are underscored by Larsen's beautifully evocative vocal line consisting of a recurring melodic motif built on a series of descending thirds, especially evident in the phrase, "Don't pity me, Janey...":

All I Have (1902)

I am going blind.

All hope of seeing you again is dead, Janey.

What have I ever done except one blunder after another?

All I have left are these pictures of you and your father.

Don't pity me, Janey,

forgive my faults and all the wrong I did you.

Good night, little girl,

And may God keep you from harm.

Letters was commissioned by Mary Elizabeth Poore, who gave the first performance in 1989 at the Weill Recital Hall of Carnegie Hall in New York City. Since then many singers have been attracted to this dramatic song set which is about thirteen minutes in duration. Although Oxford publishes *Songs from Letters* for soprano and piano, this voice labeling is not entirely accurate. The range does span two octaves from middle C to high C, but pitches in the higher octave are approached largely by leaps and are used to enhance the vocal drama. Of greater importance is the dramatic quality in the singer's middle range which carries the mainstay of the vocal melody. For this reason, the songs may be equally appropriate for a mezzo-soprano with an extensive range. For example, performances have included, among others, Sarah Mantel, mezzo-soprano, and Susan Wheatley, piano, at Indiana University of Pennsylvania's First Festival of Women Composers in March 1990, and Deborah Kávásch, soprano, with pianist Deon Price at the opening concert of *musicALASKA women* in Fairbanks, Alaska, August 1993.

Overture for the End of a Century was commissioned by the Music Educators National Conference in 1994. The premiere of this six-minute orchestra piece was given on April 9, 1994, at the Music Educators National Convention in Cincinnati, Ohio, by the National High School Honors

Orchestra conducted by David Gilbert. The instrumentation includes strings, woodwinds in pairs, a piccolo, four horns, three each of trumpets and trombones, tuba, piano, and timpani. In addition, a variety of percussion instruments are divided among three percussion parts—xylophone, marimba, various tom-toms and drums, woodblock, suspended cymbal and orchestra bells.

This is not the first time that Larsen has extended her interest to developing audiences and fostering performances for young performers. Larsen—a friend and strong supporter of music education—believes that her own profession as composer was, in part, encouraged through early opportunities in school music; she states that her musical study began in the third grade on piano and she was composing choral and vocal music in the sixth grade. Larsen has spoken at numerous educational forums such as the Music Educators National Conference and the American Orff-Schulwerk Association national conventions.

In *Overture for the End of a Century*, Larsen is motivated by current media and technology and how it has affected the art of the twentieth century. To this end, Larsen states that “the work explores some approaches to sound which have become part of our musical world in this last part of our century: the mixing board, which can make foreground of elements which once were heard as background only; the computer screen, which can make fragments as interesting as complete lines; and the synthesizer, with its new sounds and emphasis on color and pulse.”³ But there are no synthesized sounds in this piece. Instead the orchestra mocks the various effects of these sound and electronic generators through four elements—a 4-bar melody outlining a descending and ascending scale; a static rhythmic line; a single chord which juxtaposes two major triads; and the idea of repetition. The opening presents all of the elements followed by a section in which the dynamic levels fade in and out like the volume slider on a mixing board. The middle section of the piece plays with the idea of rapid repetition as if a digital sound machine were in a continuous loop, except that the repeated elements are swiftly passed around the orchestra. The work ends with a recapitulation of the melody and a restatement of the four elements which culminates in an eleven-measure decrescendo-crescendo. Because *Overture* is based upon such clear, discernible elements and events, it is accessible to young players, and yet its vibrant exploration of sound holds attraction for both performers and listeners of all ages. Oxford is also to be applauded for its marketing of the work. This is not a rental piece, but is competitively priced at \$12.95 for the full score and \$39.95 for a set of parts. Although the intense harmonies and orchestral colors may make intonation a challenge for a high school orchestra, high quality ensembles should not hesitate to program this piece. The percussion parts demand good mallet players, and it would be helpful to have a double bass with an extension for the low D in the final ten measures, although tuning down is a reasonable option.

These two works, *Songs from Letters* and *Overture for the End of a Century*, exemplify Larsen’s ability to meet the demands of a diverse musical environment. She has been

able to nurture a career for herself that allows the flow of her creativity to extend into many different arenas. Larsen’s many published compositions, commissions, residencies, and related professional activities attest to the versatility of her style and her ongoing commitment to value individual needs in the musical growth of this century—and audiences will look forward to hearing Libby Larsen’s music long into the new millennium.

NOTES:

1. Libby Larsen, *Songs from Letters* (New York: Oxford University Press, 1989) ISBN 0 19 385976 9.
2. Libby Larsen, interview, October 4, 1989, for ILWC Journal Article: Susan Wheatley and Sarah Mantel, “Reflections of Change: A Comparative View of Crawford and Larsen,” *International League of Women Composers Journal* (June 1993): 1-5.
3. Libby Larsen, *Overture for the End of a Century* (New York: Oxford University Press, 1994) ISBN 0 19 385969 6.

Susan Wheatley is an associate professor of music at Indiana University of Pennsylvania and is active professionally as a music educator and pianist. In her research focusing on the music of women composers, she has commissioned, collected, and arranged several pieces for children’s chorus. Most recently, Wheatley was awarded a 1995 Fulbright research grant by the Austrian-American Fulbright Commission.

Women in Music on the Web

Some of the most excellent and useful women in music resources available on the world wide web have been developed by individuals. These include Sarah Whitworth’s *Early Music by Women Composers* site <<http://pages.nyu.edu/~whitwrth/>>, Monique Buzzarté’s searchable database of brass music by women composers <<http://www.dorsai.org/~buzzarte/index.html#data>>, Elizabeth Hinkle-Turner’s discography <<http://music.acu.edu/www/iawm/discography.html>>, David Kenneth Smith’s *Clara ‘96* web site <<http://ezinfo.ucs.indiana.edu/~daksmith/index.html>>, and Christopher Reynolds’ bibliographic list of 2700 songs by American and British women composers ca. 1890-1930 <<http://musdra.ucdavis.edu/FMPro/women.html>>. Links to all these resources can be found on the IAWM Web Site <<http://music.acu.edu/www/iawm/home.html>>.

Do you have materials that would contribute to the expanding archives on women composers and women in music topics? Contact site administrator Sally Reid <reid@acuvax.acu.edu> for information about publishing your materials on the IAWM Web Site.

The International Alliance for Women in Music is providing space on the IAWM Web Site server for women in music organizations, projects, ensembles, women in music presses and individual projects such as those mentioned above. The Alliance is unable to provide individual home pages but encourages members to contact the American Music Center or their local contemporary music center.

CD Reviews

Daughter of Olapa (many streams in this story): The Music of Carol Ann Weaver

by J. Michele Edwards

Chamber and vocal music © by Carol Ann Weaver. CD released 1996. Ardeleana Trio (Laurie Glencross, flute; Brenda Muller, cello and director; Ann Edwards, piano) with additional performers (Nancy DeLong, mezzo soprano; Tilly Prudom, clarinet; Anne Lindsay, violin; Margaret Elligsen Hull, soprano; Carol Ann Weaver, piano). Available from Weaver, 132 Avondale Ave. S., Waterloo, ON N2L 2C3 Canada.

Daughter of Olapa, Carol Ann Weaver's first CD, is infused with the creativity of women—Weaver's compositions, settings of poetry by Di Brandt, stories from Kenyan women's oral literature, exclusively women performers, and experiences from women's lives.¹ Weaver has issued at least two previous recordings on cassette, both featuring the poetry of Judith Miller: *Birthstory* (Carol Ann Weaver, 1988) with two contrasting performances of this composition which includes taped voices of mothers and a midwife recounting birthing stories; and *Timbrel in her Hand* (Mooncoin Productions, 1988), a music drama about biblical women for soprano, reader, dancer, mandolin, and piano/synthesizer.²

According to Weaver, she seeks through the compositions on this album to articulate the musical dialogue between Africa and North America—one which involves Weaver personally but which also reaches back in time to 1619 when the first Africans came to the English colonies as slaves, and forward into the present and future as musical influences are heard in the ongoing fusion of styles. During her twenties the composer spent time in Africa and had been eager to return. Her aspiration was realized with a sabbatical trip to Kenya in 1992-93, when she absorbed much local music and studied drumming with a master drummer. In addition to two major compositions which emerged from her experience in Kenya—*Daughter of Olapa* (1993) and *Rites of Africa* (1994), both on this CD—she has also published the first scholarship about Kenyan women's music.³

Commissioned and premiered in Toronto by the Blue Rider Ensemble, *Daughter of Olapa* is a series of vignettes presenting different ethnic views of Kenyan women and derives its title from the word "moon" in Maa, the language of the Maasai who were an East African nomadic people relocated early in the twentieth century by the British government to

southern Kenya and Tanzania. Weaver created texts for the seven movements of this twenty-two minute composition from women's oral literature and adapted these respectfully with the permission of the Kenyan collector-authors. In detailed liner notes which include all of the English texts, Weaver describes her musical style:

Daughter of Olapa contains continuous pulse, multiple layers of melody and rhythm, cyclic features, and is harmonically and rhythmically inspired by Kenyan popular music, featuring a constant "benga-beat" and shifting, melodic/rhythmic patterns. No percussion is scored, but each performer's role is highly rhythmic.

Scored for mezzo soprano, flute, clarinet, violin, cello, and piano, *Daughter of Olapa* includes melodic fragments from Africa, varied metrical rhythms, and frequent triadic material—often handled outside of traditional functional tonality.

Rites of Africa, also inspired by a variety of African musics, was commissioned by the Ardeleana Trio who performs on this recording. Dance rhythms, short melodic fragments, and repetition are prominent features. The other instrumental work, *Otter Frolic* (1988), was also commissioned and premiered by the Ardeleana Trio. It celebrates the Northern Ontario otter which the composer often encounters while canoeing in Algonquin Park.

Weaver has extracted four songs for soprano and piano from her musical/dramatic piece, *Quietly Landed?* (1995) under the title *Out of the Quiet*. In these settings of text by Di Brandt, a prominent Manitoban poet of Mennonite background, Weaver again presents the stories and emotions of women—here of Mennonite-born women. The third and fourth movements of this set are particularly effective. "Song of the Lost" mourns a miscarriage with a well-integrated hymn quotation: "In the Sweet By and By." The traditional voice-piano timbre is extended with simple, yet impressive pizzicato inside the piano and long, slow glissandi in the voice which evoke the mournful wail of loss. In a strongly contrasting mood, "Jazz Pome" offers an exuberant expression and piano writing which includes the full range of the instrument. The final text phrase, "let me be your electric keyboard," builds through repetition, register, dynamics, the addition of boogie woogie piano gestures, the augmentation of the ensemble by two singers (Lorna Schwartzentruber and Ruth Lichti Steinman), and swirling rhythms.

Telling women's stories through meaningful texts and narrative seems important to Weaver. Beyond the texts she sets, this is evident in the album's subtitle and in the fact that even the instrumental chamber work, *Otter Frolic*, was stimulated by another poem of Judith Miller. Perhaps the most compelling evidence, however, is that the musical settings are stylistically accessible for listeners outside the usual classical audience. The music relies on a heavy emphasis of tuneful melodic writing and the familiarity of repetition. Harmony, largely triadic with some jazz extensions, is rarely the primary energizer or source of momentum. Rhythm and other parameters have this responsibility. Music on the album integrates material not only across geography, but also from idioms often considered separate: Western classical, jazz, pop, and New Age.

NOTES

1. For background material about Weaver see her website at <http://watserv1.uwaterloo.ca/~caweaver/> or at <http://watarts.uwaterloo.ca/WOMENS/weaver.htm> or contact her via email at caweaver@watserv1.uwaterloo.ca; for background about Brandt see <http://www.edu.yorku.ca/~WIER/DBrandt.html>.
2. Score for *Timbrel in her Hand* (Waterloo, ON: University of Waterloo Press, 1988).
3. "Kenyan's Women's Music as a Possible Agent of Social and Cultural Change," *Musicworks* (Toronto) 61 (fall 1994) with an accompanying CD (MW61) including excerpts from *Daughter of Olapa* (with different performers) plus a field recording of "Maasai Women's Bead-making Day" recorded by Weaver in Ngang, Kenya, 25 February 1993; portions of this document are available from <http://www.web.net/sound/61eng.html>; INTERNET. See also "Kenyan Women's Music: An Agent of Social, Cultural Change?" *The Conrad Grebel Review* 12, no. 2 (spring 1994): 113-30, available from Conrad Grebel College, University of Waterloo where Weaver is an associate professor of music; "Kenyan Women's Music as a Possible Agent of Social and Cultural Change," *The Association of Canadian Women Composers Journal*, (summer 1995): 4-8, with references printed in the following issue (winter 1996), available from the organization at 20 St. Joseph St., Toronto Ontario M4Y 1J9.

J. Michele Edwards, professor of music at Macalester College, is a musicologist and conductor. She contributed two chapters to Women and Music: A History, edited by Karin Pendle (early music and North America since 1920) and prepared over 20 articles for The Norton/Grove Dictionary of Women Composers. Recent work includes essays about Julia Perry, medieval women and music, Marion Bauer, Japanese composers, and Helen May Butler's Ladies Military Band. This summer she was Director of Choral Activities for the CMS Institute "Women, Music and Gender" held at Indiana University.

Kaleidoscope: Music by African-American Women

Leonarda (LE 339)

by Vivian Taylor

This homage to African-American women composers, past and present, is true to its CD title and offers a kaleidoscopic view of fourteen different composers. It includes two multi-movement compositions for violin and piano, two for solo violin, and ten short piano pieces, five of which are approximately two minutes in length. Of the fourteen compositions presented, only one has been previously recorded.

Some of the compositions, though miniature, are worthy representatives of the composers. For this listener, the most successful of these vignettes are Julia Perry's *Prelude for Piano* (1946, rev. 1962), which presents a distinctive harmonic language, subtle rhythmic irregularities, and a rich pianistic color achieved through Perry's chordal voicings; and Nora Douglas Holt's *Negro Dance* (1918), with its rollicking ragtime accompaniment and syncopated melodic line.

Betty Jackson King's *Spring Intermezzo* (1955) and Undine Smith Moore's *Before I'd Be a Slave* (1953) are less representative. Typically, Ms. King's music has a broader harmonic palette and more emotional depth. Ms. Moore's *Before I'd Be a Slave* shows her outspoken social consciousness, but it is not typical of the lyricism and melodic inventiveness that are found elsewhere, such as in her vocal works.

Among the piano works on the CD are two concert pieces that use spirituals as their basis. *Sinner, Please Don't Let This Harvest Pass*, the theme of Florence Price's *Fantasie Negre* (1929), is embellished in the grand romantic tradition with chromaticism, arpeggiated octave accompaniment, canon, and interludes of sweeping right-hand arpeggios; and from the hand-clapping, swinging-church tradition, a pulsating, off-beat sixteenth-note accompaniment. Margaret Bonds' familiar *Troubled Water* (1967) is based on the spiritual *Wade in the Water*. The harmonic idiom and rhythmic, syncopated accompaniments reflect her ever-present interest in jazz.

The same influence is heard in the music of Valerie Capers and Dolores White. Two pieces from Capers' collection, *Portraits in Jazz*, are dedicated to jazz artists: *Cool-Trane* quotes John Coltrane's *Cousin Mary*, and *Billie's Song* is "dedicated to the great lady of song, Billie Holiday." In *Blues Dialogue* (1988) for solo violin, White expands her jazz heritage by combining the blues with twentieth-century techniques, especially effective in the third movement, *Fast and Funky*.

Of the works for violin and piano, *Episode* and *Caprice* from Dorothy Rudd Moore's *Three Pieces for Violin and Piano* (1967) present the most interest and emotional depth. *Fast and Rhythmical* from Lettie Beckon Alston's *Pulsations* for solo violin (1974, rev. 1993) is also compelling in its dialogue and flighty conversational tone. It is a pleasure to hear the violinist Gregory Walker (son of Pulitzer Prize-winning composer George Walker and featured pianist Helen Walker-Hill), who reveals musical depth and understanding in these performances. Helen Walker-Hill is a noted scholar/performer who specializes in the music of African-American women composers. In addition to the Leonarda recording, she is the author of a book, *Piano Music of Black Women Composers: A Catalog of Solo and Ensemble Works*, and the editor of an anthology, *Black Women Composers: A Century of Piano Music 1893-1990*, published by Hildegard Press. Several of the piano pieces on the CD are included in the anthology.

Pioneering recordings such as "Kaleidoscope" are essential in expanding public knowledge of music of African-American and women composers, giving voice and exposure to music by composers previously unheard. We all look forward to future recordings which will provide the opportunity and luxury of bringing more focus to individual artists.

Pianist/producer Vivian Taylor has released several recordings of the music of African-American composers with New World Records and KOCH International, and has edited an anthology of art songs and spirituals by African-American women composers, published by Hildegard Press.

CD Reviews

Der Ferne Spiegel: Music by Women Composers for Flute and Piano

by Jane Ambrose

Cécile Chaminade: *Concertino* Op. 107; Sofia Gubaidulina: *Klänge des Waldes* (1978); Katherine Hoover: *Medieval Suite* (1968); Barbara Niewiaomska: *Non Astrando* (1982); Ilse Fromm-Michaels: *Acht Skizzen* Op. 5, for piano; Jeanine Rueff: *Diptyque* (1954). Cornelia Thorspecken, flute. Cordula Hacke, piano. Bayer Records DDD BR100246CD.

The long-haired, naked, sensuous women from the Klimt "Beethovenfries" on the cover of this album characterize its content better than the Barbara Tuchman book, *A Distant Mirror*, that supplies the title of the CD and that inspired Hoover's *Medieval Suite*.

The Chaminade *Concertino* is one of the few pieces of any kind by a woman in the standard repertory for any instrument. Although her *Scarf Dance* of 1888 was for many years Chaminade's best-known piece, this one has been a concert and audition piece for flute long enough that most teachers include it in their repertory list for serious flute students. Perhaps this performance should not be the standard, however. The playing is straight-forward and correct in "notes," but too aggressive, careless in its dropped phrase endings, and harsh in its upper register. The recording equipment was so close that breathing is audible. Interpretively, the phrases need more space and flexibility.

Thorspecken's technique, however, is secure, and the Gubaidulina, Niewiadomska, and Rueff are challenging pieces that she plays well. Gubaidulina's music is inspired by composers as diverse as Bach and Shostakovich. She is a major proponent of new music and an important contributor to many repertoires. (It was my pleasure to hear Gidon Kremer's American premiere of Gubaidulina's violin concerto, *Offertorium*, based on Bach's *Musical Offering*, that she wrote for him.) In *Klänge des Waldes* the "sounds of the forest" are mainly birds imitating one another with scales and trills.

