

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

*uniting the ICWM, the AWC and the ILWC*

VOLUME 3, No. 1 February 1997

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# Guidelines for Contributors

## Articles and Reports

If possible, please submit articles and reports to the editor via diskette or e-mail. (Our volunteer staff cannot retype a lengthy text.) Also send a **hard copy** for verification. Do not submit an article until your proposal has been approved.

- **E-mail:** use regular e-mail or an attachment. When sending an attachment, contact the editor first because some e-mail programs are not compatible with others.
- **Diskette:** this is the more predictable method. Be sure to use stiff packing to prevent the disk from being bent in shipment. We can accept Mac or PC disks. If you use Mac, you must use HD (high density) diskettes, not DD (double density). (PC disks may be either HD or DD.)

The following information is required:

- The kind of computer: Mac, PC (DOS), PC (Windows) or UNIX.
- The name(s) of the file(s).
- The word processor used. We can handle 20 popular word processor formats. If in doubt, contact the editor before mailing.
- The version of the word processing program used (e.g. MS Word for Windows 7.0).

For questions of style, refer to *The Chicago Manual of Style*. Authors should supply brief biographical information for use at the end of the article or report.

## Members' News

This information may be sent directly to the Members' News Editor: Felicia Sandler, 1102 Maiden Lane Court, #101, Ann Arbor, MI 48105. E-mail <fsandler@umich.edu>. E-mail is preferred. Titles of compositions should be either in italics or in capital letters. Check recent editions of the Journal for format and style. Felicia would appreciate your sending her a note about your special events shortly after they occur rather than waiting for the deadline.

## Announcements and Opportunities

The information should be sent well in advance, keeping Journal publication dates in mind, and should include the mailing address and phone number, plus fax number and e-mail address, if available. If submitted by e-mail, contact Laura Hoffman for announcements: <lhoffman@is.dal.ca>; and Elizabeth Pizer for opportunities: <75317.1544@compuserve.com> or <Elizabeth-Charles.Pizer@worldnet.att.net>.

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# President's Message: Open Lines

by Deon Nielsen Price

What a thrill it is to see such energetic IAWM activity which is expanding in all directions and all over the world! Keep up the good work! *Open Lines* of communication are already proving to be extremely productive. Four new "hot" areas of activity initiated by IAWM members are the following:

1. Formal protests to the Vienna Philharmonic Orchestra for its discriminatory hiring policy. (Please contact Monique Buzzarté to participate in this effort.)
2. Concern that IAWM develop a means of affirmation and support for young women (ages 10 to 17) by developing a program for them which would provide support, encouragement, resources, programming, and opportunities for recognition for performers, composers and researchers of historical and contemporary women composers. (Please contact Ellen Schlegel to help with this project.)
3. WIMUSIC, the Women in Music organization/project/archive listserv to facilitate electronic communication among international women in music organizations established by international liaison Regina Himmelbauer and vice-president Sally Reid, who both represented IAWM at the Fiuggi (Italy) Symposium.
4. Fundraising projects recently activated by the development committee, Jeannie Pool and Lucille Field Goodman.

At the same time, great strides are being made by board members and coordinators working diligently on already existing projects. A partial list includes the 1996 Search for New Music competition for student composers, chaired by Nancy Bloomer Deussen; meticulously prepared IAWM Score Call Guidelines developed by concerts chair Clare Shore; the near completion of the first volume of the scholarly journal, *Women and Music*, guided by chief editor Catherine Pickar; the publication and acclamation of the October 1996 *IAWM Journal*, under the direction of editor Eve R. Meyer; the proposals for IAWM participation and expansion in Asian countries by international liaison to Asia Jin Hi Kim; and the nearly final plans for the 10th International Congress on Women in Music to be held May 29-June 1, 1997, at the California Institute for the Arts produced by ICWM chair Jeannie Pool.

In the midst of all this activity there are bound to be some miscommunications about legal and financial concerns of the organization. To help us all operate with the same accurate information, it may be useful to review some of the past history of 1) ICWM, 2) AWC, 3) ILWC, and 4) IAWM. The Interim Executive Committee members will remember much of this, but others of you may not know some of the following facts:

1. When ICWM merged with ILWC in 1990, ICWM had current tax exempt status and was financially solvent. ICWM records and receipts show that the bills for all of the past Congresses had been paid in full in a timely manner.



NMWA concert reception, June 9, 1996, Washington, D.C. (l to r): Ludmila Ulehla, Lily Hood Gunn, Elizabeth Walton Vercoe, Deon Nielsen Price, Joan Huang.

2. Before the AWC merged with ILWC in 1995, its financial affairs were handled by an accounting firm, one of whose partners was a member of AWC. Annual tax forms had been submitted to the IRS and the federal tax exempt status was regularly renewed. Appropriate legal and financial documents were sent to the new treasurer to be used in applying for the IAWM corporate papers. Funds from the AWC bank account in the amount of \$1,048.50 were transferred to the new IAWM account, and a balance of \$2,231.00 was left in the AWC account and was used to continue paying bills for some operating expenses from the Washington, D.C. office. IAWM paid AWC's only outstanding obligation, a \$1,000 Recording Award.

3. Among the 1994 merger documents is a list of dates, check numbers and amounts paid annually to the State of Hawaii to ensure ILWC's continued registration as a non-profit organization. In spite of our having this information, the attorney representing us to the State of Hawaii was informed that ILWC had lost its legal and non-profit status in that State due to non-payment of annual fees. The Interim Executive Committee had no substantiating documentation and was not in a position to protest Hawaii's ruling.

In addition, Interim Executive Committee members were aware of a dormant ILWC Directory project. They were concerned about reimbursing those who had contributed. The brief ILWC financial statement that was provided indicated only that \$1,110.00 of the \$4894.50 to be transferred to the new IAWM account was from the Directory project. Without having more detailed financial information, the Interim Executive Committee could not contact the individual contributors. However, in November of 1996, the IAWM

Executive Committee received a list of individuals and the amounts each contributed to the ILWC Directory project. After discussing various possibilities, the Executive Committee wishes to reimburse the contributors. A personal letter that listed several options by which they might be reimbursed has been mailed to each contributor whose address we have.

4. IAWM was incorporated in the State of Delaware on May 31, 1995. The Internal Revenue Service granted IAWM tax exempt status in July of 1996 retroactive to the date of incorporation. The IAWM By-Laws were approved by the Board at the 1995 meeting and were published in the October 1996 issue of the Journal. IAWM financial policies and budget decisions are determined by the Board at the annual meeting and are carried out by the Treasurer, with the help of a financial clerk and an auditor. We plan to publish a financial statement when the first audit is completed. The above decision regarding reimbursing contributors to the ILWC project was reached by the Executive Committee, who is empowered to make decisions between Board meetings. You may also be interested to know that the sum of \$5,000 (approximately the amount initially transferred from ILWC) is currently deposited in a long-term Certificate of Deposit to be used not for operating expenses, but for an as-yet-unnamed special project.

I hope the above information will provide a clearer picture of the legal and financial status of the several organizations than some of you may have previously had.

Although representing diverse viewpoints, we IAWM members need to be united and stay focused on our mission statement. We have the means to make desired policy changes in an orderly procedure during our Board meetings and in our Executive Committee Conference Calls. IAWM By-Laws are subject to resolutions and amendments, and our officers and other board members are open to and available for constructive suggestions. We can make great progress in advocacy at all levels if we respect and support each other's well-intended voluntary efforts.

You are all invited to join the on-line discussions or to FAX, mail, or telephone! Any interested member is welcome to post important and relevant issues to the Board or the General IAWM List for cyber-discussion and then to submit a motion to a Board member or to the Executive Committee to be put on the agenda for a vote. Also, the other officers and I will gladly discuss specific questions directed to us individually. In addition, all members of IAWM, as well as those who hold board portfolios, are invited to attend the open Board meeting to be held on Sunday, June 1, 1997, in conjunction with the 10th International Congress on Women in Music.

Warmest regards to all,  
Deon Nielsen Price, IAWM President  
TEL/FAX: (310) 838-4465 / email: deonprice@aol.com

*Open Lines is a forum for IAWM communication. Your messages, assessments and suggestions are welcome.*

## Message from the Editor

by Eve R. Meyer

The February issue brings a major change in the editorial staff. Sally Reid, who has been in charge of production since the inception of the *IAWM Journal*, decided it was time to reduce her commitment in order to turn her attention to other IAWM matters, such as the electronic list and expansion of the web site. Former Journal editor Sylvia Glickman and I are very grateful to Sally for her expertise, her cheerful encouragement and her major contribution to the success of the publication. I hope IAWM members join us in thanking her. Sally has generously offered to continue as Distribution Editor, and she will oversee the printing and entire mailing process—all of which are time-consuming and vital tasks.

Our new Production Editor is Julie Scrivener. Previously, Julie had been doing the formatting of the various articles and reports, and we are very appreciative of her willingness to assume the major responsibility of the final compilation and layout. I have not been able to determine how Julie finds the time. She is a theory major in the Ph.D. program at Michigan State University, and she works full time in The Graduate College of Western Michigan University. Furthermore, Julie is married and has two young children, a seven-year-old son and a four-year-old daughter. The old cliché is certainly true—ask the busy person.

Laura Hoffman continues to do excellent work for the *Journal* in handling the formatting of the Announcements, Opportunities and Members' News sections. We need additional technical assistance, however, in layout design. Volunteers must work on a Macintosh, have experience with PageMaker software and have the ability to transfer files electronically. Please notify me at <evermeyer@sprynet.com> if you are able to assist.

My thanks to the many readers who have offered their congratulations on the October issue. In the current issue we honor the memory of three women composers and teachers who made a substantial contribution to the women-in-music movement: Tera de Marez Oyens, Undine Smith Moore and Miriam Gideon. In our continuing series on women's studies courses, you will have the opportunity to read about Calvert Johnson's imaginative approach to combining this topic with foreign language study and with world culture. How stimulating such courses must be!

This month we feature an unusually large number of reports on the many conferences and special events in various parts of the world in which women musicians were prominent: Fiuggi, Italy; Hong Kong; Ruse, Bulgaria; Vienna, Austria; Latvia and Victoria, British Columbia. We also present an expanded version of Broadcast News and our customary CD and concert reviews. It is encouraging to read so much positive news.

An overview of the action that the IAWM has taken to protest the Vienna Philharmonic Orchestra's discriminatory policy is in the "Action Aisle" section. We urge you to write letters of protest and, if possible, to participate in the peaceful demonstrations. Monique Buzzarté, who is leading the effort, will provide a more detailed report in the next issue of the Journal.

If you would like to comment on any of the articles published in the *Journal*, please write a brief letter to the editor. If you wish to contribute an article, a report or a course syllabus that would be of interest to our members, please send me a proposal, and refer to the new "Guidelines for Contributors" that appears opposite page one.

Eve R. Meyer, Editor, *IAWM Journal*

# In Memoriam: Tera de Marez Oyens (1932-1996)

*As a tribute to the memory of the distinguished composer, performer, active contributor to the advancement of women-in-music, and devoted member of IAWM, Tera de Marez Oyens, we present a series of articles on her life and contributions to the field plus a work-list and discography.*

## Death Came Too Soon: Tera

by Helen Metzelaar

"All my ribs cracked one by one.  
One day I simply took off  
and jumped over the moon,  
And looking back I saw  
how beautiful the earth was,  
full of warmth and love and friendship  
full of caring for one another.  
How lucky I am to have lived there."  
Tera de Marez Oyens, July 1996

On 29 August 1996, Tera de Marez Oyens died in Hilversum, The Netherlands, after a serious illness. Even in the last months of her life, Tera continued to compose, driven by the desire to finish commissioned works. Her last composition was aptly entitled *Towards an Unknown Goal*, written for the Irish ensemble Concorde. She had also wanted to write a symphony, the *Prague Castle Symphony*, which was completely worked out in her mind and was to be dedicated to Olga Havlova, wife of Czech president Vaclav Havel. But she no longer had the strength to write it down and told her son, "This one I'll take with me."

Tera always worked very hard. She purposely occupied herself with more than one composition at a time. She said, "If I'm temporarily stuck in one piece, I can turn to another. And I avoid coming up against a blank wall once I've finished something."<sup>1</sup> She composed mentally, using the piano only to check if what she had conceived was playable. She wrote everywhere, even while traveling. I remember, for example, that during our flight to Israel in 1986, where we performed together, Tera came over to me to ask if I could play a high F on the flute.

Tera was born on 5 August 1932 in Velsen, The Netherlands. Her musical talents manifested themselves at a very early age. At sixteen she was accepted at the Amsterdam Conservatory, where she majored in piano and studied with Jan Odé. After graduation, she studied composition and orchestration for two years with Hans Henkemans. At the age of twenty, she married her former teacher, Gerrit de Marez Oyens. Raising their four children stimulated her to write educational materials and operas for children; in fact, her children's names appear in several titles, such as *Partita for David* (1960), *Valentino serenata* (1967) and *Music Book for Valentine* (1974). She was convinced that acquainting children at an early age with contemporary music would develop their appreciation for this type of music. In 1978 she wrote a manual for school teachers, *Werken met moderne klanken*



Tera de Marez Oyens (courtesy of Donemus)

(Working with Modern Sounds), to introduce children to the idiom of contemporary music.