The Niewiadomska consists of two pieces of contrasting character and the Rueff is a technically difficult work that would benefit from some tonal variation. Fromm-Michael's *Eight Sketches* are very short mood pieces, 24 seconds to just over 2 minutes long. They are pleasant and undemanding in a faintly Brahmsian style; each has a tempo indication, but no further suggestion of intent. The program notes on the CD are

minimal, giving bare biographical details only, except for Katherine Hoover's own program notes.

The major piece on this CD is Hoover's excellent *Medieval Suite*, a piece that should become a staple in the repertory. Based on sources from Machaut, to chant, to the "Sumer" canon, this neo-medieval, but absolutely modern piece, has rhythmic complexity, interesting harmonic effects and modal evocations of the past. But listen to Hoover's own performance of the best movement on Leonarda LP 104 to hear the true expressive potential of the music. Hoover's contributions to the flute repertory are varied and sometimes difficult, but always accessible to player and listener.

Pianist Cordula Hacke is also a flutist, which enables her to demonstrate an understanding of flute articulation and phrasing and to provide a strong support.

Jane Ambrose is Professor and Chair of Music and Director of the concert series at the University of Vermont where she has taught for almost thirty years. She performs regularly on historical and modern flutes.

Two Romantic Piano Trios by Women Composers

by Zae Munn

Louise Farrenc, *Trio in e*, Op. 45

Clara Schumann, *Trio in g*, Op. 17

Performed by the Streicher Trio on period instruments.

Publisher: Music and Arts Programs of America.

Record/Catalog number: CD 917.

Both Clara Schumann and Louise Farrenc had their piano performance experience in common, and both were thoroughly immersed in the study and performance of the music of their time; Schumann's trio was written in 1846, Farrenc's in 1857. Both heard their works performed and had them published in their lifetimes.

Both pieces display admirable competence. Neither is groundbreaking in terms of harmonic language, form, or technical demands, and I don't think that either composer intended them to be. The trios display their composers' excellent abilities within the musical mainstream of their time and place.

The Streicher Trio specializes in performing repertoire of the classical and early romantic eras on period instruments. Before commenting on this particular issue, I want to emphasize that the ensemble itself is excellent: the strings tune well together and with the piano, the ensemble playing is impeccable, and the interpretation is well thought out and convincing.

On this recording, the violin and cello playing is done largely without vibrato and the violin, especially, substitutes little swells after the beginning of notes which are high points of lines, presumably a technique that was used in the last century and which serves roughly the same purpose as a more intense vibrato. Modern string training fights daily against this, instead emphasizing equal pressure throughout the length of the bow, with expressive emphasis on the change of bow rather than after it. And of course constant vibrato of varying intensities is now standard.

The fortepiano does not have the focused pitch of the modern piano; this is a detriment in active left hand parts which sound particularly muddled.

Both pieces have been recorded by other ensembles. Two elements are new here: the period instruments and the performance of the Farrenc trio in the version with violin instead of flute. An interesting comparison can be made with a recording of the same Schumann piece by the Clara Wieck Trio (Bayer Records 100 094, reviewed by Violeta Dinescu in the June 1994 *ILWC Journal*), done on modern instruments and with more modern expressive techniques. I consider it far superior in both expressive impact and clarity of pitch relationships.

Certainly, there is value in attempting to recreate the original sounds and techniques of a musical era, just as it is important to consider its social and historical context. This is part of the overall anthropology of music. But beware: Clara the composer, as heard on period instruments, will suffer in comparison with Robert, as heard on modern day instruments.

Zae Munn is a composer of vocal and instrumental music, including a piano trio. She is Associate Professor of Music at Saint Mary's College in Notre Dame, Indiana, where she teaches theory, composition, form, and orchestration.

Enid Katahn Plays Cécile Chaminade: Music for Piano

by Jane M. Stanton

(Gaspard CD.GSCD-247)

In the late 19th century and well into the 20th century (even into the mid-1950s) Cécile Chaminade and Mrs. H.H.A. Beach epitomized the music of women composers. This disc proves that Chaminade should be viewed in a new light, and, certainly, in a more flattering light than she has been in the past forty years. Her output was not just a series of fast, "frothy" pieces, but ran the gamut from ordinary to quite brilliant. She composed mainly for the piano (some 400 pieces) but, ironically, the piece that brought her a berth in the annals of music was her *Concertino for Flute*, a staple in most flutists' repertoire to this day (see Ambrose review, page 34).

My impression is that Ms. Katahn wanted to introduce us to a part of Chaminade's musical output for piano that is seldom played in concerts and is largely unknown. This is a strange assemblage of pieces that are very similar. Ms. Katahn plays them lovingly and competently with a light touch and does not seem bored by the lack of variety in these works. These are not easy pieces; in fact, some would provide challenges for any advanced pianist. Some of these new discoveries have certainly aroused my curiosity and I plan to add those I found most interesting to my own repertoire.

The first selection on the disc is a *Toccata* that reminds one of a Mendelssohn scherzo. It demands clear articulation and would make a great "encore" piece. Ms. Katahn does a fine job and provides the needed bravura for this short and exciting work. *Dragonflies*, a "tour de force" with fast scherzo-like passages, contains a description of wings fluttering (created by trills).

From a selection of Concert Etudes, *Autumne* is the most familiar tune with which Chaminade is associated. It provides a welcome respite from the unceasing scherzo-like passages of the other pieces. The *Impromptu* from this set is akin to *Autumne* and is quite reminiscent of Grieg's *Nocturnes* for piano.

The *Tarantelle* contains tireless octaves and sudden fortissimo bursts and though it is the most difficult piece in this set, *The Fauns*, another scherzo, is more interesting. In the *Etude Symphonique* (the work does not resemble Schumann's work of the same name) Chaminade is more adventurous because she strikes out into different keys which gives the work a variety of sound that is lacking in many of the other pieces.

Sonate, op. 21, in three movements, is the final selection on this CD. The first Allegro Appassionato movement evolves into a brief, interesting theme and variations. Chaminade makes effective use of the drama of diminished chords, reminiscent of Liszt. An uninteresting melodic figure that unsuccessfully attempts to evoke a tragic feeling emerges in the Andante. (The *Sonate* deserves a better second movement after the excitement of the first.) An Allegro, which returns to the "stormy octaves" style, ends the work. It reminds one of Chopin *Ballades* or *Scherzi*, but is much too short and ends very abruptly. A pianist might consider programming the first movement of the *Sonate* alone.

Cécile Chaminade was a very talented composer, who, like other artists, has been known for her worst works instead of her best. Ms. Katahn has recorded music by a composer worthy of our time and consideration.

Jane Mansfield Stanton has a B.M. degree from Baylor University and an M.A. in Piano Performance (1983) from Montclair State University. She gave her N.Y. piano debut recital in 1958 while a student of Beveridge Webster at Juilliard. She is a member of the faculty and frequent performer at Caldwell College in New Jersey.

CD Reviews

Neon Rhythm: Chamber Music of Judith Lang Zaimont

(Arabesque Recordings Z6667)

by Tara Webb-Duey

Judith Lang Zaimont has an impressive list of awards and prizes for her compositions, and this recent CD that presents some of her chamber music supports those honors. Her style includes a wide range of textural and emotional contexts, in which color always plays an important role. *Neon Rhythm* is an appropriate title for this CD, as Zaimont's sound colors are quite bright (featuring more woodwinds than strings). Her rhythms convey the musical energy as much as the colors do, whether they are engaged in perpetual motion frenzy (*Doubles*, for oboe and piano) or shifting seamlessly in a sound flow (*Sky Curtains*, for wind and string quintet).

Hidden Heritage, a four-movement "dance symphony" for five virtuosic players, opens the CD. It was premiered as a dance piece in 1987 with the Baltimore Dance Theater, a company devoted to presenting original ballets based on the Black experience. The choreography was by Eva Anderson, who worked with Ms. Zaimont in creating the scenario. I chose to experience the music without first reading the program and was fully rewarded.

With the first movement, "Ceremonial," there is an immediate presence to the music as striking, inviting bells make important pronouncements. The high energy journey that follows leads to a rather ominous drum roll and concludes with an unearthly quality. Horace Pippin's painting of the abolitionist John Brown being led to his execution was the inspiration for this powerful movement. The other movements were also inspired by paintings by African American artists of the past 130 years, including work by Lois Mailou Jones, Aaron Douglas, Beauford Delaney and Archibald Motley, Jr. As painting style varies, so does this music, which includes jazz influences—sometimes swinging and saucy, sometimes meditative—tonal elements, interesting effects (finger-snapping) and even taped sounds (five ticking clocks). This composite of diverse sounds works wonderfully well together. It is music that dances and tells its story with or without the dancers.

Doris Kosloff, sister of Judith Lang Zaimont, conducted the expert and prize-winning instrumentalists: Karen Moratz, flute; David Krakauer, B-flat and bass clarinets, tenor saxophone; David Finkel, cello; Clinton Adams, piano; and Barry Dove, percussion.

Sky Curtains (1984) was a prize winner in the 1987 Georgia State University Bicentennial Composition Contest. It is scored for a woodwind and string quintet which, as in *Hidden Heritage*, is played beautifully. Doris Kosloff conducts Kathleen Nester (flute), Daniel Gilbert (clarinet), Bob Wagner (bassoon), Lois Martin (viola), and Christopher Finkel (cello).

The first of the two movements, "Borealis" (Northern Lights), begins with welcoming trills and a rising gesture

from the clarinet, which is echoed by the bassoon. These trills create a unifying sound which transforms into flutter tonguing during the jagged, high energy middle section in which one can imagine colorful sparks of light flashing through the sky. A flute melody dominates the calming, contrasting outer sections, which are mildly reminiscent of Ives' *Unanswered Question*. The second movement, "Australis" (Southern Lights), is structured as a rondo. Busy, imitative sections alternate with more massive sounds which, for fleeting moments, might recall a chorale. These two movements (although their formal structures can be detected easily enough) create seamless, unfolding mutations of sound, as one might aurally experience the visually evolving Auroras.

Doubles (1993), for oboe and piano, is performed on this recording by the two who presented the premier performance in Carnegie Hall (March, 1993): Lisa Kozenko, oboe, and Dana Burnett, piano. It is a dazzling, virtuosic showpiece that not only impresses the listener, but is also quite enjoyable on a first hearing. This is due, in part, to the rhythmic motivic unity of the piece and the whole concept of "doubles." Each primary theme is immediately repeated (with variation); there are double notes and double-tonguing, and the performers are most definitely equal partners in this piece. Also, there are two contrasting—indeed, opposite—moods: an impetuous perpetual motion of the opening and closing, and a lyrical introspective melody of the middle section.

The CD concludes with another reference to dance, but this time it is abstract. *Dance/Inner Dance* (1985) is a trio for flute, oboe and cello that won first prize in the 1990 Friends and Enemies of New Music Compositions Competition. It is performed here by Kathleen Nester (flute), Rheta Smith (oboe), and Theodore Mook (cello). There are three main sections (each in a quintuple meter) in this one-movement piece: extroverted scherzo material frames a more introverted *quasi marcia* section.

It is a welcome practice for recordings to contain informative and even descriptive notes regarding the works being presented. This CD is accompanied by some very fine notes written by Jeffrey W. James. An extremely valuable addition, however, would be copies of the paintings which were the inspiration for *Hidden Heritage*. They are not necessary for an initial appreciation of the music, but they would further enhance the experience.

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

Bearer of Music: Music by Elaine Bearer

Albany Troy CD #189 (released 1996)

by Jeanne Brossart

In an effort to avoid bias while reviewing this CD, I first listened without referring to any of the printed material—including titles. *The Nicolls Trio: A Musical Biography of a Scientist*, Bearer's tribute to scientist John G. Nicolls on his sixty-fifth birthday, is performed here by Thomas Moore, violin; Andy Kolb, cello; and Bernice Harbaugh, piano. The first movement opens with a strong beat and melodic lines reminiscent of Beethoven, and soon the very familiar theme from Beethoven's Opus 18, No. 4 string quartet emerges. Bearer included this theme because Beethoven is one of Nicolls' favorite composers.

The second movement presents a complete change from the first: syncopated rhythms and what seemed a Native American flavor. I found the music very catchy and was drawn to the use of a Native American flute and unusual percussion instruments. Notes provided by the composer explain that Nicolls loves Peru, and the second movement draws upon Peruvian folk dance tunes.

The third movement again offers the listener a total change. It begins with a brief string introduction, followed by words sung in an unfamiliar language. Behind the intonation of the words, there are solo string or full trio passages. While the very haunting melody continued on, the language changed to Spanish. I was reminded of music by another composer, and the liner notes tell us that Bearer chose a Berlioz-style melody because of Nicolls' enthusiasm for Berlioz. She used the title of a Berlioz song for the movement, but instead of quoting it in the work she chose Aztec poetry sung in its original tongue and in Spanish.

The final movement of the trio opens with vibrant tones and snappy irregular rhythms. Then comes a complete change: the second section consists of a singing melody which in places is quite folksy—almost bucolic. The third part returns to staccato rhythm, with plucked strings providing percussion effects, this time suggesting an oriental influence. The piece ends quietly with a short, melodic passage reminding me of a Swiss yodeling tune used to indicate early morning. This movement contains witty references to the scientific interests of the composer and the man she honors in her work. Bearer, a medical doctor as well as a composer, used sounds produced by the neurones in ganglia of the leech, while the title of the movement is a reference to Nicolls' work. Yes, I think my appreciation of the music IS enhanced by some advance knowledge. I like this trio, and will more fully enjoy playing it for my listeners now that I understand it better.

The second offering is *Toccata*, a duo for viola and guitar (on this recording, Chris Bystroff and Michael Harding, respectively) which opens with plucked strings in both instruments providing a repetitive drumming. Then a solo by the bowed viola provides a brief melodic passage giving way to more frenzied bowing and plucking. These two patterns

alternate throughout the work. It's not an easy piece to listen to—especially if one is already a bit on edge! Bearer tells us that her *Toccata* is about obsession, rendered through the use of repetition.

The final work on the CD is *Fenestrae*, a string quartet in four movements performed here by the Charleston Quartet. It opens very quietly but quite soon builds up momentum with pizzicato strings. A theme which suggests awakening repeats throughout the movement. The short second movement opens with a repeated 4-note melody carried throughout most of the movement by pizzicato strings, while the bowed instruments provide contrast. The movement ends abruptly and is followed by a lazy, rather melancholy tune in movement three. The final movement opens with a repeated 4-note phrase, reminiscent of the 4-note melody in movement two, but at a much faster tempo and bowed rather than pizzicato. *Fenestrae* is a most engaging work whose mood changes commanded my attention through repeated hearings.

Although at least part of this CD was recorded in concert, there are very few distracting noises aside from applause at the end of the first and second pieces. Listeners should note that the tracking information is incorrect—the fourth movement of the major work is not numbered, therefore the remaining two works bear the wrong numbers.

This is a CD that grows on one. I recommend it as a worthwhile addition to a music library—especially for anyone who is just beginning to enjoy contemporary music.

Jeanne Brossart is a retired Professor of Public Health Nursing. As a child, she took piano and trombone lessons and later sang in college and church choirs. For the past six years she has produced and hosted a weekly classical music program on non-commercial, community radio station WOMR-FM in Provincetown, Massachusetts, in which half of the three hours is devoted to works by women composers. The program is called "Listening to Women—and Men." (see pages 44-45 for a list of works played)

Jazz Composers Alliance

The Jazz Composers Alliance announces winners in the fourth annual "JCA Composition Contest" for Jazz composers. Category 1 (Jazz Orchestra), 1st prize: Neal Kirkwood; 1st runner up: David Berger; 2nd runner up: David Cutler. Honorable Mentions were given to: Laura V. Anel; Matt Belzer and Kelly Conner.

Category 2 (Small Groups), 1st prize: Martin Fondse; 1st runner up (tie): Grahm Connah and Phil Scarff; 2nd runner up: John Hollenbeck; Honorable Mentions were given to: Cornelius Claudio Kreusch; Ahmad Alaadeen; Kelly Bucheger; Lynette Westendorf; Matt Belzer and Gernot Wolfgang.

Award Winners of the 15th IAWM (1996)

Search for New Music

by Nancy Bloomer Deussen

The International Alliance for Women in Music is pleased to announce the award winners in the 15th Search for New Music. **Gabriela Lena Frank**, recipient of the first prize (general category), is completing her sixth year at the Shepherd School of Music at Rice University in Houston, Texas. Her composition teacher is Professor Samuel Jones. **HyeKyung Lee**, winner of the second prize (general category), is a doctoral student in composition at the University of Texas at Austin. She holds an MM degree from the same university and a BMA from YonSei University, Seoul, Korea.

Heather Schmidt (age 21), winner of the Ellen Taafe Zwilich Prize, studies with Professor Claude Baker at Indiana University. **Andrea Clearfield**, recipient of the Nancy Van de Vate Prize for Orchestral Music, is in the DMA program in composition at the Esther Boyer College of Music, Temple University in Philadelphia, Pennsylvania. Her composition teacher is Professor Maurice Wright.

All submissions for the awards underwent a blind review process. The judges for the general category and Zwilich prizes were Deborah Kavasch, composer, singer and professor of music at California State University, Stanislaus; Laura Schwantz Green, composer, teacher, organist, and musical theater director in the San Francisco Bay area; and Emma Lou Diemer, internationally-known composer and professor emeritus at the University of California at Santa Barbara.

The following were the judges for the Nancy Van de Vate Prize for Orchestral Music: Joyce Johnson-Hamilton is trumpet soloist and lecturer at Stanford University. She is conductor of the Diablo Symphony Orchestra (San Francisco Bay area) and guest conductor of the San Jose Dance Theater and the Seoul Philharmonic. Henry Mollicone is a conductor and internationally-renowned composer of orchestral works and operas. He is also an adjunct lecturer at Santa Clara University in California. Karla Lemon is assistant professor of music at Stanford University. She is conductor of the Stanford Symphony Orchestra and guest conductor of the San Francisco Conservatory of Music Orchestra and the Eastman School of Music Orchestra.

Nancy Bloomer Deussen, who served as coordinator of the Search for New Music, is a nationally-known San Francisco Bay area composer. She is a leader in the growing movement for more melodic, accessible contemporary music and is co-founder of the SF Bay Chapter of NACUSA. She is on the music faculty of Mission College in Santa Clara, California.

The IAWM offers its congratulations to the winners and its appreciation to the judges, to the coordinator, and to those who provided funding for the awards.