Her own workshops on contemporary music, which she continued to present throughout her career, proved her to be a very talented teacher. She was a teacher in Utrecht at the Academie voor Expressie and at the University of Utrecht, and also at the Wiener Sommer Seminar. She taught contemporary music and composition from 1978 to 1988 at the Conservatory of Zwolle, and was composer in residence at Georgia State University in the United States (1989). She also enjoyed conducting both amateur and professional choirs and orchestras.

Performance of her compositions was for Tera of paramount importance. She felt that they were not really finished until they were performed, and once admitted that it hurts if a piece never gets performed. She therefore limited herself to commissioned works. She learned from performers and enjoyed discussing various techniques with top instrumentalists, such as bass clarinetist Harry Sparnaay and



Austrian accordionist Alfred Melichar, both of whom commissioned works for their instruments.

Tera wrote more than 200 compositions, including orchestral, choral, chamber and electronic music. A number of her works were commissioned by the Dutch government and by broadcasting networks in The Netherlands and Germany, and many of her compositions have won awards in The Netherlands and elsewhere. During her career she explored various compositional techniques, such as graphic notation and tone series. In the 1960s she became interested in electronic music and studied with Gottfried M. Koenig at the Institute for Sonology, University of Utrecht. Although she produced a number of electronic works, she soon felt that the combination of acoustical instruments with tape was more fruitful.

Her wide range of activities shows that she was often inspired by text. In the sixties, she improvised music for a radio series, accompanying poets who read from their works. A number of later compositions, such as *Litany of the Victims of War* (1985); *Sinfonia testimonial* (1987, based on the words of Chilean Ariel Dorfman and Mexican Rosario Castellanos); and *And Blind She Remained* (1978, written in memory of murdered South African activist Steve Biko), clearly reveal her concern for human suffering. She also composed several large-scale works to texts by her second husband, political scientist and philosopher Menachem Armoni, including an oratorio, *The Odyssey of Mr. Goodevil* (1981), for four soloists, two narrators, two choirs and orchestra.

In 1995 she was commissioned to write an orchestral work for the fiftieth anniversary of the United Nations. In this piece, *Unison*, she expressed her own changing views about the United Nations: from bold optimism to sober disenchantment to careful hope. As in many of her works, she delighted in strong bursts of sound; in *Unison* the brass instruments have the opportunity "to play their hearts out."

In 1980 Tera attended the First International Congress on Women in Music in New York. This would be the beginning of her involvement with the women-and-music movement. When the Gaudeamus Foundation organized a festival for contemporary women's music in 1985, Tera was among the enthusiastic members of the audience who decided to set up a Dutch foundation devoted to women in music. Until her death, Tera remained closely involved with this foundation, often representing Dutch women composers at international congresses. She enjoyed traveling and easily developed new contacts. She took the initiative in organizing the Seventh International Congress on Women in Music in Utrecht in 1991 and was a board member of the International League of Women Composers. While she recognized historical and extant discrimination against women, she also felt that women should be supported only if their work was of high quality.

The last concert she gave was on 28 April 1996 in Gothenburg, Sweden, for an international conference on music, gender and pedagogics. There, she played three of her works for piano and tape before an enthusiastic audience.

Then in May she married the 84-year-old writer, Marten Toonder. Statistically, Tera should have outlived her husband, but fate decided otherwise. Both she and her husband were able to come to terms with her impending death, intensely experiencing their short time together.

Tera is fondly remembered by her many friends and colleagues, and this is especially true in her native country. To honor her memory, an all-Tera de Marez Oyens memorial concert was given in Amsterdam on 26 January 1997, presented by the Stichting Vrouw en Muziek. The following works by Tera were performed: *Sentenced to Dream*, 1990 (piano solo, Monique Copper), *Nam San*, 1992 (marimba solo, Wim Konink), *Ballerina on a Cliff*, 1980 (intermezzo for piano), *Three Hymns* 1979 (words by M. S. Armoni, for mezzo soprano, Marianne Kweksilber, and piano), *Pradsky Hrad* 1993 (for two guitars, Jan Bartlema, Jacob Vlijm), *The Narrow Path* 1996 (for soprano, Wynanda Zeevaarder; flute, Mieke van Vulpen; and two guitars). The concert was introduced by Marius Flothuis.

#### NOTES

1. E. Overweel, "Tera de Marez Oyens" in Helen Metzelaar, ed., *Zes Vrouwelijke Componisten* (Walburg Pers: Zutphen, The Netherlands, 1991): 209. An English translation is forthcoming by Harwood Academic Publishers (Reading, Berkshire: Great Britain) in their Netherlands Music Archive series.

*Helen Metzelaar, who earned her Ph.D. at Utrecht University, is a flutist, musicologist and free-lance writer. She teaches music history and flute at the Amsterdam Music School. Her dissertation, An Exploration of Women's Role in Dutch Musical Life from c. 1700 to c. 1880 and Three Case Studies, is scheduled for publication in 1997. She is currently preparing essays on Hortense de Beauharnais and Nina d'Aubigny for publication. Since its establishment, she has been musical advisor to the Women and Music Foundation in Holland.*



## Charon's Gift for Piano and Tape

by Vivian Taylor

1981 was an eventful year! March 26-29, the First National Congress on Women in Music created a "happening" in New York. Composer Elizabeth Vercoe and I had worked diligently preparing a commissioning project for the Congress involving five women composers from Massachusetts. The First National Congress was an oasis for several unique and exciting musicians. The elegant and gracious "docent of modern music" from Holland, Tera de Marez Oyens, was among these musicians.

In May 1981, while concertizing in London and taping a program of music by American minority and women composers with VPRO radio in Holland, I visited Tera at her



residence in Hilversum. Our visit was exceedingly stimulating and fruitful. Tera's husband, Menachem Armoni, joined us in conversation and lunch.<sup>1</sup> In retrospect, it would have been impossible to predict the horrendous events that were soon to follow.

During that afternoon, Tera shared tapes of her chamber music with me, in addition to spontaneous performances of her piano music. I was particularly intrigued by her electronic works, especially those that combined live instrumental sound with electronically produced sound. During this visit we agreed upon a commission for a new composition for tape and piano. Monetarily, the commission was modest, but it was vast in terms of commitment to the music and its promotion.

In January 1982, I received a letter from Tera describing her circumstances while working on the piece:

The piece for you is going fine. After initial trouble I am now proceeding very well. The title will be *Charon's Gift*. It is a kind of modern *Orpheus and Eurydice* idea, that has to do with a horrible experience I went through recently. The visit to Poland that my husband and I made in 1980 occasioned a re-visit to many sites of his and his family's agony and demise, such as Auschwitz, etc. My husband has not been his own self ever since, unable to forgive himself his own survival. Just about a month ago, he tried to put an end to his life and thus join the six million martyrs he feels he ought to have gone with. But for a hair-thick medical miracle, I would have lost him. He lay for days in a coma, while I had the feeling of struggling against death to win him back. Hence the title of the work.—Fortunately he recovered and we are slowly trying to come back to normal. You can understand how this composition is close to my heart.

In March 1982, I premiered *Charon's Gift* on a program of solo piano music by international women composers which I presented for the Women's Conference at the University of Michigan. The hauntingly compelling, at times gut-wrenching immediacy of *Charon's Gift* was apparent even at this early premiere.

After many performances of the piece, with Tera's enthusiastic consent, I commissioned Katherine Gallant, a young imaginative dancer from New York, to choreograph *Charon's Gift*. We premiered the choreographed version in the VIDEMUS 1990 concert series, in a program entitled "Life, Death and Spiritual Awakening," at the First and Second Church in Boston with Tera in attendance. The concert was video taped and received several airings on Cable TV. Tera recorded *Charon's Gift* in 1983. It is available on Donemus CVCD 8702 in Amsterdam.

#### NOTES

1. Menachem Armoni worked as a newspaper reporter in Israel prior to living in the U.S., where he founded and edited a monthly political magazine entitled *A Majority of One*. Later in Europe he published a newsletter, *In Search*. Following Menachem and Tera's travels to Poland (Auschwitz and Birkenau), he wrote a best-selling memoir entitled *Mother Was Not Home For Burial*, published in

Holland. Menachem and Tera began living together soon after they met; they married in 1976 and remained together until his death from a heart attack in 1982.

*Vivian Taylor is the founder/artistic director of VIDEMUS, a Boston-based chamber music organization committed to the promotion of the music of minority and women composers. She is on the faculty of Tufts University.*



## Tera in Ireland

by Jane O'Leary

Tera de Marez Oyens spent her last months in Ireland, a country she came to love. Her first visit to Ireland was in 1989 when she was awarded first prize (with Hilary Tann) as joint winner of an international competition for women composers organized by the National Concert Hall in Dublin. Her *Vignettes* was performed in the concert at that time and while visiting she worked (as always) on her *Dublin Quartet*. In November 1994 she came to Dublin again for the premiere of *A Wrinkle in Time* (for flute, violin, cello and piano), which she had written for Concorde, the Irish chamber ensemble.

Irish connections deepened when she met Dutch writer and cartoonist Marten Toonder, an artist of legendary fame in his native country who resides in Greystones, a lovely seaside village south of Dublin. Marten is also well known in Ireland as a benefactor to artists. He very generously offered the Irish government funding for an award which is given annually in rotation to an Irish writer, composer, or visual artist. It is one of the most prestigious national honors. (I was the fortunate recipient of this award in 1994.) Tera and Marten shared their short time together in blissful happiness and were married in May of 1996. Anyone who saw them together, as I did in Dublin, delighted in their joy.

Tera left a final gift for Concorde, songs entitled *Towards an Unknown Goal*, which she completed in July 1996, shortly before she died, and which she dedicated to Concorde and me. (She continued to write at full speed right up to the time of her death.) The songs are scored for soprano, flute, clarinet, violin, cello, percussion and piano. The poems are sparse fragments that she wrote while travelling in Cleveland, Ohio. She described them as having been written in the same spirit of loneliness as that experienced by the 17th-century Japanese poet, Basho, when he was wandering through his country.

The words of *Towards an Unknown Goal* are her own and are particularly poignant:

Lonely I walk the mountain path  
The sunrays drop through the leaves  
How thirsty I am.

My sandals don't leave a trace upon the rocks  
But your words spoken in anger leave a scar on my memory.

Where the narrow path disappears behind the bamboo  
bush I certainly will find happiness.

I stepped on an ant while mourning at the grave of a  
friend.

How thoughtless of me.

The tone of a flute sounds in the valley.

Why should I weep while the mountains keep their stony  
faces?

The fog is thinning over the fairy-tale-like island:

And, in the sudden sun I can see the small wooden huts  
of poverty.

My soul has found peace while I rode on horseback full  
speed towards an unknown goal.

At the noisy market place the smells and perfumes  
combine in an intoxicating composition.

Nothing remains but a name on a stone.

Even the poems he wrote are lost.

What a rich life he must have lived to become so wise.

How corrupt I become:

Stealing a rose from a bush in the graveyard.

Snow in the quiet winternight.

The barking of a distant dog deepens the silence.

The musical textures are spare and haiku-like, reflecting the imagery of the texts, yet each change of mood is highlighted most effectively by the music. The work is gripping from the opening clarinet solo, which introduces a cry of anguish ("Lonely I walk"), to the final flute solo. The title is taken from the line beginning "My soul has found peace....," which describes her own state of mind.

We were honored to have given the songs their premiere on November 17 in Dublin. Tera's husband, Marten, and her children, Caecilia and Valentijn, attended the concert. Tera was a friend, a leader, an inspiration to us all. In the words of her family's death notice, "A lifetime full of music has reached its finale. Beautiful melodies echo in our hearts."

*Dr. Jane O'Leary, who has been a resident of Ireland since 1972, is an internationally recognized composer. She is director of the ensemble Concorde and chairperson of the Contemporary Music Centre in Dublin.*



## Tera: A Personal Reminiscence

by Hilary Tann

I knew Tera for more than ten years, mainly through the lens of the *ILWC Newsletter*. I was Editor from 1982 to 1987, and in the early days it was sustaining to receive messages of encouragement from far-flung members. I recall letters from Betty Beath in Australia, Jane O'Leary in Ireland, Elizabeth Vercoe closer to home, and, of course, from Tera de Marez Oyens in the Netherlands. One of her first letters to me (June 14, 1985) reads in part:

I very much want to express my appreciation for your work on the Newsletter. It must be a horrendous job, but it may help you to know that I read it always with pleasure and interest. It is very important for us to read about each other. At a meeting of women in Higher Education I spoke about the ILWC, and was amazed at the amazement of my colleagues that there are so many women composers. It seems I am naïve in thinking that by now every musician knows about women composers. I promised at a later date to tell them all about "us"!

For me, this quiet, encouraging tone is resonant with Tera's authority—diplomatic, dignified, yet fully activist.

It was at the Atlanta Congress in March 1986 that Tera and I met face to face. We both had orchestral pieces in the same program, and it was a pleasure for me to watch Tera's evident professionalism in rehearsing and conducting her own piece, *Introduzione per Orchestra*, with the Sandy Springs Chamber Orchestra. In her review of the Congress (Spring 1986 *ILWC Newsletter*), Tera again revealed her energy and enthusiasm. Marga Richter's *Landscapes of the Mind* (I) elicited this response:

This was not any more a cozy get-together of a small bunch of women composers, this was Recognition with a capital R. The Atlanta Symphony Orchestra has put this work on a regular concert series, and it will be repeated two more times plus being broadcast...and that is how it should be!