Deadline for the 1997 Search for New Music is May 1, 1997. Contest information is available on the world wide web <<http://music.acu.edu/www/iawm/snm.html>>.

15th IAWM (1996)

Search for New Music

Award Winners Announced

General Category Prizes

1st Prize—*String Quartet No. 4*

Gabriela Lena Frank

Berkeley, California

2nd Prize—*Sonatina* for soprano saxophone and piano

HyeKyung Lee

Austin, Texas

Ellen Taafe Zwilich Prize

for a composer age 21 or younger—

Phantoms for string quartet

Heather Schmidt

New York, New York

Nancy Van de Vate Prize for Orchestral Music—

On the Pulse of Morning for SATB chorus,
soloists, orchestra and narrator

Andrea Clearfield

Philadelphia, Pennsylvania

Judges—General Category and Zwilich Prizes:

Deborah Kavasch

Laura Schwantz Green

Emma Lou Diemer

Judges—Van de Vate Prize for Orchestral Music:

Karla Lemon

Henry Mollicone

Joyce Johnson-Hamilton

The 1997 *Search for New Music* deadline is

May 1, 1997

For contest information, contact:

Nancy Bloomer Deussen

SNM Coordinator

3065 Greer Rd.

Palo Alto, CA 94303

DEUSSENS@aol.com

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

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The Kenny Gallery, Galway, Ireland, 12 September–30 October 1996
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Broadcast News

Report on Broadcasts of Music by Women Composers

by Jeanne E. Shaffer

Before compiling the information for my report to the IAWM annual board meeting, I posted a request to the IAWM list for information on broadcasts of women's music and was pleased with the responses. Even though I have not been able to convince National Public Radio that it should devote at least one hour a week to women composers, NPR's "Performance Today" played works by Gwyneth Walker and Libby Larsen recently and possibly by other women whom I have not heard. Some current radio programs, however, DO feature women composers and several are discussed below.

Radio Programs That Feature Women Composers

"Noteworthy Women" is produced by Ann E. Feldman. She began her project for Women's History Month in 1995. Thus far she has produced seven one-hour programs on tape that have been syndicated by WFMT Fine Arts Network to 141 stations. Feldman's programs are mainly, but not entirely, classical, and the time is divided between music and interviews. "Noteworthy Women" has two upcoming funded programs with the Kronos Quartet and the women composers the group has commissioned. The following are samples of typical programs.

1. "Composing Women" with Shulamit Ran and Dr. Susan McClary.
2. "Women in the Shadows: Clara Schumann and Fanny Mendelssohn-Hensel," which includes an interview with Dr. Nancy B. Reich, Clara's biographer.
3. "Mrs. H. H. A. Beach" and an interview with her biographer, Dr. Adrienne Fried Block.
4. "African-American Women Composers," three periods in Chicago.
5. "Mexican Women Composers," which is syndicated in Spanish to UNAM in Mexico and Radio Bilingue in California and Puerto Rico.
6. "Chinese-American Women Composers" with Chen-Yi, Bun-Ching Lam and Dr. Chou Wen-Chung.

"Women and Music Technology" is produced by Elizabeth Hinkle-Turner. She has ten pieces available on cassette or DAT to rent for \$10 for broadcast or as a teaching resource. So far, the "Women and Music Technology" tape has been used in the United States on the East and West coasts and in the Chicago area, and also in Canada and Russia.

Bonnie Grice produces a program that features women composers for KUSC in Los Angeles.

"Music of the World," Sarah Cahill, producer, is a two-hour broadcast devoted to women composers on Fridays at 10:00 a.m. on KPFA, Berkeley, California. Cahill has recently interviewed and played works by Joan Tower, Chen

Yi, Pauline Oliveros, Condé Cox, Maggi Payne, Maryanne Amacher, Laetitia Sonami and Annea Lockwood. She devoted an entire program to Hildegard von Bingen in June.

Jeanne Brossart is the producer of "Listening to Women—& Men" for WOMR, 92.1 FM: Provincetown, Massachusetts. The program airs on Tuesday afternoons for three hours, 1:00-4:00 p.m. and is heard throughout Cape Cod and Southeastern Massachusetts. Brossart devotes equal time to compositions by women and men. A list of works by women composers that have been aired this year is at the end of this report.

Canary Burton also produces a program in the Provincetown area for WOMR FM on Friday afternoons from 4 to 5 p.m. It is called "The Latest Score" and features new music composed by both women and men. To help listeners become familiar with contemporary music, works are often aired more than once. IAWM members are invited to send tapes and CDs to Canary Burton, Box 3057, Wellfleet, MA 02667; phone (508) 349-7815; e-mail: <livewire@capecod.net>.

In Brisbane, Australia, Betty Beath will be initiating four one-hour programs in February 1997 called "Women Composers" to be broadcast on Fridays at 10:00 p.m. on station 4MBS FM as part of the "Discovery" series. IAWM members are invited submit CDs, with brief biographical information and program notes, to: Betty Beath, 8 St. James Street, Highgate Hill, Queensland 4101, Australia. FAX 61-7-3844-6798.

I have produced "Eine kleine Frauenmusik," an hour broadcast of women's music, every Sunday night for three years on the Southeastern Public Radio Network: WTSU, Troy and Montgomery, Alabama; WRWA, Dothan, Alabama (this reaches the Florida panhandle); WTJB, Phenix City, Alabama and Columbus, Georgia. "Eine kleine Frauenmusik" is partially funded by the Alabama State Council on the Arts and Montgomery Friends of Public Radio.

So far, listeners have heard almost 800 compositions by more than 200 women composers. On occasion, I devote an entire hour to the music of one woman. Some programs are thematic or seasonal; many are simply arranged in chronological order. I am working toward syndication and have fifty DATS ready for distribution. My narration on some of the almost 150 tapes that I have prepared will have to be rewritten because of regional references.

Since the "Eine kleine Frauenmusik" broadcasts began, many opportunities have opened for performances of women's music in this area, such as the report I gave on "Piano Music by Women Composers" at the 1995 State Convention of the Alabama Music Teachers Association. This year, the producer

of the Promenade Concert series at Auburn University at Montgomery, Alabama asked me to arrange a concert for May 19. The review stated, "The conclusion of this season's Promenade Concerts, titled 'Eine kleine Frauenmusik,' became a fascinating experience Sunday afternoon in the hands of some of the area's most talented musicians. That this program took place at all is an important milestone." He went on to make favorable comments about the performances of music by Elizabetta Gambarini, Katherine Hoover, Janna MacAuslan, Wanda Landowska, Gwyneth Walker, Clare Shore, Anna Bon di Venezia and me. I have been asked to prepare another concert for next May at AUM.

On June 1, another "Eine kleine Frauenmusik" concert was produced as a fund raiser by Montgomery Friends of Public Radio. In addition to some of the above composers, the program also featured works by Amy Beach and Clara Schumann.

If readers know of other broadcasts of women's music that could be shared with *Journal* readers, please contact me at 1062 Woodley Road, Montgomery, AL 36106/ fax: 334-834-3097/ e-mail: <DocShaffer@aol.com>.

Documentaries on Women Composers

"Mozart's Sisters: Women's Contributions to Classical Music" was produced and narrated by Jane Rosenthal for NPR (tape HO-810611) in 1981. It was a half-hour segment of the Horizons series funded by the Corporation for Public Broadcasting. Jeannie Pool, Jane Bowers, Carolyn Lindeman, Virginia Eskin, and Vivian Fine were interviewed.

"Hildegard von Bingen," Don Mowatt, producer, with Tamara Bernstein, script and narration, consists of two one-hour tapes done for the Canadian Broadcasting Corporation in 1991 for their IDEAS series. Barbara Newman and Christopher Page were interviewed, together with the Baroness who inherited the monastery and surrounding vineyards at Disibodenberg, where Hildegard had begun her calling and lived for many years. The Hildegard tapes cannot be rebroadcast, but they are a fascinating teaching resource and are available from Coach House, 354 Euclid Avenue, Toronto, Ontario, Canada M6J 2K2. Telephone: (416) 921-1999.

To celebrate the publication of *The New Grove Dictionary of Woman Composers*, published in the United States as *The Norton/Grove Dictionary of Women Composers*, editors Rhian Samuel and Julie Sadie were invited to prepare two ninety-minute programs for the BBC on women composers. They were titled "Pride and Prejudice" and aired on BBC Radio 3 in December of 1994. Samuel's program included music by Lili Boulanger, Grazyna Bacewicz, Galina Ustvolskaya, Judith Weir, Kaija Saariaho, and Rhian Samuel plus interviews with Weir, Saariaho and Nona Liddell. Liddell was the violinist on the program and, until recently, was conductor of the London Sinfonietta. Sadie's program was on earlier composers such as Clara Schumann and Fanny Mendelssohn Hensel. All of the music was recorded specifically for the two programs.

Composers/Compositions Aired on "Eine kleine Frauenmusik," January 1996-August 1996

Archer, Violet	<i>The Woman Who Crossed the Plains</i> (Arts Venture CD)
Alston, Lettie Beckon	<i>Fast and Rhythmical</i> (Leonarda 339)
Anderson, Beth	<i>Belgian Tango</i> (Newport Classics NPD85536)
Anonymous Lady, I	<i>Lesson VI in D Major</i> (Gasparo GSCD-281)
Appledorn, Mary Jeanne van	<i>A Liszt Fantasie</i> (North/South Consonance CD)
Arner, Elinor	<i>The Great Instrument of the Gegerets and Anithaca; The Island of the Daughters of Penelope</i> (Koch International Classics 3-7331-2)
Aufderheide, Mary Francis	<i>The Thriller</i> (Ars Musica Poloniae AMP 2001)
Bacewicz, Grazyna	<i>Sonata No. 2</i> (Ars Musica Poloniae AMP 2001)
Balocchi, Regina Harris	<i>Etude No. 2</i> (Leonarda 339)
Beath, Betty	<i>Songs from the Beasts' Choir</i> (Evasound JADCD 1032)
Bingen, Hildegard von	<i>Ave Generosa; O Eucharisti</i> (Hyperion CDA66039)
	<i>O Virga ac Diadema; Sed Diabolus</i> (Angel CDC72435524621)
	<i>Instrumental/Symphony</i> (Harmonia Mundi 77020-2-RG)
	<i>O presul vere civitas</i> (Hyperion CDA66039)
Blake, Charlotte	<i>That Poker Rag</i> (Northeastern NR 9003-CD)
Bon, Anna di Venezia	<i>Trio</i> (tape of AUM concert, 5-19-96)
Bonds, Margaret	<i>Troubled Water</i> (Cambria 1097)
Boulanger, Lili	<i>Renouveau</i> (Bayer BR 100 041 CD)
Boulding, Pam	<i>Springtide Lullaby</i> (Flying Fish Records 70282)
Bremer, Carolyn	<i>Clarinet Sonata</i> (CRS Masterworks CD)
Caccini, Francesca	<i>La Pastorella</i> (Leonarda LP1 123)
Capers, Valerie	<i>Cool-Trane; Billie's Song</i> (Leonarda 339)
Carr-Boyd, Ann	<i>Fiji Moon</i> (Evasound JADCD 1032)
Chaminade, Cécile	<i>Minuetto, Op. 23</i> (Chandos CHAN 8888)
	<i>Rosamonde and Chanson Bretonne</i> (Koch International Classics 3-7240-2-H1)
Clarke, Rebecca	<i>Sonata for Viola and Piano</i> (NR 212-CD)
	<i>Two Pieces for Viola and Cello</i> (NR 212-CD)

Cozad, Irene	<i>Eatin' Time Rag</i> (NR 9003-CD)	LeBeau, Louise Adolpha	<i>Romanze in E Major</i> (FSM FCD 97 728)
Crawford-Seeger, Ruth	<i>Three Songs to Poems of Carl Sandburg</i> (Cambria CD-1037)		<i>Trio in D minor</i> , Op. 15 (Bayer 100 214 CD)
Demessieux, Jeanne	<i>12 Chorale Preludes on Gregorian Themes</i> (AFKA SK-527)	Lehman, Liza	<i>Polly Willis; Titania's Cradle</i> (Koch International Classics 3-7240-1-H1)
Diemer, Emma Lou	<i>Fantasia</i> (AFKA SK-527)		<i>Sonata duodecima</i> , Op. 16 (Lilac Records D-3)
Dring, Madeleine	<i>WIB Waltz, Sarabande & Tango</i> (Cambria 1015)	Leonarda, Isabella	<i>Bay Bridge Suite</i> (Lilac Records D-3)
Eckhardt-Gramatté, Sophia	<i>Piano Sonata No. 2</i> (Altarus AIR-CD-9052)	MacAuslan, Janna	<i>'Zona</i> (Lilac Records D-4)
	<i>Russian Dances: Kosak & Trepak</i> (Egre E-G Foundation)		<i>Bay Bridge Suite; Tremolo for Kristan</i> (tape of AUM concert)
Escribano, Maria	<i>Jondo</i> (RTVE CD M3/12)		<i>Women of Ireland</i> (HST11104-2)
Eubanks, Rachel	<i>Moderato and Larghetto from Five Interludes</i> (Leonarda 339)	Madden, Joanie	<i>Triple Concerto</i> (Evasound JADCD 1032)
Fromm-Michaels, Ilse	<i>Suite for Violoncello</i> , Op. 2 (Bayer BR 100 200 CD)	Mageau, Mary	<i>I Love Life</i> (Mazica LP)
Gambarini, Elizabetta de	<i>Lessons for Harpsichord</i> , Op. 2 (tape of AUM concert)	Mana-Zucca	<i>Contrafactus</i> (NM Classics 92018)
Gardner, Kay	<i>Lunamuse and Prayer to Aphrodite</i> (WWE85CD)	Marez Oyens, Tera de	<i>Litany to the Victims of War</i> (CVCD 8702, Amsterdam)
	<i>Ladyslipper</i>		<i>Pibroch</i> (Lorelt CD LNT 103)
	<i>Happy Life and Mother of Creation</i> (Ladyslipper LR113)	Maxwell, Melinda	<i>A Summer Day</i> (Leonarda 339)
Gibbs, Allen Orton	<i>A Song to the Lamb; Summer in Winter; Now Let Us All Right Merry Be</i> (GRP001 CD)	McLin, Lena Johnson	<i>Oratorio</i> (CPO 999 009-2)
	<i>Chicken Chowder</i> (Ars Musica Polonaie AMP 2001)	Mendelssohn-Hensel, Fanny	<i>Overture</i> (Koch International Classics 3-7169-2H1)
Giblin, Irene	<i>Breathing Songs from a Turning Sky</i> (Mode 14)		<i>January, February, and July</i> from <i>Das Jahr</i> (CPO 999 013-2)
Giteck, Janice	<i>Spring Symphony; Symphonie Brillante; Noblesse; Fanfare</i> (Rene Gailly CD 87 058)		<i>Schöne Fremde</i> (CPO 999 012-2)
Gotkovsky, Ida	<i>Seven Words</i> (Philips 434 041-2)		<i>Italy; In the Autumn; Longing</i> (Opus 111 CD 30-71)
Gubaidulina, Sofia	<i>Queen of Harps</i> (Temple Records CD 2057)	Moore, Dorothy Rudd	<i>Nachklänge I, II, III</i> (CPO 999 012-2)
Heyman, Ann	<i>Shade of Summer; Humours</i> (Evasound JADCD 1032)	Moore, Mary Carr	<i>Three Pieces for violin and piano</i> (Leonarda 339)
Holland, Dulcie	<i>Negro Dance</i> (Leonarda 339)	Moore, Undine Smith	<i>I'm Going to Vote, John</i> (Cambria LP C-1022)
Holt, Nora Douglas	<i>Kokopeli</i> (tape of AUM concert)		<i>Before I'd be a Slave</i> (Leonarda 339)
Hoover, Katherine	<i>The Ring of New Bells; Fantasia on Waltzing Matilda; Magpies at Sunrise; Evening on Cordoba</i> (Southern Cross CD 1027)	Parker, Alice	One entire program from the <i>Songs of Angels</i> CD; <i>Hark, I Hear the Harps Eternal</i> (Telarc CD 80325)
Hyde, Miriam	<i>Alexandrou's Theme</i> (Fabelsound Minos CD-538)	Pizer, Elizabeth Hayden	<i>Strains and Restraints; Expressions Intimes</i> (N/S R 1001)
Karaindrou, Eleine	<i>Sunburst</i> (DAT from Stefania)	Price, Florence	<i>Dances in the Canebrakes; Cotton Dance</i> (Cambria 1097)
Kenessey, Stefania de	<i>The Old Woman of the Mill Dust</i> (Temple Records COMD2041)		<i>Fantasia Nègre</i> (Leonarda 339)
Kinnaird, Alison	<i>Sonata for 2 violins and cello; Jacob and Rachel; Five Pieces for harpsichord and violin; Gigue from Suite in D minor</i> (Arion ARN 268012)	Primrose, Christine	<i>O I Like, I do Like</i> (Temple Records COMD 2041)
La Guerre, Elizabeth	<i>Le Sommeil d'Ulysse</i> (Leonarda LPI 109)	Reichardt, Louise	<i>The Shepherd's Song</i> (Temple Records COMD 1006)
Jacquet de		Richter, Marga	<i>Unruhiger Schlaf; Wassermuth; Nach Sevilla!</i> (MHS 512350Z)
Landowska, Wanda	<i>2 of the Five Polish Folksongs</i> for harpsichord and instruments (tape of AUM concert)		<i>Blackberry Vines and Winter Fruit</i> (Leonarda 331)
Larsen, Libby	<i>How it Thrills Us</i> (EMI Classics CDC 7 54188 2)	Robbins, Susan	<i>Seacliff Variations</i> (MHS 512563L)
			<i>Lachen</i> (Spinning Records SRCD-002)
			<i>The Bad Times are Over</i> (Shanachie 67001)

Rodgers, Clara Kathleen	<i>Ah Love but a Day; Out of My Own Great Woe; Sonata for violin</i> (Koch International Classics 3-7240)	Vannah, Kate	<i>Goodbye, Sweet Day</i> (Koch International Classics 3-7240-2-H1)
Schumann, Clara	<i>Soirées musicales</i> , Op. 6 (CPO 999 132-2) <i>Piano Trio</i> , Op. 17 (Bayer BR 100 094 CD) <i>Four Polonaises</i> , Op. 1; <i>Quatre Pièces Caractéristique</i> , Op. 5; <i>Scherzo</i> , Op. 10 (Partridge 1131-2) <i>Romance du Premier Concerto pour le piano</i> , Op. 7 (Gallo CD 839) <i>Er ist gekommen</i> (Bayer BR 100 206) <i>Scherzo</i> , Op. 14; <i>Valse Capriccio</i> , Op. 15 (Bayer 839) <i>Lorelei</i> (Arabesque Z6624) <i>Eternity</i> (tape of Friends of Public Radio fund raiser) <i>Boats and Candles</i> (MMC CD 2026) <i>Juniper Shoes</i> (tape of AUM concert)	Vellere, Lucie	<i>Quartet for Strings</i> , No. 3 (NM Classics 92018)
Shaffer, Jeanne E.		Walker, Gwyneth	<i>In Celebration</i> (Gasparo GSCD 294) <i>The Light of Three Mornings</i> (Walker Productions tape) <i>Five Pieces for flute and guitar</i> (tape of AUM concert) <i>Fanfare, Interlude and Finale</i> (Walker Production tape) <i>Symphony in One Movement; Good Morning America!</i> (Cambria CD 1042) <i>Stathspey</i> (NMC London RD002)
Shore, Clare	<i>Four Dickinson Songs</i> (tape of AUM concert)	Warren, Elinor Remick	<i>Blues Dialogue</i> (Leonarda 339)
Singer, Jeanne	<i>American Indian Song Suite</i> (Cambria 1051)	Weir, Judith	<i>Ici bas; The Throstle</i> (Koch International Classics 3-7240-2-H1)
Smith, Irene Britton	<i>Sonata for violin and piano</i> (Leonarda 339)	White, Delores	<i>Fantasia on Welsh Nursery Tunes; Sea Sketches</i> (Lyrita 323)
Smyth, Ethel	<i>March of the Women</i> (Virgin Classics VC7 91188-2) <i>Three Songs</i> (1913) (TRO-CD 01405) <i>Schwing dich auf zu deinem Gott</i> (AKFA SK-527)	White, Maud Valerie	<i>Ashes of Roses</i> (Koch International Classics 3-7240-2-H1)
Stevenson, Savourna	<i>Tweed Journey</i> (Eclectic ECL CD 9001)	Williams, Grace	<i>Reflective Rag</i> (NR 9003-CD)
Stewart, Gillian Halliday	<i>Earl O' Marche's Daughter</i> (Stable Recordings SR01)	Wood, Mary Knight	<i>January and February</i> from <i>Calendar Set</i> (Leonarda LP1 101)
Strozzi, Barbara	<i>L'Amante segreto</i> (ADDA 581 173) <i>I baci</i> (Amon Ra CD SAR 61)	Zaimont, Judith Lang	<i>Double Quartet for Strings; Concerto for Trumpet and Five Players; Concerto Grosso</i> (New World Records NW 372-2)
Szymanowska, Maria	<i>Three Waltzes</i> (Bayer BR 100 255 CD)	Zwilich, Ellen Taafe	
Tailleferre, Germaine	<i>Sonata for violin and piano in C# minor</i> (VoxBox CDX 5029) <i>Arabesque</i> (Gallo CD-573) <i>Pastorale pour Darius Milhaud</i> (Jecklin JS 272-2) <i>Sonata for Clarinet alone</i> (Gallo CD 573)		
Telfer, Nancy	<i>Missa Brevis</i> (AYS 001, Canadian Music Center)		
Turner, Elizabeth	<i>Lesson I in G minor</i> (Gasparo GSCD-281)		
Van de Vate, Nancy	<i>Adagio for Orchestra</i> (VMM 2006) <i>In the Blue Night</i> (Cambria CD-1037)		
Van den Bergh, Gertrude	<i>Rondeau</i> , Op. 3 (NM Classics 92018)		

Dr. Jeanne E. Shaffer began her singing career as soloist with Paul Whiteman's orchestra in 1937 and sang professionally until 1988. She received a Ph.D. from Peabody College and was Chair of the Department of Visual and Performing Arts at Huntingdon College in Montgomery, Alabama until 1989. Her first publications date from the 1950s, and her latest completed work is her opus 212. Her music has been performed at the Spoleto Festival, and most recently at the IUP Women's Music Festival and Southeastern Composers League 1996 convention. She now divides her time between composing and producing "Eine kleine Frauenmusik."

Bowdoin College Search Announcement

Professor or Associate Professor, to serve as department chair for at least one 3-year term. Teach theory, analysis, music literature, and other subjects as appropriate. We seek candidates with a vision of the role of music in an undergraduate liberal arts college and the capacity to lead a comprehensive review of the curriculum. The position requires a record of excellence in teaching, scholarship, and professional activity suitable for a senior appointment. Review of applications begins 11/1/96. Appointment begins 7/1/97. Send to: Elliott S. Schwartz, Chair of the Search Committee, Department of Music, BC, Brunswick, ME 04011. Include letter of application, curriculum vitae, and the names of three professional references. Bowdoin is committed to equal opportunity through affirmative action; women and minorities are especially encouraged to apply.

Broadcast News

Works by Women Composers Aired 1/1/96-10/1/96 on
“Listening to Women—and Men”

WOMR 92.1 FM, Provincetown, MA; Every Tuesday 1-4 PM

Jeanne Brossart, Producer & Host

Composer	Title of work	Dates aired	Boulanger, Lili	<i>Demain fera un an from Clairières dans le ciel</i> 08/13/96 <i>Du fond de l'abîme</i> (Psalm 130) 01/02/96 <i>Theme & Variations</i> 08/13/96 <i>Vieille Prière Bouddhique</i> 08/13/96 <i>Clarinet Sonata</i> 02/06/96 <i>Erlkönig Suite I</i> 06/04/96 <i>Essay I</i> 05/28/96 <i>Suite 2 from Elizabeth</i> 04/23/96 <i>Suite 2 from Erlkönig</i> 05/14/96 <i>The Blue & The Gray</i> 05/07/96 <i>Etude Symphonique, Op. 28</i> 08/06/96 <i>Romanza Appassionata, Op.31</i> 08/06/96 <i>Serenade Espagnole</i> 08/06/96 <i>Toccata, Op. 39</i> 08/06/96 <i>Sonata</i> 06/11/96 <i>Spirituals in Sunshine & Shadow</i> 09/03/96 <i>Nightsong & Ostinato Dances</i> 06/25/96 <i>12 Chorale Preludes on Gregorian Themes, Op. 8</i> 02/06/96 <i>Homage to Cowell, Cage, Crumb & Czerny</i> 07/23/96 <i>String Quartet #1</i> 06/18/96 <i>Ichtys</i> 07/09/96 <i>Tango</i> 01/09/96 <i>Character Pieces</i> 07/09/96 <i>14 Alphabet Pieces</i> 08/20/96 <i>February Suite, E. 88</i> 05/28/96 <i>Sonata #2, E. 46</i> 06/04/96 <i>Sonata #3, E. 52</i> 05/07/96 <i>Sonata #4, E. 68</i> 04/09/96 <i>Suite, Op.2</i> 04/30/96 <i>Creature to Creature</i> 01/09/96 <i>Cario Samlero</i> 01/09/96 <i>Three Flute Duets</i> 06/11/96 <i>Cycles</i> 01/02/96 <i>In Croce</i> 07/23/96 <i>Quartet #4</i> 01/02/96 <i>Quartet for 4 Flutes</i> 06/18/96 <i>Quasi hoquetus</i> 06/04/96 <i>Silenzio</i> 08/27/96 <i>Joya for Fifteen Musicians</i> 07/30/96 <i>Missa Brevis for Concert Choir</i> 04/16/96 <i>Humours</i> 01/23/96 <i>Trio for Violin, cello & piano</i> 07/23/96
Aderholdt, Sarah	<i>String Quartet</i>	01/16/96		
Ali-Zadeh, Franghiz	<i>Mugam Sayagi</i>	04/09/96		
Alston, Lettie Beckon	<i>Pulsations</i>	06/11/96		
Anna Amalia, Princess of Prussia	<i>Sonata in F</i>	01/30/96	Bremer, Carolyn	
Appledorn, Mary Jeanne van	<i>Concerto Brevis</i>	05/28/96	Buechner, Margaret	
	<i>Contrasts</i>	10/01/96		
	<i>Missa Brevis</i>	05/07/96		
	<i>Set of Five</i>	04/23/96		
	<i>Sonic Mutation</i>	01/30/96		
Austin, Elizabeth	<i>To Those Born Later</i>	07/16/96	Chaminade, Cécile	
Bauer, Marion	<i>Sonata for Viola & Piano, Op.22</i>	08/06/96		
	<i>Up the Ocklawaha</i>	08/06/96		
Beach, Amy	<i>Ariette, Op.1, #4</i>	02/13/96		
	<i>Berceuse, Op.40, #2</i>	02/13/96	Clarke, Rebecca	
	<i>Chanson d'amour, Op.21, #1</i>	02/13/96	Coolidge, Peggy Stuart	
	<i>Ecstasy</i>	07/02/96	Decker, Pamela	
	<i>From G'mother's Garden (Morning Glories), Op.97, #1</i>	02/13/96	Demessieux, Jeanne	
	<i>Invocation, Op.55</i>	07/02/96		
	<i>La Captive, Op.40, #1</i>	02/13/96	Diemer, Emma Lou	
	<i>Mazurka, Op.40, #3</i>	02/13/96		
	<i>Mazurka, Op.40</i>	07/02/96		
	<i>Romance, Op.23</i>	02/13/96	Dinescu, Violeta	
	<i>Sonata, Op.34</i>	05/14/96	Dring, Madeleine	
	<i>Sonate</i>	08/13/96	Eckhardt-Gramatté, Sophie-Carmen	
	<i>Symphony in e minor (Gaelic), Op.32</i>	02/13/96		
	<i>Symphony in e minor (Gaelic), Op.32</i>	04/16/96		
Bearer, Elaine L.	<i>The Nicholls Trio: A Musical Biography of a Scientist</i>	09/03/96	Firsova, Elena	
Beath, Betty	<i>Francis & Yunggamurra</i>	07/09/96	Gideon, Miriam	
	<i>Given the Time</i>	06/04/96	Goersch, Ursula	
	<i>River Songs</i>	06/25/96		
	<i>Songs from the Beasts' Choir</i>	01/30/96	Greenberg, Laura	
			Gubaidulina, Sofia	
Bell, Elizabeth	<i>Millenium</i>	01/16/96		
Bond, Carrie Jacobs	<i>A Perfect Day</i>	08/06/96		
Bond, Victoria	<i>Thinking Like a Mountain</i>	06/11/96		
Bonds, Margaret	<i>Dream Variation</i>	06/04/96		
	<i>The Negro Speaks of Rivers</i>	06/11/96	Haruna, Aoki	
	<i>Troubled Water</i>	06/25/96	Henderson, Ruth Watson	
Borroff, Edith	<i>Metaphors</i>	08/06/96		
	<i>Passacaglia</i>	04/30/96	Holland, Dulcie	

Holmès, Augusta	<i>Ireland, Symphonic Poem</i>	07/23/96	Schumann, Clara	<i>Piano Trio in g minor, Op.17</i>	07/16/96
Holst, Imogen	<i>String Quartet #1</i>	07/23/96			
Howe, Mary	<i>Der Einsame</i>	06/11/96		<i>Romance, Op.22, #1, 2, 3</i>	02/13/96
	<i>Viennese Waltz</i>	01/09/96		<i>Romance variée, Op.3</i>	01/23/96
Hyde, Miriam	<i>Piano Concerto #1 in e flat minor</i>	08/20/96		<i>Valses romantiques, Op. 4</i>	02/13/96
	<i>Piano concerto #2 in c sharp minor</i>	09/03/96	Seeger, Ruth Crawford	<i>Sonata</i>	07/02/96
			Shore, Clare	<i>Oatlands Sketches [organ solo]</i>	08/20/96
Inwood, Mary	<i>Remembrance</i>	06/04/96	Singer, Jeanne	<i>Hannah</i>	08/06/96
Jazwinski, Barbara	<i>Sequenze Concertanti</i>	01/02/96		<i>Memoria</i>	08/06/96
Karaindrou, Eleni	<i>Ulysses' Gaze</i>	08/27/96	Strozzi, Barbara	<i>Lilla dici (from Op.6)</i>	08/06/96
King, Betty Jackson	<i>Calvary</i>	08/13/96		<i>Non occorre (from Op.7)</i>	08/06/96
	(arr.) <i>It's Me, O Lord</i>	08/13/96	Tailleferre, Germaine	<i>Berceuse</i>	04/16/96
Klotzman, Dorothy	<i>Three Songs</i>	07/02/96		<i>Pastorale for violin & piano</i>	04/16/96
Larsen, Libby	<i>Coming Forth Into Day</i>	07/02/96		<i>Romance</i>	04/16/96
	<i>Four on the Floor</i>	07/16/96		<i>Sonatine #1 for Violin & piano</i>	07/30/96
	<i>Missa Gaia: Mass for the Earth</i>	04/23/96	Thome, Diane	<i>The Ruins of the Heart</i>	09/03/96
	<i>Symphony: Water Music</i>	07/30/96	Tower, Joan	<i>Breakfast Rhythms II</i>	01/30/96
	<i>The Settling Years</i>	08/20/96		<i>Clocks</i>	01/16/96
Le Beau, Luise Adolpha	<i>Romance in E, Op.24, #1</i>	02/13/96		<i>Red Garnet Waltz</i>	07/30/96
Lee, Hope	<i>Entends, entends le passe qui marche</i>	05/07/96		<i>Très Lente (In Memoriam Olivier</i>	
	<i>I Laika</i>	04/09/96		<i>Messiaen)</i>	01/30/96
Lee, Pui Ming	<i>Piano Percussion</i>	05/28/96	Ustvol'skaya, Galina	<i>Wings</i>	01/23/96
	<i>The Yan-Min Suite</i>	01/16/96		<i>Composition #1, Dona Nobis Pacem</i>	05/14/96
Lutyens, Elisabeth	<i>Chamber concerto #1, Op.8, #1</i>	07/09/96	Van de Vate, Nancy	<i>Octet</i>	06/25/96
	<i>Triolet II</i>	01/23/96		<i>Cocaine Lil</i>	06/11/96
Mageau, Mary	<i>Greensleeves to a Ground</i>	04/09/96	Viardot-García, Pauline	<i>Teufelstanz</i>	04/23/96
Mamlök, Ursula	<i>Sonata</i>	06/18/96		<i>Adieu les beaux jours</i>	07/16/96
McLin, Lena Johnson	<i>A Summer Day</i>	08/13/96		<i>Scène d'Hermione</i>	07/16/96
Mendelssohn-Hensel, Fanny	<i>Dein ist mein Herz (from Op.7)</i>	02/13/96		<i>La Calandrina (arr. of an aria by</i>	
Moore, Dorothy Rudd	<i>Three Pieces for Violin & Piano</i>	01/23/96		<i>Nicoli Jomelli)</i>	07/16/96
				<i>L'espoir renaît dans mon âme (arr. of</i>	
				<i>aria from Gluck's Orfeo & Euridice)</i>	07/16/96
Moore, Mary Carr	<i>Blue Herons</i>	01/09/96		<i>L'oiselet, Op. 68 #2 (arrangement of</i>	
	<i>Highwayman's Hollow</i>	08/06/96		<i>a Chopin Mazurka)</i>	07/16/96
	<i>I'm Going to vote John</i>	08/06/96	Walker, Gwyneth	<i>Cantos for the End of Summer</i>	02/06/96
	<i>Midsummer</i>	08/06/96			
	<i>Mysterious Power</i>	01/23/96		<i>Fantasy Etudes</i>	01/09/96
	<i>O Wondrous Soul</i>	08/06/96	Wallach, Joelle	<i>Mourning Madrigals</i>	07/09/96
	<i>The Star at Eve</i>	08/06/96	Warren, Elinor Remick	<i>Along the Western Shore</i>	01/09/96
Moore, Undine Smith	<i>Love Let the Wind Cry...How I Adore</i>	02/13/96		<i>By a Fireside</i>	07/16/96
	<i>Thee</i>	02/13/96		<i>Lady Lo-Fu</i>	06/04/96
Moore, Undine Smith (arr.)	<i>Watch & Pray</i>	08/13/96		<i>The Little Betrothed</i>	04/23/96
Musgrave, Thea	<i>Narcissus</i>	06/25/96	Weigl, Vally Pick	<i>Songs of Remembrance</i>	02/06/96
Nelson, Marie Barker	<i>The Medead</i>	01/16/96	Weir Judith	<i>Missa del Cid</i>	08/27/96
Oliveros, Pauline	<i>Lullaby for Daisy Pauline</i>	06/04/96		<i>The Consolations of Scholarship</i>	06/18/96
Paradis, Maria-Teresia von	<i>Sicilienne</i>	05/14/96			
Park, Maria Hester	<i>Sonata in F</i>	01/30/96	White, Dolores	<i>Blue Dialogues</i>	04/09/96
Perry, Julia	<i>Prelude for Piano</i>	04/09/96	White, Maude Valérie	<i>Ici Bas</i>	01/16/96
Pizer, Elizabeth	<i>Expressions Intimes</i>	07/30/96	Woodforde-Finden, Amy	<i>Kashmiri Song</i>	06/25/96
	<i>Strains & Restraints</i>	07/09/96	Zaimont, Judith Lang	<i>Calendar Collection</i>	08/27/96
Price, Florence	<i>Fantasie Nègre</i>	06/11/96	Zwilich, Ellen Taaffe	<i>Concerto for Oboe & Orchestra</i>	04/30/96
Rahbee, Dianne	<i>Three Preludes, Op.5</i>	06/18/96			
Rogers, Clara Kathleen	<i>Ah Love But a Day</i>	02/13/96		<i>Concerto Grosso</i>	04/30/96
Sawako, Tamaru	<i>Suishoren</i>	04/30/96		<i>Symphony #3</i>	04/30/96
Scheidel-Austin, Elizabeth	<i>Five Sonnets from the Portuguese</i>	02/06/96			
Schonthal, Ruth	<i>Six Times Solitude</i>	04/09/96			
	<i>String Quartet</i>	02/06/96			

By-Laws of International Alliance for Women in Music, Inc.

Article I. Principal Office.

The principal office of INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC, INC. (hereinafter called the "Corporation") shall be located in the United States, as designated by the Board of Directors, with such regional additional offices as may from time to time be established.

Article II. Board of Directors.

Section 1. Number and Election.

(a) There shall be a minimum of nine (9) members of the Board of Directors. The number of Directors may be increased or decreased by amendment to these By-Laws approved by a majority of the Directors then in office; provided, however, that the number of Directors shall never be fewer than nine (9).

(b) Each of the directors shall be elected by a majority vote of the Board of Directors and shall serve for three years, with the possibility of re-election.

(c) As an international organization, it shall be the goal of the Corporation that the Board contain representatives from geographically diverse regions. At least one Director shall reside outside the United States. Names of qualified and willing candidates for consideration by the nominating committee may be called for from the general membership (including self-nominations).