Again, from a review of the International Women's Music Festival in Beer Sheva (Fall 1986 *ILWC Newsletter*) Tera exhorted us:

As in many of these gatherings, the one who came with the original plan felt she had to single-handedly organize everything.... I have now experienced this phenomenon many times, and I want to beg those who plan an international meeting: "Please— take advantage of those who did it before, listen to advice: delegate, don't play Solo!"

So it was that when Tera came to organize her own Congress in Utrecht it was a model of fine planning with many excellent concerts and events. Those of us who were fortunate enough to attend the Seventh International Congress on Women in Music, May 29 to June 2, 1991, will remember the appropriateness of the concert hall, its clear acoustics and good visibility, and the existence of a large meeting area nearby (with a coffee bar!) for all our networking activities. The concerts covered a wide range of styles, with representation from many different age-groups, and the performers were well-rehearsed. There were even small bunches of flowers for both performers and composers after each new work—so many thoughtful touches, including a well-designed and informative program booklet. It was as though Tera's own thoughtfulness was everywhere evident.

My last meeting with Tera was at musicALASKAwomen. It was in Fairbanks that I heard Tera play one of her own works—*Charon's Gift* (for piano and tape). From earlier pieces I knew to expect strong, sometimes stark, writing, with clear formal distinctions and, often when least expected, almost heartbreaking surges of lyricism. What I did not expect was that Tera's stage presence would be so

authoritative, and that her command of her instrument would be so complete.

When I think back on my years of knowing Tera, what I most remember is her poised and quietly spiritual nature. I remember her willingness to help at all times—for many years she was International Liaison to the ILWC, and then IAWM. I know that others will write of her catalogue of over 200 works, and of her extraordinary accomplishments as a teacher, conductor, pianist, and composer. My time with her was mostly one of jointly caring about the future of women in music, that we should not lose the ground which we seemed, so slowly at times, to be gaining. Those of us who have benefited from her strength and commitment to our movement must keep her memory alive as others come forward to continue her work. Tera was a very dear friend and colleague. Her knowing and gentle presence will be missed at many levels of music-making, especially by those of us who were fortunate to know her in person.

*Since 1980, Hilary Tann has lived south of the Adirondacks in upstate New York where she chairs the Department of Performing Arts at Union College in Schenectady. She holds degrees in composition from the University of Wales at Cardiff and Princeton University. In 1989 she was accepted as a house composer by Oxford University Press. Her works for full orchestra and chamber ensemble receive frequent performances and broadcasts and have been supported by commissions from, among others, the Ford Foundation, the Welsh Arts Council, and the New York State Council on the Arts. Two consortium awards for large orchestral works have recently been received: in 1994, from the Meet the Composer/ Reader's Digest Consortium Commissioning Program and, in 1996, from Meet the Composer/Arts Endowment Commissioning Music/USA.*



## Tera de Marez Oyens: Work-List

*The list provides the date of composition, the title, the scoring, and the publisher. The work-list and discography are courtesy of Donemus Publishing House, Paulus Potterstraat 16, 1071 CZ Amsterdam, The Netherlands. Phone 020-676-44-36. Fax 020-673-35-88.*

- 1951 *Zuid-Afrikaanse liederen* (South African Songs), for high voice and piano (Ars Nova, Goes)
- 1952 *Dolcinettes*, for recorder ensemble (Heuwekemeijer, Amsterdam)
- 1957 *Bamboerijntjes*, for recorder or bamboo flute ensemble (Heuwekemeijer, Amsterdam)
  - Tragödie* (H. Heine), for male choir (Koneza, Amersfoort)
  - Motet over Psalm 69*, for choir (Center for Church Music)
  - Ballade grotesque*, for male choir and piano, four hands (Koneza, Amersfoort)
- 1958 *Partita "Veni Creator Spiritus,"* for organ (Donemus)
- 1960 *Partita for David*, for school orchestra (Harmonia, Loosdrecht)

- Church Cantata*, for school choir and orchestra (Harmonia, Loosdrecht)
- Dorp zonder muziek*, children's opera (Stichting "Ons Leekespel")
- 1961 *Psalm 115*, for choir, trumpet and organ (Center for Church Music)
- Sonatine*, for 2 pianos (Donemus)
- 1962 *Schoon lief*, for choir and chamber orchestra (Vereniging voor Huismuziek, IJsselstein)
- Liedje gezocht* (T. Hasebos), children's opera (Harmonia, Loosdrecht)
- Derchinesische Spiegel*, 3 songs for tenor and orchestra (Donemus)
- 1963 *In 't groene veld*, for choir, (bamboo) flutes and percussion (Annie Bank, Loosdrecht)
- Sonatine*, for piano (Donemus)
- 1964 *Lamentation*, for recorder
  - Deducties*, for oboe and harpsichord (Donemus)
  - Etude for Piano and Technician*
  - Etude II*, electronic music
  - Lament of the Frontier Guard* (E. Pound), for soprano, baritone, and 2 choirs
  - Divertimento*, for school orchestra (Donemus)
  - New Babylon Impression*, electronic music
- 1965 *Combattimento ritmico*, electronic music
- 1966 *Laudent Deum*, for women's choir (Zingende Stemmen, Amsterdam)
  - Anders dan Andersen*, children's opera (Harmonia, Loosdrecht)
  - De kapitein is jarig*, children's opera (Harmonia, Loosdrecht)
  - Van de vos Reynaerde*, children's opera
- 1967 *Valentino serenata*, for orchestra (Harmonia, Loosdrecht)
- 1968 *Safed*, electronic music
- 1969 *Introduction for Orchestra* (Donemus)
  - Photophonie I*, for 4 tracks and 8 light sources (Donemus)
  - Schoolslag* (A. van Eyk), for bass and choir (rev. 1970) (Donemus)
  - Reynaert-tunes*, for school orchestra. (Harmonia, Loosdrecht; Donemus)
- 1970 *Adventures in Music*, for school orchestra (Harmonia, Loosdrecht)
  - Communication*, for choir and ballet (Donemus)
  - Pente sjawoe kost* (G. Pleiter), for 7 narrators and choir (Donemus)
- 1971 *Deposuit potentes de sede*, for choir (Donemus)
  - Suite for Pipers and Fiddlers* (Harmonia, Loosdrecht)
  - Sound and Silence*, for 4 ensembles (Vereniging voor Huismuziek, IJsselstein)
  - Sound and Silence II*, for one or more instruments and an actress ad lib. (Donemus)
  - Relaxations*, for recorder ensemble (Donemus)
  - Canto di parole*, for choir (Boosey & Hawkes, London)
- 1972 *Ryoanji temple* (K. van Slogteren), for alto, oboe, violin, viola and cello (Donemus)
  - Octet*, for wind ensemble (Donemus)
  - Canzone per sonar*, for 2 variable ensembles and percussion (Donemus)
  - Transformation*, for orchestra (Donemus)
  - Vocafonie*, for male voices (Donemus)
- 1973 *Bist du Bist*, Part II (F. Mon) for choir (Donemus)
  - Mixed Feelings*, for percussion and tape (Donemus)
  - Delta Ballet*, electronic music (Donemus)
  - Modus I*, for ensemble (Harmonia, Loosdrecht)
  - Seven Dances*, for piano (Harmonia, Loosdrecht)
  - Suite du petit prince*, for school orchestra (Harmonia, Loosdrecht)
  - Suite du petit prince*, arr. for 4 wind instruments (Donemus)
- 1974 *Trio (Combattimento ritmico II)*, for bass instrument, percussion and tape (Donemus)
  - Starmobile*, for variable ensemble (Donemus)
  - Swatches*, for oboe, clarinet and bassoon (Harmonia, Loosdrecht)
  - Music Book for Valentine*, for 2 pianos (Broekmans & Van Poppel, Amsterdam)
  - From Death to Birth* (M. Armoni), for choir (Donemus)
  - To Sweden with Love*, for voices (Donemus)

- 1975 *From Death to Birth II* (M. Armoni), for choir and tape (Donemus)  
*The Lover* (M. Armoni), for choir (Donemus)  
*Ode to Kelesh* (M. Armoni), for choir and ensemble (Donemus)  
*Drie dansen voor Truus*, for (bamboo) flutes and percussion (Annie Bank, Loosdrecht)
- 1976 *Shoshadre*, for string orchestra (Donemus)  
*Nocturne* (a Chopin joke), for piano (Harmonia, Loosdrecht)  
*Episodes* (rev. 1980), for orchestra and adaptable ensemble (Donemus)
- 1977 *Concertino "In Exile,"* for piano and chamber orchestra (Donemus)  
*Inter-Times*, for oboe, bassoon and keyboard (Donemus)
- 1978 *Bist du Bist, Part III* (F. Mon) verses for amateur voices (Donemus)  
*And Blind She Remained* (rev. 1987), for voice, piano and percussion (Donemus)  
*The Fire and the Mountain* (I. Eliraz), for choir and orchestra  
*Mahpoochah (Lamentation II)*, for ensemble (Donemus)  
*Takadon*, for voices and variable ensemble (in *Werken met moderne klanken*) (De Toorts, Haarlem)
- 1979 *Three Hymns* (M. Armoni), for medium voice and piano (Donemus)  
*Mosaic*, for oboe, clarinet, horn, bassoon and piano (Donemus)  
*Roulette of Moments*, for choir (percussion and strings ad lib.) (Donemus)  
*Snapshots*, for school orchestra (Broekmans & Van Poppel, Amsterdam)
- 1980 *Ballerina on a Cliff*, intermezzo for piano (Donemus)  
*Concerto for Horn and Tape* (Donemus)  
*Cellogism*, for cello and piano (Donemus)
- 1981 *Polskie miasta* (Polish Cities), for flute, oboe, violin, viola, cello and piano (Donemus)  
*The Odyssey of Mr. Goodevil* (M. Armoni), oratorio for 4 soloists, 2 narrators, 2 choirs and orchestra (Donemus)  
*Black*, for choir (Donemus)  
*Pearls and Strings*, for guitar and cello
- 1982 *Contrafactus*, String Quartet no. 2 (Donemus)  
*Lenaia*, for flute (Donemus)  
*Lenaia Quintet*, for flute with string quartet (Donemus)  
*Imploring Mother*, for soprano, clarinet, basset-horn and piano  
*Octopus*, for bass clarinet and percussion (Donemus)  
*Möbius by Ear*, for viola and piano (Donemus)  
*Charon's Gift*, for piano and tape (Donemus)
- 1983 *Concerto for Flute and Wind Ensemble*  
*Mood Mobile*, for violin  
*Ambiversion*, for bass clarinet and tape (Donemus)  
*Abschied*, for choir
- 1984 *Het lied van de duizend angsten* (L. van Delft) for soprano, alto, 2 choirs and orchestra (Donemus)  
*Yagon* (Melancholy), for clarinet, violin, viola and piano
- 1985 *Trajectory*, for 4 saxophones (Donemus)  
*Dances of Illusion*, electronic music for ballet  
*Confluence*, for cello and accordion  
*Valalan*, for guitar (Furore Verlag, Kassel)  
*Litany of the Victims of War*, for orchestra (Donemus)  
*Via Octava*, for orchestra  
*Hall of Mirrors*, for guitar (Donemus)  
*Journey*, for contrabass
- 1986 *Parallels*, for percussion (Donemus)  
*Structures and Dance*, for violin and orchestra (Pro Nova/Sonoton, Munich)  
*Cello Concerto*, for cello and tape (Donemus)  
*Without Cello*, electronic music  
*Coloured Songs*, for soprano and lute (Nederlandse Luitvereniging, Utrecht)  
*Vignettes*, for soprano, flute, percussion and piano (Donemus)  
*Powerset*, for saxophone quartet and percussion (Donemus)  
*Free for All*, for 5 instruments (Harmonia, Loosdrecht)
- 1987 *Sinfonia testimonial* (A. Dorfman, R. Castellanos), for choir, orchestra and tape (Donemus)
- 1988 *Mandala*, for alto saxophone and piano (Donemus)  
*Symmetrical Memories*, for cello and orchestra (Donemus)  
*Symmetrical Memories*, for cello and piano (Donemus)  
*Gilgamesh Quartet*, for 4 trombones (Donemus)  
*String Quartet no. 3* (Donemus)  
*Music for a Small Planet*, for voice and ensemble (Harmonia, Loosdrecht)  
*Wiener Brot*, for choir
- 1989 *Springtal*, for guitar (Furore Verlag, Kassel)  
*Dublin Quartet*, for violin, viola, cello and piano (Donemus)  
*Shadow of a Prayer*, for voice, flute and piano (Donemus)  
*Interface*, for string orchestra (Donemus)
- 1990 *Confrontations*, concerto for piano and orchestra (Donemus)  
*From a Distant Planet*, for baritone and piano (Donemus)  
*Thoughts of a Haunted Traveller* (A. Welles), for soprano and percussion  
*Sentenced to Dream*, for piano (Donemus)  
*Sequence*, for guitar (La Corda)
- 1991 *Linzer Concert* (rev. 1992), for accordion and orchestra (Donemus)  
*Recurring Thoughts of a Haunted Traveller* (A. Welles), for soprano and saxophone quartet (Donemus)  
*If Only* (A. Welles), 5 songs for soprano, flute, percussion and piano (Donemus)  
*Wiener Brot*, for 2 countertenors, tenor, 2 baritones and bass (Donemus)  
*Lier* (Lyre) (G. Pleiter), for voices and tape
- 1992 *Preludium und Tanz*, for piano (Donemus)  
*Nam San*, for marimba (Donemus)  
*Concerto for Alto Saxophone and Orchestra* (Donemus)  
*Boatmusic*, for accordion (Donemus)
- 1993 *Ananse Duo*, for oboe and accordion (Donemus)  
*Squaw Sachem Symphony*, for orchestra  
*Ceremonies*, for orchestra  
*Hora est*, for wind ensemble  
*Praszkýbrad* (Prague Castle), for 2 guitars (Furore Verlag, Kassel)
- 1994 *Dawn in the Dunes*, for bambuso sonoro and bamboo flutes ad lib. (Donemus)  
*A Wrinkle in Time*, for soprano, flute, percussion and piano (Furore Verlag, Kassel)
- 1995 *Unison*, for orchestra (Donemus)
- 1996 *The Narrow Path*, for soprano, flute and 2 guitars  
*Mururoa*, for saxophone, accordion and contrabass  
*Towards an Unknown Goal* (Marez Oyens), for soprano, flute, clarinet, violin, cello, piano and percussion

## Compact Discs

- Charon's Gift, Litany of the Victims of War, Sinfonia testimonial* (Composers' Voice CD 8702).
- Concertos: *Confrontations, Linzer Concert, Structures and Dance* (Marcato Keyboard MCD 189601).
- From Death to Birth, Ballerina on a Cliff, Ambiversion, Vignettes, Trio, Dreams of Madness* (BVHaast9211).
- Waves, Recurring Thoughts of a Haunted Traveller* (Erasmus Muziekproducties W VH 164).
- Contrafactus* String Quartet (NM Classics 92018).
- Structures and Dance* (Intersound Pro Viva 154).
- Charon's Gift, Three Hymns* (W VH 200).
- Ananse Duo* (Austro Mechana Ex 252095-2).
- Suite du petit Prince* (Het Nederlands Pijpersgilde).
- Three Hymns* (MML 9601).

# Composers' Corner

## My Life in Music

by Undine Smith Moore

*The late composer and teacher, Undine Smith Moore, was born in 1904 in Jarrat, Virginia, and died in 1989 in Petersburg, Virginia. She obtained her B.A. and B. Music degrees from Fisk University, graduating with honors; she was the first Fisk student to be awarded a scholarship from the Juilliard School of Music. She continued her studies at Juilliard, Eastman and Manhattan Schools of Music and earned an M.A. and a professional diploma in music from Columbia University. In 1972 she was awarded an honorary doctorate in music from Virginia State College and a second one from Indiana University in 1976. She joined the faculty of Virginia State College in 1927 where she taught for 45 years and cofounded and codirected the Black Music Center with Altona Trent Johns.*

*She composed piano, vocal, chamber and choral music including sacred works and many arrangements of spirituals that were published by Witmark. She was often referred to as the "Dean of Black Women Composers." It is appropriate to honor her at any time for her contributions to composition and teaching but especially during February, Black History Month. (by Jeannie Pool)*

### A keynote address delivered to the First National Congress on Women in Music, March 27, 1981 at New York University

Greetings to all of you and thank you for the honor and privilege of being here. I'm already very stimulated. It's fine to reflect that when those who come after us read of the First National Congress on Women in Music, they will know that we were all here....I have had the tremendous joy and privilege of studying the great art of music, of trying to be a musician all my life, and I have taught 50 years....

I have thought of various titles and approaches to my talk this morning. A first fleeting idea suggested some adaptation from Richard Henry Dana's old book of travel and adventure, *Two Years Before the Mast*. Why not *Fifty Years with the Chords of the Augmented Sixth*? But this was obviously too limited. The First National Congress on Women in Music deserves something more erudite, even before the onset of the scholarly papers. Perhaps some borrowing or approximation of Proust, a sort of *Reflections on Things Past, Reflections on Things to Come*. Though you need not expect erudition, and I will try not to be pontifical, I do wish to think along these lines, and I choose to do so in spite of Lillian Hellman's caution that any sentence that begins, "I remember..." is already too long.



Undine Smith Moore (courtesy of Mary Easter)

### Childhood Memories

It is a long way from Jarrat in Southside Virginia [an area of small towns that were predominantly African American] where I was born, to this room at New York University. The power of things we heard when we did not know we were hearing, of the things we saw when we did not know we were seeing, is remarkable, a source of continuing wonder, and it is rightly the subject of much current study. Though I left Jarrat when I was about three, I remember now songs and sounds that I had already absorbed. The singing at the Morning Star Baptist Church and the praying. I remember quite specifically not only "Go Down Moses" but also "Bringing in the Sheens." I heard the word "sheens" instead of "sheaves" and though I sang both tunes correctly, I thought that that word was some reference to the sewing machines. My mother had one.

I remember the weeping as we went across the fields to see cousin Johnny—"Cousin Johnny dead"—the nearest cousin, the clock stopped. My aunts dressed in black with long veils, but dancing in a corner, dropping deeply and rising rhythmically from the floor—Aunt Sarah with her hair always corn rowed. The timbre of the voices of my aunts passing the farm at night, giving their special hollers.

Such things heard and not heard, seen and not seen, are lodged deeply in us. And the place in us where they are lodged is also the place from which our creativity comes. About five or six years ago, in the archives of the Library of Congress, I sat listening to a recording of early blues and hollers. Suddenly, I found myself weeping, weeping almost to the point of embarrassment. The timbre of the voices of my aunts had come to me from some place deep in myself which I did not know existed.

The details I have mentioned are an essential part of me. Everyone has similar experiences though they are, of course, for all of us highly individualized. These things are at the heart of our uniqueness, our special selves. All artists must create out of themselves, and one of the ways we can help ourselves to grow is to let ourselves be open to experience, to let (notice “let,” not “force”), to let ourselves be sensitive, be aware, to follow what we feel within us while we develop those more outward techniques which are also essential to our art.

### **Musical Life in Petersburg, Virginia**

As a woman, as a Black woman, as a musician, I think the town of Petersburg was a good choice for me when my family decided to leave Jarrat. Viewed objectively by its obvious limitations, one might question Petersburg as a good place for a musician to grow up. What did Petersburg have? In the first place, the lives of Black people in Petersburg were saturated with music of one kind or another. Barred from the theaters and all but the gallery of the Academy of Music, children went with their elders from church to church. There was the wonderful singing, the unquestioned assumption, perhaps from Africa, that all would join in, old, young, regardless of voice. In the congregation, the concept of an error did not exist. A child could not fail to observe the unrivaled status that a leading singer at church enjoyed. Besides, there was a veritable fascination with piano study. A person walking along the street carrying a music roll, that is a leatherette forerunner of the attache case, walked proudly. This was clearly a person of culture, affluent enough to pay Miss Patty Campbell one dollar a month for eight lessons.

The progress of children was inquired about in the community and noted with pleasure. The favorite question asked to test advancement of children (in this instance, more often girls than boys) was “You playing sheet music yet?” There was never a lack of places to perform on whatever level one was able—the Sunday school, the church, the church socials and suppers. Petersburgers, in the days of my childhood, were deeply involved in what they called the silver tea. Dramatic pieces were spoken, delectable foods were served, but above all else, music reigned.

Motivation is a much used word these days. Educators regard it as an extremely important factor in growth. Consider the quality of motivation in the life I have described. To live in a society where one’s favorite art is highly regarded, highly valued, where one’s progress is a source of pride to the family and the entire community is enough to create in a child a fine sense of self-worth and a high level of aspiration.

When I graduated from the local high school, where the teachers were extraordinarily thorough and dedicated, I had done well enough to choose to concentrate in any one of several areas, but the thought of being anything other than a musician never once crossed my mind. This feeling about music had become strongly reinforced several years earlier when Lillian Allen Darden, a graduate of Fisk and classmate of Roland Hayes, had come to town. Her arrival was a major event in the town, as well as in my own life. Now, the range of music performed and heard was much broader and one’s enjoyment could be enhanced by the development of a solid technique. It was a proud day in my life and in the life of the entire community....

### **The Role of Women in the Community**

In view of the general nature of our meeting, this meeting, it may not be out of place for me to point out that this rich musical and social life in the town as I have recalled it was largely initiated and nourished by women. They held power in the church [and] in the community. It was a power that was recognized [and] so commonly assumed that it was not even discussed. But it was, nevertheless, a power confined to certain areas that never even suggested the quality of authority enjoyed by men in running the affairs of the church and the social group. Women could and did influence the building of a school, the choice of teachers [and] the order and content of the church service, but there must have been a subtle etiquette that kept them in a particular place.

Further, so far as I know, the influence of women on the music and the culture in the life of the Black community, while known and applauded, was rarely, if ever, documented in any written form. In the history of Gilfield Church, my own church, established in 1789, a history written by the able scholar Luther Porter Jackson, there is little reference to women. The photographs and documents emphasize the contributions of the ministers [and] the deacons, whose lives are discussed in detail. Surely, there exists some need, even at this present time, to revise the approach to written history. Let me digress to say that one looks forward to a time when the history of music will be more inclusive, when all of the dispossessed—Blacks, women and, indeed, Americans who constitute a veritable *salon de raison*—will find an earned place in the written record.

Obviously, I write about these early days with love. No doubt the picture of childhood satisfaction which I have drawn has excluded some sharp and bitter memories, bitter experiences, particularly those related to the powerlessness of our race. The fact that these ugly memories do not loom so large is not an accident. It is a tribute to the determination of Black parents, my parents, to create for their children, as far as possible at home and in the community, a haven so fortified with love and support that assault from the larger, dominant group could not pierce their armor. Further, the joys I have described are evidence of the ability of Black people to live life with gusto in the midst of oppression, to survive, even flourish in situations that often were designed to humiliate them.



[William] Faulkner's books and characters now run together in my mind, but I remember well a passage in which he comments on this. Black servants and white masters, having looked forward to the coming of the carnival, have at last arrived at the merry-go-round. Whites could pay, could ride, but Faulkner notes that "the Blacks, not allowed to ride, stood on the ground outside looking with a quality of enjoyment never experienced by the riders."

## Fisk University

Let me say a word about Fisk, my undergraduate college. The Fisk of my time was a place of excellence not to be believed. The great DuBois, and others like him, had left their intellectual stamp. There were before us the Jubilee Singers, Roland Hayes, Roy Tibbs [and] Augustus Larson; there was Sophia Boat, who as early as that made herself a distinguished career as a lawyer in Chicago. There was Althea Edmonston, missionary to Africa. It seems that everyone that I knew at Fisk read music [and] played an instrument. Many had come to major in music. Unable to reach the celestial standards of admission set by three maiden ladies from Oberlin, they had changed their majors but remained to enrich the community musical life. Here, boys played the piano, too, and girls like Sonoma Tally and Lydia Mason, who went on to Juilliard, played with a mastery removed from the false conception of music for a girl as a social grace designed merely to ornament the life of her husband. It must be said that in my experience, this concept of the woman pianist never seemed to dominate the Black community as it did more Anglo-Saxon groups. Still, even here at Fisk, the role of the musician for both boys and girls was narrowed by the racism of the time so that motivation toward composition and conducting was scarcely commensurate with the level of student talent. Perhaps the figure of a composer and a conductor were too largely perceived by the society as symbols of authority.

Nevertheless, at Fisk, where I had won the first scholarship to be given by Juilliard for study at Fisk, I was also considered to have talent as a composer. I had made up music all my life, been frustrated around eight or nine because when I tried to make a canon, I didn't know the "word." I could never make it fit all the way to the end. At Fisk, my works were performed on programs of original compositions as they were to be performed later when I was a student at Columbia. I remember at Fisk a large work for women's chorus, *Sir Olaf and the Erl King's Daughter*. I have a comment to make about that later. In both institutions, I wrote much [Leopold] Godowsky [1870-1938] sounding music for the piano. I kept writing always, but thought of myself first as a pianist. The shift in my view of my own role came later, after I achieved some maturity following graduate school. Then I began to feel myself a composer [and] a teacher. I came to identify myself as I do now: I am a teacher who composes, rather than a composer who teaches.

## The Role of Women Composers

I have been asked to comment on my beliefs related to the role of women composers in the twentieth century. Let me say at the outset, I believe that the role of women in music will be enormously expanded. From what I have heard this morning, it is already expanded. I believe that acceptance of a change in the role of women and the removal of limitations in our society have profound implications for the woman as artist, the woman as musician. Since all liberation is connected, the Black woman musician will have with other women the results of this societal change. Men, too, will profit. Whenever any group achieves any kind of liberation, those who have participated in their former condition, I almost said "condition of servitude," also gain freedom or release.