Section 2. Meetings.

(a) At least one annual meeting of the Board of Directors shall be held and additional meetings of the Board may be held at such time and place as may be fixed by a resolution of a majority of the Board, or when called by the President or Vice President, upon thirty (30) days' written notice at such time and such place as shall be set forth in the notice.

(b) Waiver of notice: Whenever any notice of any meeting of the Board of Directors is required to be given under provisions of law or under provisions of the Articles of Incorporation or these By-Laws, a waiver thereof in writing, signed by the person or persons entitled to such notice and filed with the records of the meeting, whether before or after the holding thereof, shall be equivalent to the giving of such notice. Presence at any meeting without objection also shall constitute waiver of any required notice.

(c) Quorum and Voting: At any meeting of the Board of Directors, one-third of the Directors in office shall be necessary and sufficient to constitute a quorum for the transaction of all business. A majority of the votes cast at a meeting of the Board of Directors, duly called and at which a quorum is present, shall be sufficient to take or authorize action upon any matter which may properly come before the meeting, unless the concurrence of a greater proportion is required for such action by statute. If, at any meeting of the Board of Directors, there shall be less than a quorum present, a majority of those present may adjourn the meeting, without further notice, from time to time until a quorum shall be present. At any adjourned meeting at which a quorum shall be present, any business may be transacted which might have been transacted at the meeting as originally notified.

(d) Action Without Meeting: Any action required or permitted to be taken at a meeting of the Board of Directors may be taken without a meeting, if a consent in writing or by electronic means setting forth such action, is signed by a majority of Directors, and such consent is filed with the minutes of proceedings of the Board.

Section 3. Powers and Duties. The Board of Directors shall have the control and management of the affairs and property of the Corporation. The Directors may delegate certain of their duties to the officers of the Corporation, but such delegation shall not relieve the Board of Directors of the responsibility for any action so taken.

Section 4. Resignation and Removal of Directors. Any Director or member of a committee may resign at any time. Such resignation shall be made in writing and shall take effect at the time specified therein, or if no time be specified at the time of its acceptance by the President. The acceptance of a resignation shall not be necessary to make it effective. Directors may be removed, without cause, at any meeting of the Board of Directors duly called and at which a quorum is present, by a majority of the votes cast at such meeting.

Section 5. Compensation and Reimbursement. Directors and members of any committee of the Board of Directors shall not be entitled to compensation for their services as Directors or committee members; provided that the foregoing shall not prevent a Director or committee member from serving the Corporation in any other capacity and receiving reasonable compensation for such other services. Directors and members of any committee of the Board of Directors may be reimbursed for any reasonable expenses incurred in attending meetings of the Board or any committee of the Board, as the case may be.

Article III. Officers.

Section 1. Officers Specified. The Board of Directors shall elect or appoint a President, one or more Vice-Presidents, a Secretary and a Treasurer. The Board may also, in its sole discretion, appoint additional officers. Two or more offices, except that of President and Secretary, may be held by the same person, but no officer shall execute, acknowledge, or verify any instrument in more than one capacity.

Section 2. Term of Office. The officers of the Corporation shall serve for a period of at least one year and thereafter until his/her successor shall have been chosen and qualified, or until his/her death, resignation, or removal. Election or appointment of an officer shall not itself create any contractual rights.

Section 3. Removal of Officers. Any officer may be removed from office, without cause, at any time by the affirmative vote of a majority of the Board of Directors. Such removal shall not prejudice the contractual rights, if any, of the person so removed.

Section 4. Duties and Powers.

(a) **President:** The President shall be the Chair of the Board of Directors and the Chief Executive Officer of the Corporation. It shall be the duty of the President to have general and active management and supervision of the activities of the Corporation, to perform all other duties which are incident to the office of President, and to perform such other duties as the Board of Directors may from time to time prescribe.

(b) **Vice-President,** or if there be more than one, the Vice-Presidents in the order determined by the Board of Directors, to perform the duties and exercise the powers of the President in the absence or disability of the President, and to perform such other duties and have such other powers as the Board may from time to time prescribe.

(c) **Secretary:** It shall be the duty of the Secretary to attend and keep the minutes of all meetings of the Board of Directors, to issue or cause to be issued proper notices of all meetings of the Board of Directors, to perform all other duties which are incident to the office of Secretary, and to perform such other duties as the Board or the President may from time to time prescribe.

(d) **Treasurer:** It shall be the duty of the Treasurer to collect all monies due the Corporation and to have custody of the funds of the Corporation and to place the same in such depositories as may be approved by the Board of Directors. He/She shall approve payment of all bills against the Corporation; he/she shall record and submit to the Board of Directors a report of all receipts and disbursements and a report of the financial condition of the Corporation, both of which reports the Board may cause to be audited by a firm of certified public accountants of its own selection. The Treasurer shall, at the discretion of the Board of Directors, furnish a satisfactory bond in the sum as the Board shall prescribe. He/She shall perform such other duties as the Board or the President may from time to time prescribe.

Article IV. Committees.

Section 1. Executive Committee. The Board of Directors may elect from among its members an Executive Committee, to act in the name of and, subject to applicable law, with the full power of the Board during the intervals between meetings of the Board on any matters requiring action by the Directors. The Executive Committee shall be composed of at least five (5) Board members elected by the Board of Directors. Meetings of the Executive Committee shall take place at least once every six months, in person or by telephone conference call.

Section 2. Other Committees. The Board of Directors shall appoint a nominating committee and may appoint one or more other committees. Persons not on the Board of Directors may serve on such committees.

Section 3. Procedures. All Committees appointed by the Board of Directors pursuant to this Article IV shall serve at the pleasure of the Board. Each such committee may make its own rules of procedure and shall meet where and as provided by such rules or by resolution of the Board of Directors. A majority shall constitute a quorum, and in every case the affirmative vote of a majority of all members of such committee shall be necessary for the adoption of any resolution.

Article V. Fiscal Year.

The fiscal year of the Corporation shall commence on the first day of June and end on the thirty-first day of May in each year, unless otherwise provided by the Board of Directors.

Article VI. Amendments of By-Laws.

These By-laws may be amended, repealed, or altered, in whole or in part, and additional By-laws may be adopted, by a majority of the votes cast at any meeting of the Board of Directors, duly called and at which a quorum is present.

Article VII. Dissolution.

If the Corporation should in the future dissolve, all assets are to be turned over to another non-profit organization at the discretion of the Board of Directors.

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

compiled by Elizabeth Hayden Pizer

Calls for Scores & Other Materials:

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

(with deadlines:)

To organizations: Please submit notices well in advance of the deadline.

The International Alliance for Women in Music and The National Museum of Women in the Arts announce a call for scores of IAWM members' works to be performed on the Eighth Annual Chamber Music Concert in Washington, DC, on October 19, 1997. The concert, featuring the Contemporary Music Forum, will coincide with the Museum's exhibit of works by Native American women and will include musical works on that theme as well as others. Composers whose works were presented on the 1996 concert are ineligible. Submitted works should consist of any combination from within the following: flute, B-flat clarinet, violin, cello, piano, and soprano. Works including tape will be considered. Include an SASE, and a tape if available. Anonymous submissions only. Place name, address, and phone number in a sealed envelope accompanying the materials. Mark the score, envelope (and tape) with a pseudonym. Works of deceased women composers may be submitted as well (okay to disclose authorship). Postmark deadline: **October 30, 1996**. Send materials to: IAWM, c/o Department of Music, George Washington University, Washington, DC 20052. Phone: (202) 994-6338. E-mail queries may be directed to Clare Shore at: ShoreClare@aol.com [IAWM-eml]

The International Alliance for Women in Music and The Aviva Players announce a call for scores of IAWM members' works to be performed along with works by women of the past on a New York concert featuring piano trio works in March of 1997. The instrumentation is violin, cello, and piano. Include an SASE, and a tape if available. Anonymous submissions only. Place name, address, and phone number in a sealed envelope accompanying the materials. Mark the score, envelope (and tape) with a pseudonym. Postmark deadline: **October 30, 1996**. Send materials to: Stefania de Kenessey, Eugene Lang College, The New School, 66 West 12th Street, New York, NY 10011. E-mail queries may be directed to Clare Shore at: ShoreClare@aol.com [IAWM-eml]

Viterbo College (Wisconsin) New Music Festival 1997. Composers are invited to submit works for performance consideration in the following categories: solo or accompanied string, wind, or brass instrument; string orchestra; string quartet; wind quintet; mixed wind/string ensembles; jazz band; solo or duo piano; piano with strings; a cappella choir; women's chorale; mixed vocal ensemble; and solo or accompanied

voice. Deadline: **November 1, 1996**. For further information, and to submit materials, contact: Ray Shows, Director, New Music Festival 1997, Viterbo College, 815 Ninth Street South, La Crosse, WI 54601. Phone: (608) 791-0307. E-mail: mus_shows@viterbo.edu [ACF]

The International Alliance for Women in Music and Mostly Music Inc. Of Chicago announce a call for scores of IAWM members' works to be performed at the Smart Museum at the University of Chicago on April 6, 1997, by the chamber ensemble CUBE (co-artistic directors, **Patricia Morehead** and **Janice Misurell-Mitchell**) and **Barbara Ann Martin**, soprano. Submitted works should consist of any combination from within the following: 2 flutes (fl./alto fl.; fl./picc./alto fl./bass fl.); oboe/oboe d'amore/English horn/musette in E-flat (piccolo oboe); percussion (one player—includes marimba and vibes); piano/harpsichord/conductor; soprano; also possibly clarinet and cello. Include an SASE, and a tape if available. Anonymous submissions only. Place name, address, and phone number in a sealed envelope accompanying the materials. Mark the score, envelope (and tape) with a pseudonym. Works of deceased women composers may be submitted as well (okay to disclose authorship). Please include performance duration information, program notes, and bio. Postmark deadline: **November 2, 1996**. Send materials to: Dr. Janice Misurell-Mitchell, School of Music, DePaul University, 804 West Beldon, Chicago, IL 60614. [IAWM-eml]

ECAT Composers' Forum. Scottish-based young composers are invited to submit string quartet scores for rehearsal, discussion, and performance by professional musicians in a series of workshops. Deadline: **November 5, 1996**. For complete submission details, contact: ECAT, 16 Clerwood Gardens, Edinburgh EH12 8PT, Scotland, UNITED KINGDOM. Phone: (44) 0131 - 539-8877. [CM]

Carolyn Bryan seeks scores for her dissertation, "An Annotated Bibliography of Music for Saxophone by Women Composers of the United States and Canada", for her DM degree at Indiana University. Deadline: **December 31, 1996**. Women composers who have written solo or chamber music for saxophone are encouraged to contact: Carolyn Bryan, 822 West Skaro Street, St. Peter, MN 56082. Phone: (507) 931-5350. E-mail: cbryan1@dakota.isd77.k12.mn.us [ACF]

4MBS, an FM radio station in Brisbane, Australia, invites IAWM members to submit CDs for broadcast consideration on a series of 4 programs entitled "Women Composers," to be aired on Fridays at 10:00 pm in February of 1997. Include brief biographical information and program notes. Deadline: **January 1, 1997**. For further information, and to submit materials, contact: **Betty Beath**, 8 St. James Street, Highgate Hill, Queensland 4101, AUSTRALIA. Phone: (61) 07-844-6798; fax: (61) 07-844-4709. [orig]

BBC North/SPNM Manchester Platform for Composers. Music colleges, orchestras, and ensembles in Manchester will join forces for a weekend workshop scheduled to take place October 24-26, 1997. British composers over the age of 18 residing or studying in the United Kingdom, and who also do not have a publishing contract, are invited to submit scores for consideration. Deadline: **April 1, 1997**. For complete details, contact: Society of the Promotion of New Music, Francis House, Francis Street, London SW1P 1DE, England, UNITED KINGDOM. Phone: (44) 0171 - 828-9696. [WIM]

(without deadlines:)

The Discoveries Concert Series at Northern College, Scotland, invites composers to submit tapes of new electroacoustic pieces for possible performance. Student works are also welcome. For further information, and to submit recordings, contact: **Pete Stollery**, Department of Aesthetic Education, 1 Northern College, Hilton Place, Aberdeen AB9 1FA, Scotland, UNITED KINGDOM. Phone: (44) 12 - 24-28360; fax: (44) 12 - 24-283576. E-mail: p.stollery@norcol.ac.uk [ACF]

The Charleston String Quartet, in residence at Brown University, announces a call for string quartets (or other chamber works) by contemporary Israeli and Arab composers. Two or more works will be selected for performance at Brown University, as well as other U.S. locations, in the Spring of 1997 as part of a larger project to bring together Israeli and Arab composers, authors, and artists to discuss their work and the development of the arts in the Middle East. Send scores, parts, and if available, tapes. For further information, and to submit materials, contact: The Charleston String Quartet, Brown University, Providence, RI 02912-1924. Fax: (401) 863-1256. E-mail: Charles_Sherba_Jr@Brown.edu [ACF]

Sue Carole DeVale, harpist, is looking for new music for harp for future performances: works already written, in progress, or in the planning stages. 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 a historic harpist and has reproductions of harps from Gothic (with brays), early Baroque (with brays), and Spanish Renaissance eras; 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]

Aremiy Artemiev, composer-producer, announces a call for audio and video materials, and press information, for a television program known as *Electroshock*, specializing in electroacoustic music. For complete details, and to submit materials, contact: Aremiy Artemiev, *Electroshock*, ORTV, UL Krilatskaya 31-1-321, 121624 Moscow, RUSSIA. Phone: (7) 095-415-3046; fax: (7) 095-415-6689. [ACF]

WOMR-FM, located in Wellfleet, MA (its broadcasts reach from Cape Cod to Boston), is seeking newly composed works on CD or tape for consideration for broadcast on "The Latest Score," which airs on Fridays from 4-5 pm. Send materials, including biographical information and program notes, to: Canary Burton, Box 3057, Wellfleet, MA 02667. Phone: (508) 349-7815. E-mail: livewire@capecod.net [orig]

Earwaves Radio Network has issued a call for recordings of electroacoustic music. In production since 1979, ERN is broadcast on KSFR-FM in Santa Fe, NM, and on KUNM in Albuquerque, NM; and a new program, *Radio 3*, is devoted to electronic, ambient, trance music. For further information, and to submit recordings, contact: Dwight Loop, EarwavesRadioNetwork, Box 1901 Stuyvesant Station, 432 East 14th Street, New York, NY 10009. Phone: (718) 486-7445. E-mail: ubo@nets.com Web site: <http://nets.com.earwaves> [ACF]

The Society for New Music announces its radio series, *Fresh Ink*, devoted to new music, is broadcast 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]

CFLX Radio, located in Québec, invites composers to submit recordings of electroacoustic music for broadcast consideration. For further information, and to submit recordings, contact: François Couture, *Delire Musical*, CFLX, 244 Dufferin, Suite 400, Sherbrooke, Québec J1H 4M4, CANADA. [ACF]

Kandace Brooks, member of a newly formed chamber ensemble, has issued a call for scores for saxophone (soprano or alto), cello, and piano. For further information, and to submit materials, contact: Kandace L. Brooks, Associate Professor of Music, Department of Music, University of Florida, Gainesville, FL 32611. Phone: (352) 392-6213; fax: (352) 392-0461. E-mail: kb Brooks@nervm.nerdc.ufl.edu [ACF]

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]

The Millennium Consort invites composers to submit chamber works for any combination of single orchestral and jazz instruments, keyboards, didjeridu, tamboura, ken, koto, and African or Caribbean hand drums. Include tapes if available. For further information, and to submit materials, contact: Kay Gardner, Music Director, 120 Park Street, Bangor, ME 04401. Phone: (207) 367-5552. [ACF]

Composition Competitions:

(with deadlines:)

Future competitions: Please submit notices well in advance of the deadline.

5th International Competition for Composition "Ennio Porrino." Works for solo piano are being accepted and must be sent via registered mail. Deadline: **October 30, 1996**. For complete competition details, contact: Amici della musica di Cagliari, casella postale 118, 09100 Cagliari, ITALY. Phone/fax: (39) 70 - 42280. [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-emi]

Lee Ettelson Composer's Award. Two awards of \$1,000 each will be given for new chamber works, and winning works will be performed during Composers, Inc. 1997-98 concert season in San Francisco. Award winners are expected to attend performances. Composers, Inc. will provide lodging. Works not awarded prizes will also be considered for programming. All composers who are citizens or permanent residents of the United States are eligible to enter. Previous winners of this award are ineligible. Musical works requiring one to five performers are eligible, as are works employing electronic media (including tape alone). Composers may submit more than one work. Entry fee: \$20 for each work submitted (make checks payable to Composers, Inc.). Anonymous submissions. Cassette recordings, if available, should be included with submissions. SASE. Postmark deadline: **October 31, 1996**. Do not send materials by registered mail or other service that requires the addressee's signature. Winners will be announced by February 1, 1997. For further information, contact: Lee Ettelson Composer's Award, 38 Windsor Avenue, Kensington, CA 94708. Phone: (510) 527-4920. E-mail: cmpsrsinc@aol.com [orig]

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, 1995**. 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]

Cornelius Cardew Composition Prize. Composers are invited to submit works in 3 categories: saxophone quartet, to be performed by the Apollo Saxophone Quartet; solo piano, for pianist Stephen Gutman; and any other instrumentation for which composers agree to provide the performer(s). Ten or more works will be selected for workshop on December 8, 1996, in London. Although there are no stylistic or age restrictions, preference will be given to young or emerging composers, and women who are returning to composition after raising a family. Maximum duration: 10 minutes. Deadline: **November 1, 1996**. For completed details, contact: Brigid Scott Baker, Cornelius Cardew Composition Prize, 17 Pontcanna Place, Cardiff CF1 9JY, Wales, UNITED KINGDOM. Phone: (44) 01222 - 342329. E-mail: ccprize@dial.pipex.com [CM/WIM]

1997 Richard Rodgers Awards. The American Academy of Arts and Letters announces the 1997 awards which will be presented to subsidize full productions, studio productions, and staged readings by non-profit theaters in New York City of works by composers and writers

who are not yet established in the theater field. Deadline: November 1, 1996. For complete submission guidelines and application forms, send an SASE to: Richard Rodgers Awards 1996, American Academy of Arts and Letters, 633 West 155th Street, New York, NY 10032. [SNM]