I believe the reasons women musicians have seemed, or perhaps been, fewer in number as compared to women poets [or] women novelists is a complex matter involving many factors. I believe the scholars who are coming have brought the answers with them. The relative absence of women as conductors, women as composers, is of special interest to me, and I repeat, as I have just said, that the conductor and the composer are, to a greater extent than the performer, authority figures and, as such, it is not strange that opportunities for women as well as Blacks have been limited. This limitation

*... the thought of being anything other than a musician never once crossed my mind.*

includes the effect on the aspiration of women who in their childhood and youth have been able to observe few examples to inspire them with belief in their own power. This

is changing and will change more each year.

There is an addition—the fiction of woman's inability to deal with the abstract. Because music is an utterly non-verbal art, there is inevitably a certain quality of the abstract in the approach to the composer's art. Women, for a long time in the past, were indoctrinated with the widely held belief that the abstract is not their sphere. They have been forced to deal with the minutia of life, often in a manner that freed men to be the creators. The passing of the fiction of woman's inability to deal with the abstract will also increase the number of women composers.

Another passing fiction with which women have been indoctrinated is the belief that the peculiar nature of their attitudes and response to emotion prevents them from converting their inner experience into art. Over and over, it has been held that the objective discipline which is necessary to transmute inner sources by giving them artistic form is a discipline suitable only to men....

As I approach the end of my remarks, I am going to quote my own answers to a few of the extensive and penetrating questions asked me in an interview which became the basis of my share in the book, *The Black Composer Speaks*, edited by David N. Baker, Lida M. Belt, and Herman C. Hudson.



# Before I'd Be a Slave

Undine Smith Moore

(1953)

Helen Walker-Hill, editor

**Furioso** ♩ = 102

*fff sforzando until otherwise stated* *accelerating furiously until measure 9*

*fff sf* *a little less power*

*sfz* *sfz* *sfz*

*(loco)* *(loco)* *(loco)*

*Like a Xylophone* *(etc.)* *With Great Power*

*Before I'd Be a Slave* was commissioned for the Modern Dance Group at Virginia State College. The dance follows the program as described by Moore: "The frustration and chaos of slaves who wish to be free.—In the depths—A slow and ponderous struggle; attempts to escape—Tug of war with the oppressors—A measure of freedom won—Upward movement—Continued aspiration—Determination—Affirmation." The excerpt is printed courtesy of Hildegard Publishing Co. and the Moore family. The entire work appears in *Black Women Composers: A Century of Piano Music (1893-1990)* (Hildegard Publishing Co., 1992). © 1953 by Undine Smith Moore. Used by permission of the family of U.S. Moore; Mary Easter, representative.

## Stylistic Changes

The question I am going to begin with, though it is near the end of what they ask, is "Has your style changed across the years? If so, why? What influenced these changes?" I referred a while ago to my writing of a large work for women's voices at Fisk, *Sir Olaf and the Erl King's Daughter*. I don't know whether my teacher, Sarah Light, was Scandinavian or not. She gave me the poem and I was a dutiful student. I said [in reply to the questions]:

It takes some maturity for many people to realize that whatever is extremely familiar in one's life may be the subject of creative expression. That happens in...music in much the way that young writers of fiction or poetry often pass through periods of writing about strange, exotic, far away things before they realize that their daily life is a secure source, what they really know and really feel.

After my master's degree at Columbia, I seemed to realize how deeply touched I was by the fragments of spirituals sung by my mother and father around the house, how much the spirituals sung at Fisk were a part of me. I began writing down the melodic fragments sung by my family from Southside Virginia. I can see my mother resting in her bed, and I would draw up a chair with my manuscript pad to write as she sang. I was struck at the time that many of these melodies were not heard [any longer]. When I did this recording, I did not have any specific purpose for further use. There may have been some vague but certainly undefined idea. It was not conscious. I will say, however, that this experience became a part of everything that I have done. When I write for the piano, it doesn't sound like Godowsky any more.

## Composition Preferences

Another question that was asked me, "Given unlimited time and finances and no restrictions whatsoever, what would you write?" At the time I answered this, I said:

I wish this question had been asked me ten years ago. I would like even at this point to be able to explore the possibilities of other than conventional sound sources. I would wish to write music of good quality, interesting and fresh, yet within the performance possibilities of the thousands of performers and groups for whom there must be a continuing repertoire. The masses of amateur choirs, school groups, church groups, etcetera deserve a less banal repertoire of choices. To satisfy this need would, in my opinion, be an entirely worthwhile project. Was it Fauré who told his famous students at the Paris Conservatory, "Don't try to write a masterpiece every day"?

## Composition vs. Teaching

The next question to which I'll respond, "If given the opportunity, would you choose to devote yourself to composition on a full-time basis? Why or why not?" At the time, my answer was:

Trying to teach what I can about the great art of music, to stimulate students to realize what potentialities they have which often they do not realize, and what opportunities are

now open to them is extremely satisfying to me. I experience teaching itself as an art, and I have found it to have a valuable reciprocal relation to the art of composition. As long as I am able, I would like to do both.

Because performers are so often urged into teaching for the wrong reasons, you know, so you'll have something to fall back on.

## Achievements of Former Students

I wish to comment...a little bit further about teaching. Teaching has been a tremendously important activity in my life. A number of my students hold eminent positions. I am proud of the fact that when we were observed by the committee from the National Association of Schools of Music for entrance into that association, my students were so wonderful. I thought they were wonderful, and so did the examiners. They commented on them as alert students taught by a stimulating and inspiring teacher. I had the pleasure of teaching many students who have come to national positions. There are so many of them that I'm not going to even begin to read their names. I will comment on...some of them at the time of my retirement: Billy Taylor; Camilla Williams, the first Black woman to sing opera with a major company; Leon Thompson, formerly of the New York Philharmonic; [and] Philip Medlin, a publisher [who] gave me a tremendous gift at Town Hall. All of my students and friends came, and the evening was devoted to a performance of my music which they had prepared.

I am kept busy because enough time has passed so that my distinguished students are now the heads of music departments and the heads of schools of fine arts, and they invite their old teacher to come and speak. Many of them have written theses and dissertations on me. I think the earliest was done at the Eastman School of Music and University of Michigan, and the latest two were done at Cincinnati and I believe here at New York University. When I read some of these, I said to my daughter last night that the description of my life is so glowing that I think, "These writers are going into fiction."

But to get back a bit, I digressed because I want to stress the importance of teaching. I was responding to the question, would I devote myself and talent to composition, and I was saying that I enjoyed the two things together. It would be fine to have a life ordered so that everyday responsibilities did not impinge so heavily on my time. I am a widow of restricted means, living in a fairly large house which must be managed. The simple availability of a part-time typist or office assistant or a cleaning assistant would be an almost ideal way for me. I wrote at that time:

This question was surely written for men. Their wives so often assume those dreary responsibilities which makes it possible for them to compose. Even the many male composers who do not marry in order to avoid these responsibilities often have some kind of liaison with a woman who relieves them of these matters.

## The Role and Position of the Black Artist

I was asked to comment on the role and the position of the Black artist. I would speak firstly of position, and this is not related just to Blacks, it's everybody:

The artist is not highly valued in American society. And from what I read in the newspapers from day to day, now, I don't think it's being advanced. Of this group, Blacks are at the bottom. The Black will have less time to write, to create. The Black will find greater difficulty getting his work printed, recorded, performed. The Black will be omitted from so-called serious texts of books and lists of music, will get comparatively little money, which means that while the position may be very slowly improving, in general, the lot is not very different from that of others of his kind in any comparative scale.

I may say that though I have stressed [the Black artist], because I was asked...to talk about Blacks, I think that for certain reasons for a while it will continue to be true of women. With regard to the role of the artist, I had written:

The primary function of any artist in any period is to convey as honestly and as sincerely as he can his personal vision of life. Since the artist belongs to the most sensitive segment of any society, a Black composer in contemporary America, aware of his own plight and that of his people, can scarcely avoid some expression reflecting these conditions. Without positing a social purpose as a requirement of art, he cannot really escape expressing his heritage somewhere in the body of his work. This expression in the hands of the gifted artist can be powerful.

I think of the powerful social change in a work like Picasso's *Guernica*. I think of the refusal of Pablo Casals to play, though courted by dictators. And I think of Marian Anderson not marching and joining ordinary protest movements, but, nevertheless, opening up the doors of Constitution Hall. I think of a woman like Natalie Hinderas who by the very perfection of her playing is an agent of social change. And I think that a meeting such as this, and such as the activities which have gone before, these are tremendous forces for social change, and they should be kept in the minds of musicians.

## Major Works in Progress

I was asked, "What major works are in progress?" I will tell you that the difference between what one hopes to do and the achievement of that end is so great that I am happy to answer this question this morning. At the time it was asked, I said:

Like everyone else able to hold a pen, I have been asked to do a large work on Martin Luther King. The piece is in what I call a period of germination. I have a vague idea that it will be called something like "Scenes From the Life of a Hero" or perhaps "Scenes From the Life of a Martyr." I think perhaps the text will come from a variety of sources. I will write some of it myself. Perhaps there will be a large orchestra, a narrator, orchestral accompaniment, soloists.

I am happy to announce that I have finished that work. And I have had tremendous support and encouragement from

the Richmond Symphony, which is a good symphony and highly valued in Virginia, and they are doing it in their next season, which is one of their anniversary seasons. And it is to be done in New York, and I'm not going to announce the date, but I'm going to invite you.

## Advice for Young Composers

And now, the last question, "What advice would you give a young composer?" This was addressed to the Black composer, but I really think that it's good for anybody, as is often the case with art: "The young Black composer should listen to all the varieties of music possible." Let me interrupt to say I have experimented with saying "he or she" and I am going to ask you, when I say "he" to forgive me and to note that I am talking about all of us.

This aspiring composer should perform, should study many instruments. He should master as thoroughly as possible the details of music as a craft. He should develop his musicianship to the fullest. He should let his life and his senses be stimulated by other arts: painting, sculpture, dance, literature, drama, architecture. He should know some poetry, history, philosophy. He should value the opportunity to direct or perform in amateur groups which may include all races. He should initiate such groups, if possible. Besides rendering a service, he will find through this practice the limitations, the advantages, the unique possibilities, and the problems of various voices and instruments. Above all, he should remain close to his people, sharing their thoughts, feelings, and anxieties. These are part of the roots which nourish him and strengthen him. He should be aware of the possibilities for social change which may result from his art. He should remember that it is the whole person who creates.

## Coda

When I came up, it was the fashion for composers to close their pieces with codas and codettas. And so I am going to have a coda and a small codetta, which to some extent describe the attitude to life that I have cultivated. These are some things that help me in those moments of fear and self-doubt, those moments, I believe it was Paul Tillich [1886-1965] who called them his demons. I may forget these, but what I'm going to say is so well known that you just join in in carrying me across.

Come my friends, 'tis not too late to seek a newer world.  
Sitting well in order, strike the sounding furl for my purpose  
holds to sail beyond the sunset and the baths of all of the  
western stars until I die. It may be that the waves will wash  
us down. It may be that we shall reach the happy isles and  
see the great Ulysses whom once we knew. Although we  
are not such strength as in old days moved heaven and earth,  
that which we are, we are. One equal temper of heroic heart  
made weak by time and faith but strong in will to strive, to  
seek, to find, and not to yield.

And the codetta from my people, the old people who said,  
"Stay in the field. Stay in the field, children, until the war is  
ended."

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*This speech was prepared for publication by Jeannie Pool, coordinator of the First National Congress on Women in Music. (This year, Pool is coordinator of the Tenth International Congress on Women in Music to be held May 29 to June 1 at the California Institute of the Arts in Valencia, CA.) Pool invited Undine Smith Moore to give the keynote address and to participate in the first conference's session on Black Women in American Music, chaired by music critic Raoul Abdul. A cassette tape of this speech is available from Jeannie Pool Productions, P.O. Box 8192, La Crescenta, CA 91224-0192 for \$9.95, including postage and handling. Special thanks to Stephen M. Fry for his assistance and to Lenore Coffman for doing the tape transcription.*



## Ericson Bibliography

Margaret Ericson has recently published a bibliography, *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music, 1987-1992* (New York: G.K. Hall, 1996). Information provided includes a chapter entitled "Recent Perspectives on Women in the Music Professions: Professional Organizations and Issues of Professional Status." The bibliography also suggests statistical sources such as census data, and the annual publication issued by the Higher Education Arts Data Services entitled *Data Summary: Music*, which specifically gives data on the percentages of females employed in music in academe, their rank, and salary.



## Contributors to the 1996 IAWM Fund Raising Project

The International Alliance for Women in Music gratefully acknowledges contributions totalling \$4,580 from 66 persons/organizations who responded to our 1996 Fund Raising Project. We appreciate the work of Lucille Field and Jeannie Pool for their efforts in activating the IAWM Fundraising Committee.

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# Educators' Enclave

## Women in Music Courses at Agnes Scott College

by Calvert Johnson

It should come as no surprise that a women's liberal arts college might offer a course in "women in music" or that the applied music students and faculty might learn and perform works by female composers. What is surprising is that until ten years ago at Agnes Scott College in Decatur, Georgia, it was the rare exception for a female composer to be assigned or programmed. Not only were works by women never mentioned in music history or theory courses, but the only library book on the topic of women in music was George Upton's *Women and Music*, with its nineteenth-century attitude that women were incapable of composing and should restrict their musical endeavors to salon music and supporting their male friends and relatives who composed.