Dale Warland Singers New Choral Music Reading Program. The Twin Cities-based Dale Warland Singers are accepting scores for their annual New Choral Music Program. The Program encourages the creation of new choral works by talented emerging composers. Composers who have not received substantial recognition in their field and have a limited number of major performances are encouraged to participate. Four composers will be chosen for a Reading Session and will receive a \$1,000 commission fee to write a 5–7 minute choral work. Artistic Director Dale Warland will select one of the four composers to receive a \$5,000 commission for a work to be performed during the Singers' 1998–99 subscription season. The Reading Session, scheduled for June 3, 1997, will be open to the public. Program guidelines: 1) the New Choral Music Program is designed to serve talented emerging composers who are at an early stage of career development, have not received acknowledgment as established professionals by other musicians and arts professionals, and have had a limited number of major performances; 2) composers wishing to apply must be U.S. citizens or legal permanent residents holding a green card; however, composers who have participated in previous Reading Sessions and full-time students are not eligible; 3) each composer should submit a resumé and a single representative score, which need not be choral, with accompanying cassette, if possible; if you are not submitting a choral work, include a short statement about how you might approach a choral commission; do not send original scores and tapes, and fax submissions will not be accepted; 4) composers wishing the return of their score and tape must include a SASE for the return of the materials; 5) scores will be reviewed by Dale Warland and Carol Barnett, Program Coordinator and Composer-in-Residence with The Dale Warland Singers; 6) four composers will be selected to participate in the Reading Session, with each to be awarded a commission fee of \$1,000 plus travel expenses, and will be required to write a new 5–7 minute work for the Session; though the work may be conceived for a cappella choir (36 voices, divisi possible) or choir with piano and/or up to four instruments, only choir and piano will be available for the Reading Session; the composer will be responsible for providing a legible, performance-ready score; The Dale Warland Singers will assume duplicating costs; 7) following the Reading Session, one of the four composers will be awarded a \$5,000 commission to complete his or her work; duration of the completed piece will be 10–15 minutes, and the World Premiere will take place during the 1998–99 concert season of The Dale Warland Singers, for which the composer will receive travel expenses to attend final rehearsals and the premiere. Receipt deadline for initial submissions: November 1, 1996. The four chosen composers will be notified of their selection by December 15, 1996, and the resulting scores will

be due by May 1, 1997. The Rehearsal and Reading Session will be held June 2nd and 3rd, 1997. For further information and to send submissions, contact: New Choral Music Reading Program, The Dale Warland Singers, 119 North Fourth Street, Suite 510, Minneapolis, MN 55401. Phone: (612) 339-9707. [IAWM-emi]

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]

1996 20th Annual National Band Association/William D. Revelli Memorial Band Composition Contest. Works for concert band or wind ensemble are being accepted (send full score and tape), with no restrictions concerning style, form, or duration. Award: \$3,000 plus performance at a national or regional convention of the NBA in 1997. Deadline: November 1, 1996. For complete details and application forms, contact: NBA Composition Contest, Terry Austin, Director of Bands, Department of Music, Virginia Commonwealth University, PO Box 842004, Richmond, VA 23284-2004. [NACUSA]

1996 3rd Biennial National Band Association/Merrill Jones Memorial Young Composers Band Composition Contest. Composers born on or after November 1, 1966, are invited to submit works for Grade III/IV concert band, with a maximum performance duration of 8–minutes. A full score and tape should be provided. Award: \$1,000 plus performance. Deadline: November 1, 1996. For complete guidelines and application forms, contact: NBA/Merrill Jones Composition Contest, Frank Wickes, Director of Bands, Louisiana State University, School of Music, Baton Rouge, LA 70803. [ACF]

The Allen E. Ostrander Trombone Composition Prize. Open to all composers except current faculty of Ithaca College, unpublished works of 6–12 minutes' duration, written within 2 years of the contest deadline, and scored for professional, college, or university level trombone ensemble (4 or more players) are eligible. Anonymous submission. Include full score and parts, plus a tape, if available; a sealed envelope which contains the name and address of the composer; and an SASE for return of materials. The date of the composition must appear on the title page of the score. Award: \$500, plus performance and publication by Lyceum Press. Postmark deadline: November 15, 1996. For

complete guidelines, contact: The Allen E. Ostrander Trombone Composition Prize, School of Music, Ford Hall, Ithaca College, NY 14850-7240. [LM]

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 Composició Musical Ciutat de Tarragona 1996, Ajuntament de Tarragona, Registre General, Plaça de la Font 1, E-43003 Tarragona, SPAIN. [orig]

40th Biennial American Band Association/Ostwald Composition Contest. Original, unpublished works for symphonic band, composed after January 1, 1994, are eligible. Anonymous submission. Submit full score and required tape recording; and include a sealed envelope containing composer's name, address and phone number. Award: \$5,000, plus an additional \$5,000 commission for a new 8–minute band piece, and performance of both works. Deadline: November 15, 1996. For complete guidelines, contact: James Keene, Chairman, ABA/Ostwald Committee, Harding Band Building, 1103 South Sixth Street, Champaign, IL 61820. Phone: (217) 333-3025; fax: (217) 244-8810. [LM]

Klaus Martin Ziegler Preis 1997. Composers not older than 40 years of age by November 30, 1996, are eligible. Works for vocal ensemble and female voice a cappella, or only vocal ensemble, with a duration of 12 minutes, are being accepted. Award: DM 5,000, plus world premiere performance in 1997 by the Vocalensemble Kassel, mezzo-soprano Mechthild Seitz, and conductor Hans Darmstadt. Another performance will follow in 1998 in the Martinskirche Kassel. Deadline: November 30, 1996. For complete details, contact: Büro Vocalensemble Kassel, Heinrich Wimmer Strasse 4, 34131 Kassel, GERMANY. Phone: (49) 561-9307150; fax: (40) 561-9307180. [GI]

American Guild of Organists Composition Competition. Original compositions for organ solo — no transcriptions — are being accepted, with a performance duration of 4–10 minutes. Works based on pre-existing melodies such as hymns are permitted, provided that the melody is not currently under copyright

protection. The work must not have been publicly performed, published, nor awarded any prize; and each work must have been completed after September 14, 1995, which is the anniversary date of the AGO's Eastern New York Chapter. Anonymous submission. 5 copies of each work should be submitted. Award: \$600 plus performance. Deadline: December 1, 1996. For further information, and to submit materials, contact: Dr. Charles Semowich, 242 Broadway, Rensselaer, NY 12144. Phone: (518) 449-4756. [NACUSA]

2nd Sergei Prokofiev Composers Competition 1996-97. Open to composers of any nationality, each composer may participate in one category only of the competition. Categories: 1) a work for piano and orchestra (concerto, rhapsody, fantasia, etc.); 2) a large-scale work for solo piano (sonata, variations, suite, etc.); and 3) a small single movement work for solo piano (prelude, etude, etc.). Anonymous submission; and all works submitted must not have been previously published, performed nor awarded. Two copies of the score should be provided; and the composer's name must not appear on the score. A sealed envelope should contain the following information: composer's name, address, phone number, title of the work submitted, 2 photographs, brief biography, a statement from the composer that the composition is an original work that has not been published, performed, nor awarded; plus a statement that if selected, the composer agrees to have the work published by "Kompositor" Publishers. Materials will not be returned. Awards: category 1 — \$3,000 1st prize, \$2,500 2nd prize, and \$2,000 3rd prize; category 2 — \$2,000 1st prize, \$1,500 2nd prize, and \$1,000 3rd prize; category 3 — \$1,000 1st prize, \$750 2nd prize, and \$500 3rd prize. Plus, the award-winning works will be performed at one of the music festivals to be held in Russia during 1997, and will be recommended for publishing by "Kompositor" Publishers. Receipt deadline: December 1, 1996. Results of the competition will be announced before March 1, 1997. For complete details and application materials, contact: Sergei Prokofiev Competition, Ministry of Culture of the Russian Federation, Kitaysky proezd 7, Moscow 103693, RUSSIA. [GI]

The Pacific Composers Forum and the Armadillo String Quartet have announced a composition competition for string quartets, open to Californiacomposers. Entry fee: \$15. Deadline: December 1, 1996. For complete details, contact: Pacific Composers Forum, 2054 Midvale Avenue, Los Angeles, CA 90025. E-mail: ComposePCF@aol.com [AMC]

The 1996-97 Guild of Temple Musicians Young Composers' Award in Jewish Music. Open to Jewish composers 35 years of age or younger, works will be accepted for SATB or SAB volunteer choir, children's choir, keyboard and a single optional instrument. Duration: up to 10 minutes. Texts should be from the Sabbath liturgy in Hebrew and/or English. Awards include: \$1,800, transportation costs for the premiere performance, and possible publication. Postmark deadline: December 1, 1996. For complete guidelines and application forms, contact: Ben

Steinberg, Chairman, Guild of Temple Musicians Young Composers' Award, Temple Sinai Congregation, 210 Wilson Avenue, Toronto, Ontario M5M 3B1, CANADA. Phone: (416) 487-4161; fax: (416) 487-5499. [LM]

6th International Orchestral Recording Award. Vienna Modern Masters, a nonprofit record company devoted to the production of compact discs of contemporary classical music, announces its 6th international orchestral recording award competition. Composers of any age or nationality are eligible, including past winners or commendees. As in previous years, the 1996 prizes will be awarded on 3 levels: 1) digital recording and CD production of a composition for orchestra, with international distribution; 2) highly selective Special Commendations; 3) a limited number of invitations to record at a subsidized rate for distribution on the VMM label. VMM anticipates release on CD of the prize-winning work by September 1, 1997. The winning composer will receive 100 complimentary copies of the CD. Submission guidelines: 1) orchestral works of up to 10 minutes' duration; 2) instrumentation may be up to 75 players — 3333, 4331, 4 perc (including timp), harp, piano, celesta, strings; works may include tape or an instrumental soloist, but not chorus or vocal soloist; 3) anonymous submission — the composer's name, address, and phone/fax number/e-mail address should be placed in a sealed envelope bearing a pseudonym; 4) a work which has already been commercially recorded or for which plans have been made for commercial release is ineligible. Entry fee: \$25, which may be sent in one of 3 forms — 1) a check drawn on a U.S. bank, or a non-U.S. bank if a U.S. branch or affiliate is cited on the check; 2) an international money order in U.S. dollars; or 3) cash in the Austrian schilling equivalent of US \$25. In addition to the score, it is recommended that a recording be included, if available. Receipt deadline: December 15, 1996. The packet of materials that is sent should bear on the outside a customs label with the contents described as follows: "KOMPOSITIONS UNTERLAGEN NUR ZUM ZWECKE DES MEINUNGSAUSTAUSCHES". Also, the box entitled "Gift" should be checked and the "Value" marked as "0". Packages not properly labeled will be refused if duty is charged. For complete entry guidelines, contact: Clyde A. Smith, President, Vienna Modern Masters, Margaretenstrasse 125/15, A-1050 Vienna, AUSTRIA. [IAWM-J]

Haddonfield Symphony First Young Composers' Competition. Only composers who are U.S. citizens and permanent residents born after May 3, 1967, are eligible to apply. Instrumentation may not exceed 3-3-3-3 (incl. standard doublings), 4-3-3-1, Timp., 3 Perc., 1 Keyboard, Harp, and Strings; and the performance duration should be between 8 and 15 minutes. Submitted works may not have been premiered prior to the concert date of May 3, 1997. The winning composer will be required to provide 3 full scores and a full set of parts, with a sufficient string count, by March 1, 1997. Scores and parts must be carefully proofread and must be of a legibility suitable for efficient rehearsal and performance, with good page turns, and ample rehearsal numbers and cues. Prize includes:

premiere of the winning work by the Haddonfield Symphony, conducted by Maestro Alan Gilbert; professional recording of the premiere; round-trip domestic airfare to attend rehearsals and performance; winning work will be considered by Theodore Presser Company for inclusion in its rental library. Submission deadline: December 15, 1996. Submit 2 copies of the full score and 1 sample instrumental part; and an SASE must be enclosed for return of all materials. Only one work may be submitted by each composer. Note: submissions sent without a return envelope will not be considered. A piano or computer demo tape, or recording of an informal reading session, may be included, but is not required nor expected. Supplementary biographical materials may be enclosed but are not required. Each application must include an information sheet including: composer's name, title of the work, duration of the work, date of birth, citizenship or residence information, mailing address, and telephone; plus, the competition organizers would appreciate knowing how the entrants learned of this competition. Materials may be sent to: Haddonfield Symphony, Young Composers' Competition, 30 Washington Avenue, Suite F, PO Box 212, Haddonfield, NJ 08033. Phone: (609) 429-1880.

E-mail: Symphony@Haddonfield.com Any questions about the application process should be directed to Daniel Dorff, Composer-in-Residence, by phone at: (610) 446-0376, or by e-mail at: DDorff@Presser.com and Web site at: <http://www.presser.com/dorff.html> [ORCH-emi]

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]

12th International Künstlerhaus Boswil Composition Seminar. Works for solo instrument, written after January 1, 1994, are being accepted; and composers may submit a single composition only. Anonymous submission. A sealed envelope should include the following

information: composer's name, date and place of birth, address, telephone/fax number, and a brief biography. Scores will not be returned. 8 of the submitted works will be selected for performance, analysis, and discussion. Awards: Jury Prize of 5,000 Swiss Francs; Participants' Prize of 2,000 Swiss Francs; and a Publisher's Prize—one work will be chosen for publication by Ricordi of Munich. The Künstlerhaus Foundation will assume travel and accommodation expenses for composers whose works are selected for the Seminar. Postmark deadline: **December 20, 1996**. For complete entry guidelines, contact: Künstlerhaus Boswil, Sekretariat, CH-5623 Boswil, SWITZERLAND. Phone: (41) 56 - 6661286; fax: (41) 56 - 6663032. [GI]

7th Goffredo Petrassi International Competition for Composers. Open to all composers of any nationality, symphonic works are being accepted with a duration of 12–30 minutes. Awards: 15,000,000 lire 1st prize; 10,000,000 lire 2nd prize; and 6,000,000 lire 3rd prize. Plus, 3 works will be published by Ricordi Publishers and performed by the Orchestra Sinfonica dell'Emilia–Romagna. Deadline: **December 31, 1996**. For complete guidelines, contact: Segretaria del Concorso "Goffredo Petrassi", c/o Orchestra Sinfonica dell'Emilia–Romagna "Arturo Toscanini", Via G. Tartini 13, I-43100 Parma, ITALY. Phone: (39) 521 - 271033; fax: (39) 521 - 75257. [GI]

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]

JMU Flute Choir Composition Competition. Open to all composers except faculty and students of James Madison University, unpublished, unperformed works for flute choir (8 or more flutes, including piccolo, alto, and bass) are eligible. Anonymous submission. Include

full score, parts, and biographical information. The composer's name should appear only on the package and the bio'. Materials will not be returned, providing the possibility for future performance(s). Award: \$1,500 plus premiere performance. Deadline: **January 15, 1997**. For complete submission guidelines, contact: Carol Kniebusch Noe, JMU Flute Choir, School of Music, James Madison University, Harrisonburg, VA 22807. [LM]

Grawemeyer Award for Musical Composition 1997. The University of Louisville (KY) has announced the 1996 contest. The University will offer an international prize in recognition of outstanding achievement by a living composer in a large musical genre: choral, orchestral, chamber, electronic, song cycle, dance, opera, musical theater, extended solo work, etc. The 1997 award will be granted for a work premiered during the 5-year period between January 1, 1992, and December 31, 1996. Award: \$150,000, which will be paid in 5 annual installments of \$30,000 (however, no payment will be made to the estate or heirs of a deceased composer). Composers may not submit their own work—they must be sponsored by a professional musical organization or individual (performer or performing group, conductor, critic, publisher, or head of a professional music school or department). No more than one work of any composer may be submitted, and entries from previous winners of this award will not be considered. Entry fee: \$30, payable to the Grawemeyer Music Award Committee (checks must be drawn on U.S. banks). Receipt deadline: **January 27, 1997**. For complete competition guidelines and application forms, contact: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292. [orig]

8th International Contest of Music Composition for String Quartet. The competition honors the memory of the sixteenth century composer and vihuela player, Luis de Narváez. Open to all composers of any nationality, works scored for string quartet should be original, unperformed publicly, unpublished, and unawarded. Composers may submit more than one work. Anonymous submission. 5 copies of each work should be submitted; and a sealed envelope should contain the following information: composer's name, address, telephone number, and curriculum vitae. Award: 1,000,000 pesetas. Receipt deadline: **January 31, 1997**. For complete details and application forms, contact: Octavo Concurso de Composición Musical "Luis de Narváez", Fundación Caja de Granada, c/ Reyes Católicos 51, 18001 Granada, SPAIN. [GI]

"Pierre Jamet" International Composition Competition 1997. Founded by Pierre Jamet in 1968, the Festival d'Été de Cargilesse has always promoted the music of our times and many works of present-day composers have been premiered there. In order to commemorate its 30th anniversary, the Festival has organized an international composition competition for works scored for harp and string quartet. The contest will honor the memory and

efforts of Pierre Jamet (1893–1991). Deadline: **February 20, 1997**. For complete submission guidelines, contact: Concours Pierre Jamet, 36190 Cargilesse, FRANCE. [GI]

1998 Vienna International Composition Competition. Composers up to age 40 during the competition year are eligible to submit scores for marionette theater. Compositions may use a combination of the following: piano duet or 2 pianos, clarinet, horn, cello, percussion (1 player), and tape. Duration: 40–60 minutes. Works should have been written no earlier than 4 years before the deadline. Award: 150,000 Austrian schillings, plus performance, which will be video-taped by the "Compagnia Marionettistica Carlo Colla e Figli" of Milan as part of the Wien Modern Festival. Anonymous submission. Deadline: **February 28, 1997**. For complete details, contact: Wiener Internationaler Kompositionswettbewerb, Casinos Austria, Dr. Karl Lueger Ring 14, A-1015 Vienna, AUSTRIA. [GI]

Michael Hennagin Prize in Composition. Works for chorus (SATB) and orchestra (max: 3333, 4331, 4perc, timp, strings) with a maximum duration of 30–minutes will be accepted. Composers may submit only one work which may not have been composed before 1993, and which must not have been previously performed in public, nor published, nor awarded any other prize. Award: \$5,000 and performance at the University of Oklahoma during the Catlett Music Center Inaugural Week. Anonymous submission. Include an SASE for return of materials. Postmark deadline: **March 1, 1997**. For complete entry guidelines, contact: Michael Hennagin Prize in Composition, School of Music, University of Oklahoma, Norman, OK 73019-0565. Phone: (405) 325-2081. E-mail: oumusic@uoknor.edu [orig]