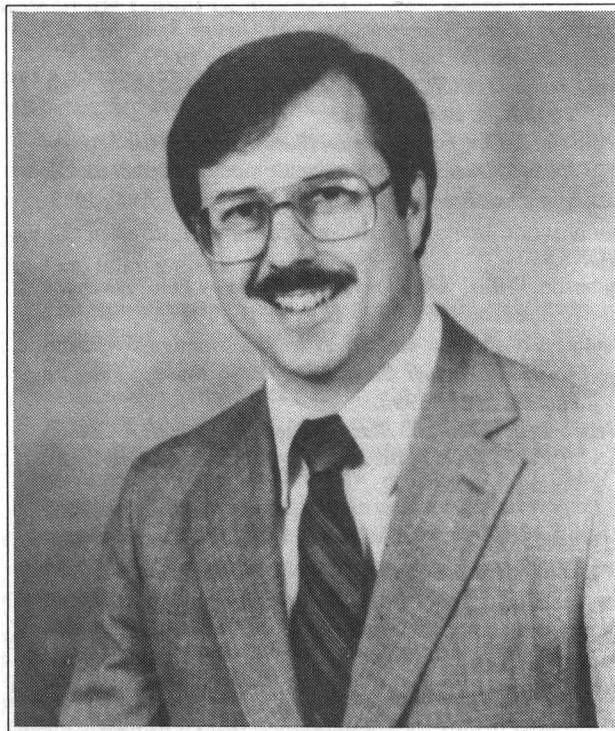
Much has changed in the last ten years at academic institutions nationwide. Although developments at this suburban Atlanta four-year college closely resemble those at similar institutions, others are no doubt unique or at least unusual, and might be of interest to colleagues in higher education. Women's Studies was slow in coming to Agnes Scott, with the first course being offered in 1978, the first director of Women's Studies being appointed in 1989, and a minor being offered for the first time the same year.

### Music by Women in Concerts and Courses

The first concert on campus devoted solely to female composers was given by organist-harpsichordist Calvert Johnson in February 1988. Assisting was flutist Carol Lyn Butcher, who presented her own program devoted to works by women the following October, accompanied by Johnson. Since then, most of the applied music faculty have routinely assigned works by women to their students, and both student and faculty recitals have included compositions by women as a normal procedure to the point that it is simply not novel anymore to hear a composition by a woman.

At the same time, the music faculty at Agnes Scott began to mainstream women into music history and theory courses. The music history three-semester sequence uses K. Marie Stolba's *The Development of Western Music*, 2nd edition (Madison: WCB, 1994), which includes extensive coverage of women as composers, performers, etc. Music theory courses include examples of works by women for analysis, sight-singing, and ear-training. History of Sacred Music prominently features women as hymnists, composers, and sacred musicians. Women are also included in such courses as Introduction to Music, American Popular Music, History of Jazz, and Musicals and Film Music.

The college's centennial was celebrated in 1988-89. Among many other special activities featuring the accomplishments of women in all fields, the college commissioned Thea Musgrave to compose a work to include



singing, instrumental music, dance, and acting. Although she typically writes her own librettos, Musgrave asked that her friend, C. E. (Christa) Cooper, be commissioned to provide the text for *Echoes through Time*. She also located a young woman, Linda Brovsky, to serve as stage director and choreographer. Alumnae Liz Lee and Margaret Clark Waterbury were set designer/lighting designer and costumer, respectively. In addition, four women were commissioned to create temporary site sculptures based on Cooper's libretto, thus involving all of the creative arts in a common effort.

### The First Women in Music Course

The first course in Women in Music was offered by Johnson in the spring of 1990, with the objective of including the accomplishments and activities of women in music-making of all kinds in cultures throughout the world and from antiquity to the present. This survey course used the following texts: Ellen Koskoff, *Women and Music in Cross-Cultural Perspective* (Urbana: University of Illinois Press, 1989); Carol Neuls-Bates, *Women in Music: An Anthology of Source Readings*, revised edition (Boston: Northeastern University Press, 1996); and Jane Bowers and Judith Tick, *Women Making Music: The Western Art Tradition, 1150-1950* (Urbana: University of Illinois Press, 1987).

Every year many guests are invited to give presentations to the class. Among them have been guest artists: violinist

Stephanie Chase (who, at the request of the College Events Committee, included Clara Schumann's *Romances* on her recital), composer and pianist Judith Zaimont, pianist Teresa Dybvig, and pianist Patricia Ross (who, later in the day, gave her one-woman show on Teresa Carreño). Local musicians have included members of the Atlanta Symphony (principal clarinetist Laura Ardan, assistant principal horn and sole female brass player Susan Welty, violinist Alice Oglesby, and President Allison Vulgamore); popular musicians Emily Saliers of the Grammy-winning Indigo Girls, duo Joyce and Jacque, and Michelle Malone; and directors of music from prominent churches (Adele Dieckmann McKee, Atlanta BACH Choir director Porter Remington, Sue Mitchell-Wallace, and current Dean of the Atlanta chapter of the American Guild of Organists, Marilyn González). Other faculty in the music department and from neighboring colleges who have given presentations have included Ronald Byrnside (women in American popular music), Theodore K. Mathews and Emory University's Dwight Andrews (both on women in jazz), and Juan Ramírez (women in Latin American music).

### The Spin-Off Effect

The spin-off effect has been most interesting. Mathews and Andrews had always included some coverage of women in their courses on jazz, but never to the extent that they have since given their presentations to the Women in Music class. Last winter, Andrews gave a four-evening lecture series on Women in Jazz, sponsored by the Atlanta Symphony Orchestra as part of its public educational outreach program. Ramírez is also Director of the Atlanta Virtuosi, which annually performs a series of programs featuring Latin American music. As a direct result of his presentation to the class, he featured Latina composers on the next series. Similarly, Byrnside expanded coverage of women in the second edition of his introduction to music textbook, *Music: Sound and Sense* (Dubuque: WCB, 1990). Johnson was chair of the program committee for the 1992 national convention of the American Guild of Organists in Atlanta, which prominently featured women as composers (including commissions), performers, and conductors. As President of the Southeastern Historical Keyboard Society, Johnson served as co-chair with Marcelline Mayhall of the Midwest Historical Keyboard Society of the joint meeting of their societies in Louisville, 1993, where women were again featured as composers, instrument builders, and performers.

By 1995 it was painfully evident that too much material was included in the Women in Music course. The music department received the blessing of the curriculum committee and of the college faculty to split the course into two courses, both of which are cross-listed for credit in Women's Studies. The course that retained the original course number became Women in Music: the Western Tradition (from Hildegard to the present). Because of the large number of non-music students enrolling in the course, the Bowers and Tick textbook was replaced by Karin Pendle's *Women and Music: A History* (Bloomington: Indiana University Press, 1991).

### Women in Music in Cross-Cultural Perspective

The new courses satisfied the desire of the music department to offer an introduction to world music course by doing so from the woman's point of view—Women in Music in Cross-Cultural Perspective. The course was offered for the first time in the fall of 1996, using as textbooks Koskoff's book and Jeff Titan, *Worlds of Music*, 3rd edition (New York: Schirmer Books, 1996). Additional readings are drawn from the Pendle text (chapters on antiquity and on world music), and several articles: Jacqueline Cogdell DjeDje, "Women and Music in Sudanic Africa," *More Than Drumming: Essays on African and Afro-Latin American Music and Musicians*, ed. by Irene V. Jackson (Westport, CT: Greenwood Press, 1987), 67-89; Judy A. Jones, "Nez Perce Women, Music and Cultural Change," *Women of Note Quarterly* 3/3 (August 1995), 6-19; and Kay Hardy Campbell, "Folk Music and Dance in the Arabian Gulf and Saudi Arabia" [unpublished paper].

Although it is an introductory survey course, coverage includes women's participation in music making in many different cultures: the Sioux, Navajo, Nez Perce, and Iroquois Native Americans; the Kaiapó of Brazil; the Mapuche of Argentina and Chile; the Hazara of Afghanistan; the Temiar of Malaysia; and the Berbers of Algeria. European folk traditions feature Greece, the Balkans, and the Sephardic and Lubavitcher Jewish communities. African societies covered include the Kassena-Nankani, Ewe, Tuareg, Shona, Xhosa (featuring Miriam Makeba), Wolof, Dongamba, Mande, and BaAka Forest People. Non-Western classical traditions include Javanese gamelan and shadow puppet theatre, Japanese *gidayu-bunraku* puppet theatre, geisha, *shamisen* and koto music; India; and the Arabian music of Tunisia, Egypt (featuring Om Kalthoum), and Saudi Arabia. Also studied are musical women of antiquity: Egypt, Mesopotamia, Hebrews, Greeks, Romans, and medieval Arabia.

In conjunction with the course, the students were required to attend world music concerts in Atlanta, notably a performance of Arabian music at the college by Simon Shaheen and his Near Eastern Ensemble, given in conjunction with an exhibit of calligraphic art works called "The Right to Write" from The Jordan National Gallery. Rehearsals of non-Western performing ensembles were attended by the class, including the gamelan at Emory University, and a community African drum and dance ensemble in downtown Decatur.

### Language Across the Curriculum Program

Regarding the previous course, perhaps the most unusual development was the introduction of a foreign language component to Women in Music: the Western Tradition. The music department, by introducing a German language component to this course, thus joined the college's initiative to spread the study of foreign languages across the curriculum. The purpose of the Language Across the Curriculum program was to improve foreign language instruction and learning through a content-based course so that students might study original materials (frequently not otherwise available in English) in courses within their major or minor, or to use their language abilities in courses outside the foreign language



departments.<sup>1</sup> In the spring of 1996, it was possible for students to take the traditional Women in Music course and also to enroll for an extra hour of credit in German, Music, or Women's Studies. The additional hour was team taught by Ingrid Wieshofer and Johnson, with directed readings, study guides, and discussion entirely in German. The overall objective of the program was summarized by Wieshofer as follows: "By linking languages to other disciplines at Agnes Scott College, we are demonstrating to students that the achievement of foreign language competence is an integral part of liberal arts education that will deepen their understanding of the humanities as their mastery of the language increases."<sup>2</sup>

Through a grant from the National Endowment for the Humanities, Johnson was able to study German at the Goethe Institutes in Atlanta and Berlin from the summer of 1994 through the fall of 1995 in order to improve his German competency. During the summer of 1995, the instructors selected texts and developed study guides that simultaneously checked German reading comprehension, enhanced the depth and breadth of coverage in the linked music course, developed German writing skills, and encouraged class discussion in German; "...the main emphasis...was on enriching the discipline, not on adding courses in foreign language departments."<sup>3</sup> The result was incredibly successful, enriching not only the course, but also both students and instructors. The German component will be offered every three years.

### German Component Enrollment

That every student who enrolled in the Women and Music course also enrolled in the German component was both unexpected and advantageous. Hence, class discussions in the English language part of the course inevitably drew as well on the German language readings and discussion. But even if some students had elected not to enroll in the German component, they undoubtedly would have benefited because experience in other Language Across the Curriculum courses has clearly demonstrated "that the benefits of these courses extend to the students who did not take the [foreign language] component courses. Students in the language component classes volunteered information and asked questions more often in the discipline classes."<sup>4</sup>

Given the success of Women in Music with the German language elective, the course will be offered with a French component in the fall of 1997, to be taught by Johnson and French professor Julia de Pree. It will be offered every three years thereafter.

The syllabus of the German language component has already been put on the world wide web at a site most likely to be accessed by German teachers ([wig-1@cmsa.berkeley.edu](mailto:wig-1@cmsa.berkeley.edu)). Because not everyone has access to the web, the list of directed readings and related activities is given below. Of particular note is the project of writing a letter to a German, Austrian, or Swiss woman composer to learn more about her development as a composer, her career, and her compositional style, beyond what the student has been able to learn by reading various texts in German.

## Course Syllabus: Spring 1996

### Women in Music: German Language Component

#### CLASS MEETING TIME

The class meets 50 minutes per week at a time agreed upon by students and instructors.

#### OBJECTIVES

The German section, taught in German, will meet once a week for discussion of texts and a film reflecting the participation of German and Austrian women in music from the late Middle Ages to the present day. Our reading and discussion of these primary sources, virtually none of them available in English, will enhance your understanding of the social roles of women in music, particularly as composers and performers, while enabling you to improve your skills in reading, speaking, hearing, and writing in German.

#### GRADING

1. **Notebook (40%):** For each week's assignment, you will receive a study guide with glossary, reading comprehension questions and exercises, and discussion questions. Responses should be in German, if possible, but English is acceptable when absolutely necessary. You may work on these study guides as you do the reading assignment and add to them after class discussions; you may add additional sheets. All of these worksheets form the notebook.

2. **Participation (40%):** To get the full benefit of this German language component, you should attend every class session, complete the assigned readings and worksheets, and participate in class discussions. If you must miss a class, please contact one of the instructors, preferably beforehand. Failure to do so could result in a lower grade in participation.

3. **Report (20%):** Each student will give an oral report, in German or English, about the letter writing exercise. The report will include material found through the student's research and from her correspondence with the German or Austrian woman composer. The purposes of the letter are explained in the letter writing exercise. The letter itself will be graded as part of this aspect of the course grade.