1997 Leonard Bernstein Jerusalem International Composing Competition. Dedicated to the memory and musical ideas of Leonard Bernstein, the competition is open to composers aged 25–50. Works based on the Bible, the other Holy Books, and/or secular poetry and literature written in, inspired by, or otherwise connected with Jerusalem, and which have not been previously performed in public, will be accepted in the following categories: 1) orchestral, 10–30 minutes' duration, scored for 14–90 standard symphonic instruments with/without chorus (maximum of 60 voices) and/or soloist(s) (maximum of 4); and, 2) chamber works, 15–30 minutes' duration, scored for conventional ensembles consisting of 4–13 instruments with/without chorus (maximum of 60 voices) and/or soloist(s) (maximum of 4). Entry fee: \$125 for each work submitted. Award: \$20,000, a competition medallion, and a rosette. In addition, participating orchestras, festivals, and recording companies on the Committee of Sponsoring Institutions will develop performance and/or recording opportunities for the Laureate works. Receipt deadline: **March 1, 1997**. For complete entry guidelines, and to obtain application forms, contact: The Secretariat, Leonard Bernstein International Music Competitions, 11 Rivka Street, POB 10185, Jerusalem 91101, ISRAEL. Phone: (972) 2 - 6735032; fax: (972) 2 - 6716380. [GI]

The National Young Composers Competition. Sponsored by BMG Music Service and Williams College, this nationwide competition will award 3 grand prizes of \$10,000 each to composers of works in orchestral and chamber ensemble categories, plus up to 5 honorable mentions; and travel to and accommodations for the festival will be provided for each winner and 2 guests. The winning compositions will be premiered at the Berkshire New Music Festival in October of 1997. Entrants may not be more than 23 years of age by March 1, 1997, and must be enrolled as full-time students at a high school or undergraduate institution in the United States. Application receipt deadline: **March 3, 1997.** For further information and application materials, contact: Hilary Greene, Program Manager, The National Young Composers Competition, 5 Southworth Street, Williamstown, MA 01267. Phone: (413) 597-3730; fax: (413) 597-2594. E-mail: composer@williams.edu [orig]

1997 Percussive Arts Society 24th Annual Percussion Composition Contests. The PAS is sponsoring concurrently 2 composition competitions: works for large percussion ensemble of 8–10 players, and works for solo marimba. Eligible works must be uncommissioned, unpublished, and 5–15 minutes' duration. Four copies of the score should be accompanied by an entry form. The composer's name may appear on the score, but will be deleted for the judging process. Awards are identical for both contests: \$500 first prize plus publication by Southern Music Company; \$250 second prize, and \$100 third prize. Efforts will be made to program the winning works at PAS events. Deadline: **April 1, 1997.** For complete guidelines and application forms, contact: Percussive Arts Society, PO Box 25, Lawton, OK 73502-0025. Phone: (405) 353-1455. [LM]

33rd "Premio di Trieste" International Competition for Musical Composition 1997. Open to all composers of any nationality (except previous first prize winners of the competition), chamber works for 5–15 players and of 10–20 minutes' duration will be accepted. Instrumentation must be drawn from the following: flute (picc, fl); oboe (Eng hn); clarinet (bass clar, small E-flat clar); bassoon; horn; trumpet; trombone; 2 percussion (including glock, celesta, xyl, marimba); harp; piano or harpsichord; violin; viola; cello; and double-bass. Electronics are also permitted — if prepared tape and/or electronic equipment is required, the composer must provide these items. The score must be signed; and the composer must provide the following information: composer's full name, address, telephone number, date and place of birth, curriculum vitae, 2 passport-sized photos, and a statement that the composition is unpublished and unperformed. Materials will not be returned — they will be deposited in the Award Archive in the Civico Museo Teatrale "C. Schmidt". Award: 10,000,000 lire, plus performance during the Festival "Trieste Prima. International encounters with contemporary music," and publication by Edizioni Rugginenti, Milan. The winning composer must arrange for the provision of the orchestral

equipment necessary for the performance. Receipt deadline: **April 30, 1997.** For complete details, contact: Premio Musicale Citta di Trieste, Giampaolo Coral, Artistic Director, Palazzo Municipale, piazza dell'Unita d'Italia 4, I-34121 Trieste, ITALY. Phone: (39) 40 - 366030; fax: (39) 40 - 636969. [GI]

1997 Biennial Colonel Arnald D. Gabriel Award. Open to American citizens born after April 30, 1962, except those currently involved in a military music program or who have been commissioned to write a composition for an Air Force Band. Unpublished works of any style or duration for standard symphonic band instrumentation are eligible. Submissions should include: a copy of the score; a letter stating the composer's name, address, telephone number, and date of birth; and an SASE. Award: \$3,000 commission, plus performance by the United States Air Force Band. Deadline: **April 30, 1997.** For complete guidelines, contact: A Call for Compositions, The United States Air Force Band, Attn: Master Sergeant Lawrence Ink, 201 McChord Street, Bolling AFB, DC 20332-0202. Phone: (202) 404-8363. [LM]

18th Irino Prize — International Composers Competition for Chamber Music 1997. Composers must be less than 40 years of age on June 23, 1997. Only one work per composer may be submitted and should be scored for a maximum of 6 players with or without tape (however, electro-acoustic music is not accepted). Works must have had their first performance between January 1, 1995, and December 31, 1996. The following materials should be included: score; cassette-tape; brief biography with date of birth and nationality; printed program of the first performance; and composer's address and phone number, and fax number, if available. Award: 200,000 yen. Postmark deadline: **April 30, 1997.** For complete guidelines, contact: The Irino Prize Foundation, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156, JAPAN. Phone: (81) 3 - 33230646; fax: (81) 3 - 33255468. [GI]

1997 Brian M. Israel Prize. The Society of New Music encourages promising composers of student age, or those just beginning their professional careers, to enter the competition. Open to any composer residing in New York State, born on or after May 1, 1967, composers may submit one work for 1–7 performers, in any combination of instruments, tape or solo voices (no choral music). Award: \$500 plus performance by the Society for New Music during the 1997–98 season. Anonymous submission. Include a tape, if available. Receipt deadline: **May 1, 1997.** For complete guidelines, contact: Nicholas D'Angelo, Chair, Brian M. Israel Prize, 106 Judson Street, Webster, NY 14580. [SNM]

(without deadlines:)

NMT announces a competition for composers and performers. Awards: for composers, a recording by a European orchestra/chamber ensemble or equivalent; for performers, a recording as soloist with a European orchestra/chamber ensemble or equivalent, plus debut

performance at Carnegie Hall or equivalent. For complete details, send a letter of inquiry plus 8 International Postal Reply Coupons to: NMT, Togawa B1 3F-7, 7-12-1 Nishishinjuku Shinjuku, Tokyo 160, JAPAN. Phone/fax: (81) 3 - 3371-8119. (Note: if faxing, include "attn: NMT 3F-7" in message.) [ACF]

1997 International Young Composers Competition of South Africa. The competition is organized by the International Eisteddfod of South Africa in collaboration with the Southern African Music Rights Organization. It provides South African and foreign composers of up to 35 years with an opportunity to compose original music, and to have their work(s) assessed by adjudicators of international standing, with a view to a possible debut performance at the International Eisteddfod to be held in Roodepoort, in the Western Metro of greater Johannesburg, from September 26 to October 5, 1997. Awards: 7000 Rands to the outright best composition, and 5000 Rands to the best Southern African composition. For a brochure with complete submission details, contact: International Eisteddfod of South Africa, Post Box 738, 1725 Roodepoort, SOUTH AFRICA. Phone: (27) 11 - 472-2820; fax: (27) 11 - 472-1014. E-mail: iesa@infodoor.co.za Web site: <http://www.infodoor.co.za/exhibitions/eisteddfod> [orig]

Vienna International Composition Competitions. Guidelines have been established for the competitions taking place in the years 1997–2000, in the following categories: 1997, ballet music for chamber orchestra; 1998, video; 1999, orchestral work with vocal soloist(s) and/or choir; and 2000, children's chamber opera. Works should have been written no earlier than 4 years before the pertinent deadline(s). Awards will range from 150,000 to 400,000 Austrian schillings. Anonymous submission. For complete details, and to obtain application forms, contact: Wiener Internationaler Kompositionswettbewerb, Ursula Eichler, Casinos Austria, Dr. Karl Lueger Ring 14, A-1015 Vienna, AUSTRIA. [ACF]

Fellowship, Residency, & Grant Opportunities

(with deadlines:)

1997/98 Rome Prize Competition. The American Academy in Rome announces this competition in the field of Musical Composition. Deadline: **November 15, 1996.** Winners of the Rome Prize are selected by rotating juries of prominent artists and scholars drawn from all regions of the country. Each Rome Prize recipient is provided with a stipend, travel funds, room and board, and a study or studio in which to pursue independent work for periods ranging from 6 months to 2 years at the Academy's 11-acre, 10-building facility in Rome. Applications (please specify field of interest when requesting an application) may be obtained by writing to: Programs Department, American Academy in Rome, 7 East 60th Street, New York, NY 10022-1001. Phone: (212) 751-7200; fax: (212) 751-7220. [orig]

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

Money for Women Fund. Grants ranging from \$250 to \$1,000 are awarded to individual feminist women in the arts whose work has to do with social justice and which concentrates upon women or enhances self-realization. **Entry fee: \$5. Deadline: December 31, 1996.** For complete guidelines, contact: Money for Women/Barbara Deming Memorial Fund, Inc., PO Box 40-1043, Brooklyn, NY 11240-1043. [AMC]

(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:

(with deadlines:)

Search Announcement: Musicology. The Department of Music at Stanford University intends to make a tenure-track junior appointment in musicology to begin Fall 1997. This new position is open to scholar-teachers in any field of specialization; however, applications are particularly encouraged from those with specialties in non-Western and traditional musics. It is expected that candidates will either be, or show every promise of becoming, distinguished and productive scholars. Duties include the teaching of courses and the supervision of individual research on both undergraduate and graduate levels. Stanford University is an affirmative-action, equal-opportunity employer. We strongly encourage applications from women and minorities. Applicants should send a letter of interest, a current curriculum vitae, and letters of reference. Other supporting materials will be requested at a later time. Those who applied for our musicology faculty opening in 1995 and wish to be considered for the current appointment should renew their applications. **Deadline: November 15, 1996.** For further information, and to submit materials, contact: Professor Stephen Hinton, Chairman, Musicology Search Committee, Department of Music, Stanford University, Stanford, CA 94305-3076. E-mail: shinton@leland.stanford.edu

Vienna Modern Masters 3rd International Performer's Recording Award Competition. Performers of any age or nationality are eligible. Prizes will be awarded on 3 levels: 1) the release on CD of a 20th century work for 1-5 performers, maximum duration of 20-minutes;

2) highly selective Special Commendations; and 3) a limited number of invitations to appear on an internationally distributed VMM CD at a subsidized rate. The winning selection will appear as the opening work on a CD to be distributed internationally. The winning performer(s) will also receive 150 complimentary copies of the CD for promotional or personal use; and if the composer of the work is still living, s/he will receive 50 complimentary copies of the disc. An analog or DAT cassette of the performance must be submitted with a reduced-size copy of the pertinent score. The performer will be judged primarily on the quality of the performance, rather than on the style of the music. The performance and audio quality of the master tape should be of high enough standard for release on compact disc. If the performer(s) does not yet have a DAT master tape, a cassette which adequately represents the performance, accompanied by a statement that a good master tape will be sent within 2 months after announcement of the contest results, will be accepted. Anonymous submission. **Entry fee: \$20.** The packet of materials should bear on the outside a small green or other customs label with contest described as follows:

kompositionen—unterlagen nur zum zwecke des meinungsaustausches; and the box entitled "gift" should be checked, and the "value" marked as "0." It should be indicated if you wish your performance to be considered for CD release under VMM's subsidized plan. **Deadline: December 15, 1996.** For further information, and complete submission details, contact: Clyde A. Smith, Ph.D., President, Vienna Modern Masters, Margaretenstrasse 125/15, A-1050 Vienna, AUSTRIA. Phone: (431) 545-1778; fax: (431) 544-0785. [orig]

(without deadlines:)

The Composers Orchestral Workshop.

Date: March 2-14, 1997; **location:** Olomouc, Czech Republic; **orchestra:** The Moravian Philharmonic Orchestra, with Artistic Director, Victor Feldbrill. Composers are offered an opportunity to rehearse music written for full orchestra. The workshop offers 16 three-hour rehearsal sessions. Each session involves 150 minutes' playing time. The Moravian Philharmonic's instrumentation consists of: 12, 10, 8, 6, 6 strings; triple woods; full brass; and percussion. Rehearsals take place in a small, acoustically friendly concert hall which is equipped to serve as the radio concert hall for the Czech Radio. Composers can rehearse their compositions themselves, invite a conductor of their choice, or request Maestro Victor Feldbrill to rehearse. Each composer must book at least 2 hours of rehearsal time. Auditors are welcome and do not pay a fee. Rehearsals are recorded and video-taped. The audio recordings will be done on professional equipment. The workshop is international. Several national organizations have expressed an interest in sending composers. Composers should explore sources of support from foundations, employers, or their government. The rehearsal recordings are unlikely to meet the high standards expected of commercially released material, but would be suitable for promotional purposes. Two commercial labels (with world wide distribution networks) have indicated that

they would record and issue a CD of works selected by their advisory boards. The compositions selected would most likely be recorded separately at a later date under appropriate recording conditions. **Fee:** U.S. \$1,500 inclusive of accommodation. Each additional 2 hours of rehearsal time costs a further \$1,200. For further information and to obtain an application form, contact: Harry M.B. Hurwitz, Symphonic Workshops Ltd., 281 Pacific Avenue, Toronto, Ontario M6P 2P8, CANADA. Fax: (416) 762-6258. E-mail: symphwk@interlog.com Web site: <http://www.interlog.com/~symphwk/>

INTAR, an Off-Broadway theater dedicated to presenting the work of Latino artists, seeks to identify Latino composers interested in writing for the theater — for musicals as well as writing or adapting music for plays. Interested composers should contact: Max Ferra, Artistic Director, INTAR, Hispanic American Arts Center, 420 West 42nd Street, 2nd floor, New York, NY 10036. Phone: (212) 695-6135; fax: (212) 268-0102. [ACF]

Meet the Composer announces the publication of the *Composer/Choreographer Commissioning Handbook*, a practical guide for composers and choreographers working on collaborative projects. Available free of charge, the *Handbook* grew out of MTC's *Composer/Choreographer Project*, a program which was established to encourage creative partnerships between composers and choreographers and to revitalize the American repertoire of music for dance. For further information, contact: Meet the Composer, 2112 Broadway, Suite 505, New York, NY 10023. Phone: (212) 787-3601. [orig]

The Christian Fellowship of Art Music Composers wishes to encourage the work of Christian composers of symphonic and chamber music, opera, and other serious concert works, and to establish relationships with composers and other arts organizations. For further information, contact: Christian Fellowship of Art Music Composers, Dr. Mark Hijleh, Director, School of Music, Houghton College, Houghton, NY 14744. Phone: (716) 567-9424.

E-mail: mhijleh@houghton.edu Web site: <http://ccel.wheaton.edu/music/cfamc/cfamc.html> [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-I] = Arts Wire Current, via the Collab-I electronic mailing list
[CFNM] = Calendar for New Music (SoundArt Foundation)
[CM] = Classical Music magazine (Great Britain)
[GI] = Gaudemus Information
[IAWM-eml] = International Alliance for Women in Music-electronic mailing list
[IAWM-J] = International Alliance for Women in Music Journal
[LM] = Living Music
[NACUSA] = National Association of Composers, U.S.A.
[NYWC] = New York Women Composers
[ORCH-eml] = Orchestralist-electronic mailing list
[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

Mary Jeanne van Appledorn was a featured composer in the Summer 1995 International Peace Concert Tour (Japan and the USA) given by the New York Inoue Chamber Ensemble with the Oberlin Conservatory String Orchestra, July 29-Aug. 15, 1995. Her new *Trio Italiano* for trumpet, horn and trombone received an award in the 1996 International Trumpet Guild Brass Trio Composition Competition.

Cathy Basrak won the \$1000 First Prize Nathan Gordon Award for Viola and the \$2000 Grand Prize Award in the Junior Division of the Ninth Biennial American String Teachers Association National Solo Competition.

Cynthia Folio received the Christian R. and Mary F. Lindback Foundation Award for Distinguished Teaching at Temple University, May 1996. She has also received the 4th Annual ASCAP Standard Award.

Anne LeBaron was awarded a \$50,000 prize, the Cal Arts/Alpert Award in the Arts, May 1996. The prize is given annually in five artistic disciplines to "passionate and engaged individuals who... hold enormous promise for the future."

Vivian Adelberg Rudow has received her 10th ASCAP Award.

Molly Axtmann Schrag was invited to participate in the Talloires International Composers Conference. Two works, the first two movements of *Canto Primo* for string quartet and soprano (& baritone), and original poetry from *L'Inferno* by Dante for string quartet, soprano and baritone, were performed by Joan Heller, soprano, and the St. Petersburg Chamber Players, July 6. Ms. Schrag was a recipient of the ASCAP Standard Panel Award of 1995.

Nancy Van de Vate is being acknowledged in a number of publications. Professor Sophie Fuller of the Music Department, University of Reading, England, has been asked by *The New Grove Dictionary of Music and Musicians* to write Ms. Van de Vate's entry for the revised (7th) edition, now in preparation. Professor Edeltrud Ditter-Stolz of Ladenburg, Germany, who wrote the comprehensive entry on Van de Vate in Furore Verlag's *Annäherung VI - ansieben Komponistinnen*, is preparing the Van de Vate entry for *Komponisten der Gegenwart*, the most comprehensive German language reference series for contemporary composers, published in Munich in 3 volumes. Ms. Van de Vate's *Chernobyl*, for large orchestra, is included in Dr. James R. Briscoe's *Contemporary Anthology of Music by Women*, being released by Indiana University Press, July 1997. An entry on Van de Vate and her music, written by Antje Olivier, appears in *Komponistinnen aus 800 Jahren*, which was published in March of this year by Sequentia-

Verlag, Essen, Germany. *Women of Note Quarterly* has accepted an article on Nancy Van de Vate by Dr. Jeanne Brossart, host of the WOMR-FM Provincetown, Massachusetts classical music program, "Listening to Music by Women and Men."

Dawn K. Williams is the winner of the 1996-97 Louisiana Music Teachers Association Commissioning Award to write a string quartet to be premiered at the LMTA 1997 convention.

COMMISSIONS

Cynthia Folio's *Pentacle* was commissioned by the Main Line Symphony Orchestra and premiered on May 10, 1996.

Anne LeBaron was commissioned by the National Symphony to compose a work for large orchestra and organ, *American Icons*, which was performed at the Kennedy Center in March with Leonard Slatkin conducting.