#### COURSE OUTLINE

Week 1: Women's Roles in Music

Reading: S. Jessel, *Warum gibt es so wenig Komponistinnen?* (Frankfurt: G. Horstmann's Druckerei, 1898), from Clemens M. Gruber, *Nicht nur Mozarts Rivalinnen* (Wien: Paul Neff's Verlag, 1990).

Week 2: Hildegard von Bingen

Readings: (1) Review of CD Vision in "Sulze im Binger Loch," *Der Spiegel* 9 (27 Feb 1995), 202. (2) Ingeborg Neumann, CD liner notes to *Ordo Virtutum*, 11. EMI CDS 7 49249 8

Week 3: Medieval Women in Secular Music: Minnesingers' Texts

Readings: (1) Albrecht von Johansdorf, *Ich vant si áne houte*, in Guenther Schweikle, *Die Mittelhochdeutsche Minnelyrik*, band 1, *Die frühe Minnelyrik* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1977), 342-345. (2) Walther von der



Vogelweide, *Unter der Linde* and *Nemt, frouwe disen kranz!* in *Walther von der Vogelweide, Gedichte, Mittelhochdeutscher Text und Uebertragung*, edited by Peter Wapnewski (Frankfurt am Main: Fischer Bucherei, 1966), 76-81.

#### Week 4: Background Reading on Living Composers

Each student reads the brief biographical notes, selects one composer for additional readings, and eventually writes a letter to her chosen composer.

Readings: (1) Ruth Zechlin (Leipzig/Berlin). "Ueber meine Arbeit als Komponistin," in Rita von der Grün, *Venus Weltklang: Musikfrauen-Frauenmusik* (Berlin: Elefanten Press Verlag, 1983), 148-149. (2) Barbara Kaiser (Bremen). "Barbara Kaiser," *Venus Weltklang*, 150. (3) Margaret Sorg-Rose, press release. (4) Others, from Margarete Sorg and Margarete Sorg-Rose, *Kontrapunkt Gedok Gestern-Heute* (Rhein-Main-Taunus: Gedok, 1992), 419-426.

#### Week 5: The Classical Period, Part I: Prussia

Readings: (including an exercise in old script) (1) Curt Sachs, "Prinzessin Amalie von Preussen als Musikerin." *Hohenzollern Jahrbuch* 1910, 181-191. (2) Eva Weissweiler, "Juliane Reichardt und die Komponistinnen der Berliner Lierschule." *Komponistinnen aus 500 Jahren* (Frankfurt am Main: Fischer Taschenbuch Verlag, 1981), 130-140 *passim*. (3) "Corona Schröter." *Ibid.*, 142-144 *passim*.

#### Week 6: The Classical Period, Part II: Vienna

Readings: (1) Eva Weissweiler, "Marianne Martinez und Maria Theresia von Paradis." *Komponistinnen aus 500 Jahren*, 155-159, 166-173 *passim*. (2) Marie Bigot de Morogues (Alsatian living in Vienna). a. Johann Friedrich Reichardt, "Briefe, 16 December 1808," "Briefe, 31 December 1808," *Vertraute Briefen* (Amsterdam: Im Kunst- und Industrie-Comtoir, 1810), 187-188, 230-231. b. Eduard Hanslick, *Geschichte des Concertwesens in Wien* (Wien: Wilhelm Braumüller, 1869), 213 (same December 1808 concert reviewed by Reichardt).

#### Week 7: Fanny Hensel

Write a letter to a composer from a German-speaking country (rough draft due).

Readings: Letters among members of the Mendelssohn family: (1) Fanny to Felix, 5 January 1836, in Marcia Citron, *The Letters of Fanny Hensel to Felix Mendelssohn* (NY: Pendragon Press, 1987), 505. (2) Felix to Fanny, 30 January 1836, in Paul Mendelssohn Bartholdy and Carl Mendelssohn Bartholdy, *Briefe aus den Jahren 1833 bis 1847 von Felix Mendelssohn Bartholdy* (Leipzig: Hermann Mendelssohn, 1863), 113-114. (3) Fanny to Felix, 17 February 1835, in Citron, 67-68. (4) Felix to his mother, 2 June 1837, in *Mendelssohn Bartholdy*, 141-142.

Week 8: Film, *Frühlingssinfonie* (early years of Robert Schumann and Clara Wieck Schumann). Notebooks are due for the first half of the semester. Final versions of your letters are to be prepared and mailed.

#### Week 9: Clara Schumann

Readings: Bernard Litzmann, *Clara Schumann: Ein Künstlerleben nach Tagebüchern und Briefen* (Leipzig: Breitkopf & Härtel, 1925), Vol. I, 188-189, 195, 299, 352-354, 355, 377, 412-413; Vol. II, 21-22, 42-43, 139-140, 274, *passim*.

#### Week 10: Alma Mahler

Readings: (1) Alma Mahler-Werfel, *Mein Leben* (Frankfurt: Fischer Taschenbuch Verlag, 1960), 26-27, 28-29, 30-31, 32, 33, 40-41, 69, *passim*. (2) Herta Blaukopf, *Gustav Mahler Briefe* (Wien: Paul Zsolnay Verlag), 401.

#### Week 11: Women in the Orchestra: Sabine Meyer & The Berlin Philharmonic

Readings: (1) Klaus Kirchberg, "Krach in Berlin," *Musikhandel* 34/2 (February 1983), 71. (2) Karl-Robert Danler, "Der 'Fall' Sabine Meyer," *Neue Zeitschrift für Musik* 5 (May 1983), 23-24. (3) Klaus Kirchberg, "Berliner Disharmonien," *Musikhandel* 35 (July 1984), 215. (4) Albrecht Dümmling, "Vor einer neuen philharmonischen Harmonie?" *Neue Zeitschrift für Musik* (October 1984), 14-15.

#### Week 12: German Women in Jazz and Popular Music

Readings: (1) Marlene Dietrich: Pool-Lifdu, editing. *Heute hier, morgen dort* (Berlin: Langenscheidt, 1991) 68-69. (2) Nina Hagen: Pool-Lifdu, *Ibid.*, 40-41. (3) Nina Hagen: Hermann Haring, *Rock aus Deutschland West* (Hamburg: Rowolt, 1984), 125-126.

#### Week 13: Letters from Contemporary Composers

Students to share information about the composers and their correspondence.

#### Week 14: Final. Notebooks due.

#### NOTES

1. Ingrid Wieshofer, "The Humanities Come Alive: Linking Languages to Other Disciplines." [Association of Departments of Foreign Languages] *ADFL Bulletin* 27/1 (Fall 1995), 16-19.
2. *Ibid.*, p. 19.
3. *Ibid.*, p. 17.
4. *Ibid.*, p. 18.

*Dr. Calvert Johnson is professor of music, chair of the music department, and college organist at Agnes Scott College, where he teaches organ and harpsichord and women in music, sacred music, music theory and music history courses. He has performed in concerts throughout the United States, Italy, France, Monaco, Switzerland and Germany, including the Piccolo Spoleto Festival and the Eighth International Organ Festival of Morelia, Mexico. Calcante Recordings has brought out four CDs of his organ performances. He has prepared numerous editions of works by women composers, and he has written many articles on early keyboard music and performance practices, including the volumes on Spain, England, Italy, the Netherlands, and France (1550-1830) for the series Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire (Wayne Leupold Editions).*

## In Memoriam

# Miriam Gideon (1906-1996): A Jewish Pioneer

by Anne Gray

After a long bout of illness and decline following surgery in 1993, honored composer Miriam Gideon died in her home on 18 June 1996. She was born 23 October 1906 in Greeley, Colorado. Although hers was an intellectual Jewish family—both parents were teachers—Miriam had no opportunity to hear or study music as a child. There was no radio yet, and there were few recordings and even fewer live performances. Fortunately, the public schools provided training in music reading.

The family moved to California and then to Chicago where the nine-year-old girl began to study piano with a cousin. The following year, after a move to New York, Miriam entered the Yonkers Conservatory of Music. Summers were spent in Boston with her uncle, Henry Gideon, organist, choral and music director of Temple Israel. By the time she was 14, he prevailed upon her parents to let Miriam stay with him so that he could properly nurture his niece's talents. Her exposure to the choir, the synagogue services and the organ were a permanent influence on her own compositions.

She continued to study piano and attended the College of Liberal Arts in Boston, graduating with a B.A. degree at age 19, the year she decided to become a composer rather than a pianist. Next came courses at New York University with Marion Bauer (1882-1955), who had been Nadia Boulanger's first American student. Gideon also studied composition for several years with Russian composer Lazare Saminsky (1882-1959), music director of New York's Temple Emanu-El, who allowed her to develop her individuality as a composer. He then guided her to the eminent Roger Sessions (1896-1985), with whom she studied for eight years. Although there was already danger for Jews, she went to Europe in 1939 for further study, but had to return home in September of that year when WWII broke out.

From 1944 to 1954 Gideon taught at Brooklyn College where she met and married English professor Frederic Ewen—their 40-year happy union ended with his death in 1989. Meanwhile, in 1946, 20 years after receiving her bachelor's degree, she earned a master's degree in musicology from Columbia University. She taught at City College (1947-55, 1971-76), where she was eventually Professor Emeritus, and also at the Manhattan School of Music (1967) and the Jewish Theological Seminary, which awarded her a Doctorate of Sacred Music in Composition in 1970 when she was 64 years old.

In 1971 she became the first woman to be commissioned to compose a Jewish service. Her *Sacred Service* was first

performed at a temple in Cleveland, Ohio. In 1974, another service, *Shirat Miriam L'shabbat* for cantor, chorus and organ, was commissioned and performed by the Park Avenue Synagogue in New York. In 1975 she became the second woman to be elected to the American Academy and Institute of Arts and Letters. Despite these "milestones," she did not want to be stereotyped as either a "Jewish" or a "woman" composer.

Gideon's vast output includes *The Hound of Heaven* (1945); *How Goodly Are Thy Tents* (1947); *Adon Olam* (1954); *Three Masques* (1958); *The Resounding Lyre* (1979), which includes one of her husband's poems; *Woman of Valor* (1982); and *Steeds of Darkness* (1986). In addition, she composed works for orchestra, dramatic works, chamber music with and without voice, and compositions for keyboard, solo voice and chorus. Her sacred music combines a freely atonal style with Jewish musical traditions. Her song cycles often mix poetry of different centuries and different languages within each setting.

Gideon's works have been performed all over the world. In her time, she was the most recorded woman composer, although she withdrew many of her early pieces. As a composer, she helped pave the way for the acceptance of women in the field, yet she felt that

*In her time, she was the most recorded woman composer .... As a composer, she helped pave the way for the acceptance of women in the field.*

women were doing their work an injustice by featuring concerts of only women's music.

For the last half century of her life, Miriam Gideon lived in the same building on Central Park West in Manhattan as her contemporary, Louise Talma (see *IAWM Journal*, October 1996, p. 23), who shared her birth year and who passed away just eight weeks after her long-time friend.

*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. Her next book, The Popular Guide to WOMEN in Classical Music, is soon to be published by Schirmer Books. It 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.*

## Action Aisle

# Advocacy Action: Vienna Philharmonic Orchestra

by *Monique Buzzarté*

Readers of William Osborne's article, "Art is Just an Excuse," in the October 1996 *IAWM Journal* will recall that the Vienna Philharmonic Orchestra still prohibits women from orchestral membership. The IAWM has taken a public position on this issue by sending out more than 200 letters of protest to the Vienna Philharmonic Orchestra, Austrian officials, classical music presenters, and the media. (The text of the letters follows this report.)

Now it is your turn. If you are outraged that such blatant discrimination against women still exists in 1997, the IAWM encourages you to take action: write a letter, attend a demonstration, educate others, or organize a grassroots campaign in your community.

The Vienna Philharmonic Orchestra will be performing concerts in the United States in March 1997 (March 4 & 5 in Costa Mesa, CA, and March 7, 8 & 9 in New York, NY). Ask the presenters why they chose to promote such a sexist orchestra, and urge them to refrain from engaging orchestras which discriminate. Call on the press to investigate how and why such overt discrimination occurs. Publicize and participate in peaceful demonstrations of protest. Voice your opinions by contacting:

Vienna Philharmonic Orchestra  
Chairman: Professor Werner Resel  
Boesendorferstrasse 12  
A-1010 Vienna, Austria  
tel.: +43 1 505 65 25  
fax: +43 1 505 92 20  
email: wresel@philharmoniker.vienna.at

Jane Grier, President of the Board  
Dean Corey, Executive Director  
Philharmonic Society of Orange County  
2082 Business Center Drive, Suite 100  
Irvine, CA 92715-1113  
tel: (714) 553-2422  
fax: (714) 553-2421  
email: psmail@ocartsnet.org

Isaac Stern, President  
Judith Arron, Executive Director  
Carnegie Hall Corporation  
881 Seventh Avenue  
New York, NY 10019  
Tel: (212) 903-9600  
Fax: (212) 581-6539  
email: feedback@carnegiehall.org

Letters to the Editor  
New York Times  
229 W. 43rd Street  
New York, NY 10036  
email: letters@nytimes.com

Letters to the Editor  
Los Angeles Times  
Times Mirror Square  
Los Angeles, CA 90053  
email: letters@latimes.com.