Mary Mageau is the recipient of an Australian Broadcasting Corporation's 1996 orchestral commission. Her recently completed work, *A Symphony of War and Peace*, scored for soprano and orchestra, will be premiered by the Queensland Symphony Orchestra during its 1997 season.

Maria A. Niederberger has been commissioned by Opus Novum of Lucerne, Switzerland, to compose a new work for piano, percussion, woodwinds and strings for their Spring 1997 season.

Felicia Sandler has received a commission from the Wild Swan Theater to compose the music for their production of *Charlotte's Web*, which will premiere in November, 1996.

Nancy Van de Vate has been commissioned by the Austrian Ministry for Science, Research and Art to write a *Concerto for Harp and String Orchestra* for Arcola Clark, Professor of Harp at the Academy of Music in Graz, Austria, and harpist for the Austrian Radio Orchestra and the First Austrian Women's Chamber Orchestra.

PERFORMANCES/PRODUCTIONS/PRESENTATIONS

Mary Jeanne van Appledorn's *Terrestrial Music*, a five-movement double concerto for violin, piano and string orchestra, was performed in Yokohama, Tottori, Yamaguchi, Hiroshima, and Nagasaki, Japan; and Pearl Harbor, Hawaii, and Seattle, Washington, in the United States. Her *Concerto for Trumpet and Band* was performed March 8-9th at the University of Nebraska-Lincoln. Other recent performances have included her *Sonatine* for clarinet and piano by members of the Hardwick Chamber Ensemble, March 19th in Chesapeake, Virginia; *Rhapsody* for trumpet and harp at

Florida State University's 8th Biennial Festival of New Music, April 13th; and *Set of Five* by concert artist Max Lifchitz at the NACUSA, New York City, April 14th.

Betty Beath's orchestral tone poem, *Lagu Lagu Manis II*, was performed by the Ruse State Philharmonic Orchestra on the 21st of June with Tsanko Delibozov conducting in the Main Concert Hall of the Ruse State Philharmonic, Ruse, Bulgaria.

Nancy Bloomer Deussen reports a number of performances this spring. *Concerto for Clarinet and Small Orchestra* was performed Feb. 3rd by the Palo Alto Chamber Orchestra, William Whitson, conductor, Richard Nunemaker, soloist; and May 3rd at Sylvan Beach Pavilion, Baytown, Texas, with the Baytown Symphony Orchestra, David Corder, conductor, and Nunemaker as soloist. Her *One of Nature's Majesties* for clarinet, bassoon, and piano was performed Feb. 23rd at the University of Wisconsin Center-Baraboo, Wisconsin, with The Music Fix (Tim Gould, clarinet; Cynthia Cameron-Fix, bassoon; and Dale Fix, piano), and March 3rd and 16th at Carroll College, Waukesha, Wisconsin, and First Unitarian Church, Madison, by the same ensemble. Deussen's *Reflections on the Hudson* for orchestra was performed in Framingham and Boston, Massachusetts, by the New England Philharmonic, Jeffrey Rink, conductor, on March 27th and 29th; at Kenyon College in Gambier, Ohio, on April 20th by the Knox County Symphony, Dr. Benjamin Locke, conductor; and again on May 11th at the Sandusky Music Festival in Ohio. *Two Pieces for Violin and Piano* was performed May 30th at Stanford University's Opening of the Papua New Guinea Sculpture Garden with Karen Bentley on violin, and again on June 1st at the NACUSA San Francisco Bay Chapter in the Palo Alto Cultural Center. Her *Trio for Violin, Cello and Piano* was also performed June 1st by the Oakland Chamber Orchestra Ensemble directed by Patricia Mancini at the James Moore Theater in the Oakland Museum. June 4th her *Woodwind Quintet* was performed at "The Sequoias" in Portola Valley, California, by Bay Winds.

Cynthia Folio's *Trio* for flute, cello, and piano was performed at the Festival of Women Composers at IUP on February 23rd and at the Composers Conference at the University of Notre Dame of Maryland on March 21st.

Stefania de Kenessey's *The Passing* was performed by the Adiamo Chamber Ensemble at the 1996 Columbia University Film and Video Festival, April 24. The work is based on a short story by Hans Christian Anderson, and was directed by Malene Skaerved and Michael Barrett.

Anne LeBaron's *Bouquet of a Phantom Orchestra* was performed with the Jody Oberfelder Dance Projects at the Ohio Theater, New York City, May 29th through June 2nd. *Southern Ephemera* was performed by Newband at Merkin Hall, NYC, June 18th. Her *Blue Harp Studies No. 1 & No. 2* was performed at the International Computer Music Conference in Hong Kong by the Siri Rama South Indian Dance Company, Aug. 23rd. Ms. LeBaron's *The E. & O.*

Line (an electronic blues opera) was performed Sept. 17th and 18th at the Lincoln Theater, Washington, DC. It was co-produced by Opera American (Northern Virginia) and the District Curators. Sept. 24 through Oct. 6th Ms. LeBaron was on tour in Germany & Austria with the Georg Graewe Ensemble. Some selected upcoming performances include: a preview of *Croak (The Last Frog)*, Mt. Vernon College, Washington, DC, Nov. 20, 22-24, in association with the Alliance for New Music Theater; the Ann LeBaron Quintet at Merkin Hall, Interpretations Series, NYC, Jan. 16, 1997; a new work for flute and harp to be performed by Camilla Hoytenga and Alice Giles in Berlin, March 10th; *Meteor Girl* (outer-space opera) workshop performances, La Mama, March 24 - April 6th; and *Croak* at George Washington University, The Marvin Center, Washington, DC, April 10-13th.

Elaine Lebenbom had her composition, *Lullaby for a Newborn Baby — Too Soon Gone*, performed at the Society of Composers, Inc. regional conference at Ohio University in Athens, Ohio, Oct. 1995.

Mary Mageau's *The Furies* was performed by pianist Wendy Lorenz and the Queensland Symphony Orchestra with conductor Lyn Williams, at the ABC Ferry Road Studio, Brisbane. Her *Winter's Shadow* was performed with Elizabeth Anderson at the harpsichord for the Adelaide Festival in South Australia. *Dialogues* was performed at the Tyalgum Arts Festival, New South Wales, by The Perihelion Ensemble.

Maria A. Niederberger's *Two Holub Songs* for SATB chorus were performed by the University Chamber Singers, Paul Hiller, director, on May 29th at University of California-Davis. Juhani Paloli, violin, presented Ms. Niederberger's *Album Pages for Solo Violin* on July 14th at the Conservatory in Oulu, Finland, and will present this work again on November 8th at the ISCM Festival in Tirana, Albania. Robert S. Bloch, viola, will perform Niederberger's *Suite for Solo Viola* on Nov. 21st at University of California-Davis. Her *Tandem Points* for ten players will be performed by Opus Novum in Lucerne, Switzerland, during their Spring 1997 season, along with the new work they have commissioned from her.

Deon Nielsen Price has received many performances of her music this past season. *Affects: Rhapsody for Clarinet and Piano* and *Blown* were both performed April 30, 1995, in Vienna Austria; *Affects* was performed at the IAWM Concert at the 9th International Congress on Women in Music, and *Blown* at a Community Concert at the Church of Jesus Christ of Latter Day Saints with Michael Arnold, clarinet, and Ms. Price, piano. Other performances of these works included: Dec. 31, 1995 in Santa Monica, California, and Feb. 2nd, Kilbourn Hall, Rochester, New York, Berkeley Price, cl, Deon Nielsen Price, piano. *Angelic Piano Pieces* was performed Jan. 9th at the Orange Coast Music Teachers Association of California, June Nelson, piano; May 19th at the West Los Angeles MTAC Contemporary Music Festival; July 7th in San Diego, California, at the MTAC State Convention, Heehyun Chung, piano. On Jan. 6, 1995

Diversions for Piano was performed at Assembly Hall, Salt Lake City, Utah, with Ms. Price at the piano. Also on this program was *Hexachord for Solo Clarinet*, Berkeley Price, cl. *Diversions* was performed again Jan. 15th on the Discovery Series, South Bay Center For The Arts, Torrance, California; and July 14th at the Church of Jesus Christ of Latter Day Saints in Vienna, Austria, and July 27th at Church of Jesus Christ of Latter Day Saints in Heidelberg, Germany, all with Ms. Price at the piano. *Hexachord* was also performed Jan. 8th at the Heber City, Utah, Community Concert, Jan. 9th at Brigham Young University in Utah, on the Jan. 15th Discovery Series in California, and Jan. 27th in Kilbourn Hall, Eastman School of Music, Rochester, New York, all with Berkeley Price, clarinet. Price's *Epitaphs: Concertpiece for Piano and Orchestra* was performed Oct. 8th by the El Camino College Symphony Orchestra, James E. Mack, conductor, with Deon Nielson Price, piano. The piano version of the same piece was performed Nov. 9th at Los Angeles' Pierce College, Feb. 8th for the Mu Phi Epsilon Los Angeles Alumni, and will be performed in December in Santa Monica, all with Ms. Price at the piano. May 5th, her arrangement of Newell Dayley's *Lord I Would Follow Thee* was performed at the Shrine Auditorium in Los Angeles, with Deon Nielson Price conducting the 250 voice festival choir for whom it was written. *Crossroads Alley Trio* was also performed a number of times in 1995 and again in February of 1996 at the Eastman School of Music in Rochester, New York, with Katie Day, viola, Berkeley Price, clarinet, and Nikola Melville, piano.

Vivian Adelberg Rudow had 19 performances from May 1995 through this past season. A few of the highlights were: *Rebecca's Song*, Agi Rado, pianist, Holocaust Museum; *Rebecca's Suite*, Nanette Kaplan Solomon, pianist, Eckerd College, St. Petersburg, Florida; Ball State University, Muncie, Indiana; Hartwick College, Oneonta, New York; and St. Mary's College, Notre Dame, Indiana; *Migration's Postlude*, performed by the Law Trio at Synthese 96, Bourges, France; and most recently, *Not Me!* at Shepherdstown College.

Felicia Sandler's *Meda Wawa Ase* and *Nsa Nio* were performed by the Contra Costa Children's Chorus in San Francisco Bay Area concerts June 7th and 8th.

Sumiko Sato's harp trio, *Time Remembered (III. Afterflakes)* was performed at the International Harp Conference, July 20, in conjunction with the lecture of Prof. Pamela Vokolek at First Baptist Church, Tacoma, WA.

Molly Axtmann Schrag's *Annabelle Lee*, with poetry by Edgar Allan Poe, for soprano and piano was performed February 25th in Oakland, and then in September for tenor and piano at the Schuylkill Haven campus, Penn State University. Her *Amygdala* for flute and oboe was performed at the Palo Alto Cultural Center (NACUSA) June 1st with Mark Alburger, oboe, and Diana Tucker flute.

Judi Silvano performed the world premiere of Joe Lovano's *New York Fascination*, commissioned by Jazz at Lincoln Center, at Alice Tully Hall on December 16th, 1995.

Ludger Hofmann-Engl performed Nancy Van de Vate's *Sonata for Piano* at Braithwaite Hall, London, on June 20th, and her *Third Prelude for Piano*, July 4th at the Alte Schmiede in Vienna. Robert Pobitschka performed movements 1 and 2 of her *Fantasy Suite* for piano at the Gemeindesaal, Ruprechtshofen, Austria, on May 4th and at the Alte Schmeide, Vienna, May 28th. Ruth Spindler performed Van de Vate's *Twelve Pieces for Piano on One to Twelve Notes* in the Grosser Festsaal at Stift Heiligenkreuz, Austria, May 11th. Deborah Starkey, mezzo - soprano, performed Ms. Van de Vate's musical theater piece, *A Night in the Royal Ontario Museum* with text by Margaret Atwood, at the Vienna Musician's Club, Vienna, April 13th. *Suite for Solo Violin* was performed by Elena Denisova in St. Lambrecht, Austria, Feb. 17th. On June 22nd, Nancy Van de Vate discussed and presented color videos of her avant-garde work for musical theater, *Cocaine Lil*, and her work for large orchestra and chorus, *Katyn*, at an International Composers' and Music Theory Conference in Ruse, Bulgaria. *Cocaine Lil* is based on an anonymous American folk poem and was produced by Halina Skubis on Polish National TV. The *Katyn* video was made at the work's world premiere, Nov. 28, 1989, by the Polish Radio and TV Symphony Orchestra and Chorus of Krakow, Szymon Kawalla, conductor. It commemorates the Katyn Forest massacre of Polish leaders by Stalin's secret police at the beginning of WWII. Van de Vate also discussed her music and work on March 9th at the Vienna Musicians' Club on a program dedicated to her music.

Dawn K. Williams' *Water* for solo cello was performed by Robert Peck on February 7, 1996 in Natchitoches, Louisiana, and again on April 26th in Chicago. Emma Zevik presented Williams' *Wind Song* for medium-low voice and percussion to her composition seminar at the Sichuan Conservatory, Chengdu, China, in March 1996.

PUBLICATIONS AND RECORDINGS

Mary Jeanne Van Appledorn's *Set of Five* was released in Feb. on a North/South Recordings (N/S R #1007) entitled *New American Romantics — Solo Piano Music* with Larry Bell at the piano. This work has also been choreographed by Violette Verdy for the New York City Ballet. The Texas Tech University Symphonic Band, under the direction of Professor James Sudduth, performed and recorded her *Cycles of Moons and Tides* which will soon be released on Opus One CD #170. *Trio Italiano* and *Cycles of Moons and Tides* were accepted for publication by Southern Music Company, San Antonio.

Hope Lee has recently signed a contract with Furore-Verlag in Germany to have the complete catalogue of her works published. Furore has been internationally recognized as a publisher of works related to women composers and to the subject of "Women in Music" since its foundation in 1986.

Mary Mageau's *Discorsi Musicale* for alto recorder, treble and bass viols, and harpsichord has been published by

the Loux Music Publishing Co. (LMP-110), Hannacroix, NY. As well, her piano concerto was recorded by the Queensland Symphony Orchestra, Lyn Williams conducting, and Wendy Lorenz, piano, for a compact disc which will be released late this year under the Vienna Modern Masters label.

Maria A. Niederberger has had three songs for high voices published by Musikedition Nepomuk.

Sumiko Sato's harp trio, *Time Remembered (III. Afterflakes)* was included on a compilation CD album, *Sounds like 1996: Music by Asian American Artists*, which was released in June 1996 from Innocent Eyes & Lenses, CBC/IS-Entertainment, Chicago, IL.

Kathleen Scheide, organist, is featured on a Raven DDD compact disc OAR-350 entitled *Liszt & Scheide*, available from Raven Recordings in Richmond, Virginia.

Nancy Van de Vate's *Suite from Nemo No. 1*, and *Violin Concerto No. 2* were recorded for CD release in 1996 and 1997 with Nina Stoyanova on violin and Tsanko Delibozov conducting the Ruse Philharmonic Orchestra. *Cocaine Lil* may be heard performed by Dietburg Spohr's "ensemble belcanto" on Koch Schwann/Aulos CD 3-1432-2. *Katyn*, recorded by the Polish Radio and TV Symphony Orchestra and Chorus of Krakow, Szymon Kawalla, conductor, is available on VMM 3015.

PREMIERES

Betty Beath's new orchestral suite, *Dreams And Visions*, will be premiered Oct. 23rd, with the Queensland Symphony Orchestra conducted by Mark Summerbell.

Emma Lou Diemer reports several premieres in early 1996: Jan. 27th, *Concerto in One Movement for Organ & Chamber Orchestra ("Alaska")* performed by the Arctic Chamber Orchestra, Fairbanks, Alaska, Madeline Schatz, conductor, Ms. Diemer, organist; Feb. 23rd, *Santa Barbara Overture*, performed by the Santa Barbara Symphony, Santa Barbara, California, Gisele Ben-Dor, conductor; May 18th, *Gloria* for chorus, two pianos and percussion, performed by Ojai Camerata, Charles McDermott, conductor.

Elaine F. Lebenbom had her *Garland of Madrigals* premiered in NYC on April 27th. The work, using poetry of the same name by Ms. Lebenbom, was performed by the Virtuoso Singers of NY, directed by Harold Rosenbaum, who commissioned the work.

Molly Axtmann Schrag has had two recent premieres: *Sanctuary*, a song for a "Meadowlands Cabaret" for soprano, flute and piano with original lyrics was performed by the composer with Pamela Alexander, soprano, and Janet Woodhams, flute, at A Musical Offering in Berkeley, California, March 10th.

Judi Silvano's new compositions were presented on Oct. 12, 1995 at the Greenwich House Music School's "Mostly New Music" series. World premieres included the

following compositions: *Early Evening* for harp, flute, and soprano; *Chrysalis II* for harp and flute; *Windy Trio* for trumpet, flute, and soprano; *You and Me* for voice, trumpet, flute, and bass clarinet; and *Heuchera Americana, Coreopsis*, and *At Home* for guitar, trumpet, soprano, bass clarinet, alto sax, double bass, and percussion.

Nancy Vande Vate reports a number of recent premieres. On June 21st, her *Violin Concerto No. 2* received its world premiere in Philharmonic Hall, Ruse, Bulgaria, by the Ruse Philharmonic Orchestra, Tsanko Delibozov, conductor, and Nina Stoyanova, soloist. In the same venue, with the same orchestra and conductor, her *Suite from Nemo No. 1* (an orchestral suite extracted from her German language opera, *Nemo: Jenseits von Vulkania*) was premiered June 27th. On February 17th, Ananda Sukarlan, pianist, premiered Ms. Van de Vate's *Fantasy Suite* at the Gaudeamus Foundation Contemporary Music Center in Amsterdam.

Betty Wishart's *Memories of Things Unseen and Seen* was premiered at Le Prieure in Talloires, France, on July 5 by Jeanne DeMart, flute, Stephanie Key, clarinet, Ilya Yoff, violin, and Alexei Massarsky, cello. On June 23rd, her choral work, *Let's Talk About Love*, was performed at the Hult Center in Eugene, Oregon, by Maria Jette, Janis Hardy, Dan Dressen and Michael Jorgensen.

APPOINTMENTS

Betty Beath recently accepted an invitation from Radio Station 4MBS FM Brisbane to prepare and present four one-hour programs to be broadcast in the station's Discovering series. Her group of broadcasts will air each Friday, 10 PM, in February 1997 and will be titled "Women Composers."

Margaret Brouwer, Composer-in-Residence of the Roanoke Symphony Orchestra and Roanoke Valley Choral Society, has been appointed Head of the Composition Department at the Cleveland Institute of Music. Dr. Brouwer will retain her position with the Roanoke Symphony, working with newly appointed Music Director & Conductor David Wiley.

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