## Extra! News Flash! Letters Working!

Media coverage of the Vienna Philharmonic Orchestra's discriminatory practices has exploded since our letters were mailed in December, 1996. By mid-January the story that the IAWM had protested the orchestra's policies was headline news in Austria, and resulted in numerous articles, feature stories and radio interviews. After a segment on National Public Radio's "Morning Edition" mentioned the role our advocacy efforts played in in Austria, media interest within the United States began to rapidly escalate. We now have a unique opportunity to showcase to the general public the creative achievements of all women in music.

To date the IAWM has been joined by local chapters of the National Organization for Women (NYC-NOW and South Orange Coast NOW), along with Local 802 of the American Federation of Musicians (Greater New York) as sponsors of demonstrations supporting women musicians.

Let us celebrate together the contributions of women musicians, past, present, and future. Show your support by attending peaceful demonstrations outside the concert hall before the concerts, and encouraging all those who deplore discrimination—of whatever type—to join with you.

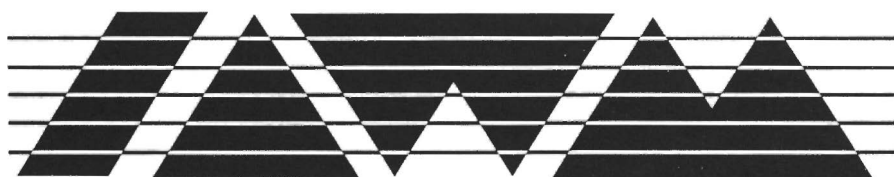
For further information, or to confirm your participation, contact:

Protests in Southern California on March 4 & 5, 1997  
Nora Graham, West Coast Protest Coordinator  
Tel: (213) 874-4545  
Fax: (213) 874-3013  
E-mail: norazg@aol.com  
South Coast Orange County NOW: (714) 497-1709

Protests in New York City on March 7, 8 & 9, 1997  
Monique Buzzarté, East Coast Protest Coordinator  
Tel: (212) 942-6024  
Fax: (212) 942-5014  
E-mail: buzzarte@dorsai.org  
NYC-NOW: (212) 260-4422

### Additional Resources:

- IAWM e-mail list (to subscribe, send a message to: <iawm-request@acuvox.acu.edu>. In the body of the message, type: subscribe).
- IAWM Advocacy web page <<http://music.acu.edu/www/iawm/advocacy.html>>.
- ZAPVPO e-mail list (to subscribe, send a message to: <maiser@raildelivery.com>. In the body of the message, type: SUB ZAPVPO yourfirstname yourlastname).
- Zap the VPO web page <<http://www.dorsai.org/~buzzarte/zapvpo.html>>.
- Or from Monique Buzzarté directly: phone (212) 942-6024, fax (212) 942-5014, or SSAE to 110 Seaman Avenue #5L, New York, NY 10034.



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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*Susan Wheatley, Secretary*  
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*uniting the ICWM, the AWC and the ILWC*

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*Catherine Pickar*  
**Nominating Committee**  
*Judith Shatin*

**Administrative Assistant**

*Sasha Kennison*

December 16, 1996

Professor Werner Resel  
Vienna Philharmonic Orchestra  
Bosendorferstrasse 12  
A-1010 Vienna  
AUSTRIA

Dear Professor Resel:

On behalf of the International Alliance for Women in Music, I urge you to rescind your policy of excluding women as members of the Vienna Philharmonic Orchestra. The IAWM is a coalition of 800 professional musicians, including composers, conductors, performers, musicologists, educators, and librarians in 31 countries. We believe that excluding candidates based on factors other than musical ability is *outrageous*.

Discrimination based on gender, race, religion, ethnic background or other non-musical factors is an affront to the artistic standards of all musicians. In this age when outstanding women musicians graduate every year from conservatories and universities throughout the world, the musical standards of any orchestra will inevitably be weakened if women are categorically excluded from membership.

Our members request that you immediately begin accepting audition applications from all qualified musicians. We recommend that 1) the name, photograph and other identifying information be removed before processing the application; 2) when necessary, candidates should be selected for live auditions based on their taped performance of identical audition material; and 3) preliminary live auditions be performed behind a screen. These procedures, widely accepted in world-class orchestras, ensure that candidates are evaluated and advanced solely on the merits of their performance.

The International Alliance for Women in Music believes that the general public deserves to know that the Vienna Philharmonic Orchestra continues to restrict its membership to male musicians. We are committed to publicizing this information during your March 1997 performances in the United States and will continue until your discriminatory policy no longer exists and you accept recommendations for an equitable selection procedure.

Sincerely,

Deon Nielsen Price, Doctor of Musical Arts  
President, International Alliance for Women in Music  
10701 Ranch Road  
Culver City, CA 90230  
USA

## Letter Text Sent to the Media and Presenters

Dear media friend,

Are you aware that membership in the Vienna Philharmonic Orchestra is still restricted to male musicians?

On behalf of the International Alliance for Women in Music, I request that you join us in urging the Vienna Philharmonic Orchestra to rescind its policy of excluding women as members. Our organization is a coalition of 800 professional musicians, including composers, conductors, performers, musicologists, educators, and librarians in 31 countries. We believe that excluding candidates based on factors other than musical ability is *outrageous*.

With outstanding women musicians graduating every year from conservatories and universities throughout the world, how can any orchestra maintain high artistic standards while excluding all women, regardless of their ability? It is our belief that such open contempt for women's rights and talent prevents the Vienna Philharmonic Orchestra from being accepted as a true ambassador of Austrian culture.

The orchestra will be performing in the United States March 4 & 5, 1997 in Costa Mesa, CA and March 7, 8, & 9, 1997 in New York, NY. We urge you to join us in an international effort to convince the orchestra to update its hiring practices.

The International Alliance for Women in Music believes that the media, concert presenters, and the general public all deserve to know that the Vienna Philharmonic Orchestra restricts its membership to male musicians. We are committed to publicizing this information internationally until this discriminatory policy no longer exists. Attached please find 1) an information sheet regarding the Vienna Philharmonic Orchestra and 2) a reprint of "Art is Just an Excuse," an article by William Osborne about gender bias in international orchestras.

Additional material regarding the Vienna Philharmonic Orchestra's discriminatory policy is available on the IAWM web site <<http://music.acu.edu/www/iawm/advocacy.html>> or from IAWM Board Member Monique Buzzarte <[buzzarte@dorsai.org](mailto:buzzarte@dorsai.org)>.

Sincerely yours,



Deon Nielsen Price, Doctor of Musical Arts  
President, International Alliance for Women in Music  
10701 Ranch Road  
Culver City, CA 90230

## Vienna Philharmonic Orchestra (VPO) Fact Sheet:

The Vienna Philharmonic Orchestra defends its discriminatory employment practices by defining itself as a "private club" exempt from equal opportunity laws prohibiting discrimination against women. However, 95% of the members of the VPO are also members of the Vienna State Opera Orchestra, since only members of the Vienna State Opera Orchestra are permitted to audition for positions with the VPO. Despite the fact that the Vienna State Opera is a state organization totally funded and directly operated by the Austrian government, the Vienna State Opera Orchestra has just two women members, both harpists. As a result, the pool of applicants for positions within the VPO remains exclusively male.

As the parent organization, the Vienna State Opera provides the overwhelming number of services for the orchestra musicians with 300 opera performances a year. The VPO plays just 85 concerts a year, plus their residency at the Salzburg Festival. Since the performances of the VPO would not be possible without the indirect subsidy and support of the Vienna State Opera, the symbiotic relationship between the two ensembles calls into question whether or not the VPO can legitimately be considered a "private club."

Sources: Letter from Wolfgang Schuster, Director of the Press Department VPO, dated April 19, 1996 to Dr. Laura Jeanice Brooks and 29 other signatories. Letter from Wolfgang Schuster, Director of the Press Department, VPO, dated November 11, 1994 to Brenda Parkerson. Letter from Simone Klement, Press Officer, VPO, dated October 12, 1994 to Frau Bodau.



### Unethical Exclusion

*Many friends have released statements expressing solidarity with the VPO Protests. IAWM Advisor Pauline Oliveros' statement appears below:*

The unethical exclusion by the Vienna Philharmonic Orchestra of women and people of color is insupportable. The protest against this exclusion led by the International Alliance for Women in Music is a necessary step in changing such conditions in the performing musical arts. Great performers are obviously present in either gender and all colors and they can be players of any instrument.

In the light of this protest against the racist and sexist policy of the Vienna Philharmonic Orchestra, all who perform, compose, educate, publish and produce music also need to think again about what music is presented and taught. Who composed the music? How does one come to like music of any kind? How are opinions about music formed? What music is available in libraries for study and performance?

Including women and people of color in all forms of musical activity is an ethical and conscious choice to be made by all concerned. It is particularly incumbent on established musical organizations such as the Vienna Philharmonic, other established orchestras and institutions of higher education throughout the world to awaken to the effort of inclusiveness. This calls out for a reorganization of musical repertoire and more opportunities for composers to create new repertoire and for performers to play it and teach it. Once performers are integrated into musical ensembles which formerly excluded women and people of color what music will they play? Ethics guide choices and raise consciousness. It is all too easy to continue an unethical tradition of exclusion without question. Music is the coordinating and synchronizing influence in all societies. It is obvious that integration has to take place through music and in the way music is taught and presented.

*Pauline Oliveros*

# The Situation of Women Musicians in Austria

by Regina Himmelbauer

The following is a report on a meeting that was held in Vienna on Tuesday, December 10, 1996 at 7:00 pm, WUK Foyer. The panelists were **Gabriele Mossyrsch** (harpist, works council of the Vienna Volksoperorchestra), **Elena Ostleitner** (music sociologist, equal treatment representative of the Vienna Musikhochschule), **Carole Dawn Reinhart** (professor of trumpet and head of the department of wind instruments at the Vienna Musikhochschule), **Andrea Seeböhm** (administrative director of the Radio Symphony Orchestra of Vienna), and moderator **Joyce Shintani** (conductor, Universal Edition).

At the beginning of the session, Elena Ostleitner presented statistics showing that about 50% of the students at the Austrian Musikhochschulen are women. But when one examines the situation more closely, there are major differences: more women than men study music education and piano, about 50% study string instruments, and about 30% study wind instruments (about 60% flute). Approximately 30% who graduate are women, but Austrian orchestras are far from reaching a 30% quota. The higher the status and prestige (and, as shown in an American study, the budget) of an orchestra, the lower the percentage of women. And the higher the position (e.g. concertmaster), the more unlikely you will find a woman there.

The most frequent arguments against women in an orchestra are still (1) maternity leave (in Austria a woman can take an 18-month leave of absence and under certain conditions men can also take that leave!) and (2) the stress that one may undergo when an orchestra is on tour. Yet the number of women in Austrian orchestras is slowly but constantly increasing: In the beginning of the 1980s, 11% were women, today, the number is about 16%.

Ostleitner warned us, however, not to be too optimistic. She said that the increasing numbers do not show that the orchestras are becoming more friendly towards women, but only that there is not enough highly qualified young male talent. Regarding the Vienna Philharmonic Orchestra, Ostleitner noted that when the VPO was founded in 1842 there was no statement in its founding articles that women must not be admitted. The actual terms of admissions are the following: You have to first become a member of the orchestra of the Vienna State Opera; after three years you can apply to become a member of the Vienna Philharmonic Orchestra. (The single male harpist is a member of the VPO, but not the two female harpists.)

The next panelist, Carole Dawn Reinhart, told of her education: When she was two-and-one-half years old she started to play the descant trombone. When she was ten years old she studied at the Juilliard School, and later, with the help of a Fulbright scholarship, she came to Vienna. Her teacher at the Vienna Musikhochschule once said to her: "It is a pity that you are a girl, otherwise you could become a philharmonic [member]." For her, it was difficult to obtain invitations for auditions; she felt, therefore, that she could only follow a career as a soloist. She believed that she would have had more opportunities had she chosen to play light music rather than classical.

Her colleagues at the Musikhochschule who teach trumpet (and are members of the VPO) do not have as many female students as she. Joyce Shintani remarked that it is very important

which teacher a student chooses because a teacher can help a student to obtain invitations for auditions, for substituting in orchestras and so forth. Reinhart agreed, but since she does not play in an orchestra, she regrets not being able to help her students as much in that respect. She noted that one of her students won third prize in a contest, and one juror stated that if the contestant had not been Reinhart's student, he would have received first prize.

Gabriele Mossyrsch commented that she had only male teachers when she studied the harp in Austria. It was not until she started to study with a woman in Paris that she suddenly felt there was a difference, and that the woman truly helped her to develop her technique. Now she plays in the orchestra of the Vienna Volksoper, which belongs to the orchestras of the federal theatres to which the orchestra of the Vienna State Opera also belongs.

Since 1967 the Vienna Volksoper Orchestra has been open to women, and now about one third are women. In the last few years, with auditions held behind a curtain, mainly women win! Furthermore, Mossyrsch was elected a member of the works council of the orchestra. (She is one of two women on the four-person council, and both were elected with high approval.) The contract for the Vienna Volksoper Orchestra states that they also have to play in the State Opera, but in practice, of course, only the men play there. Within the orchestra of the Vienna Volksoper women and men get paid the same, but, as a whole, they earn much less than members of the Vienna State Opera Orchestra.

Andrea Seeböhm said that the wives of younger members of the VPO feel angry about the misogynous declaration of the executive committee of the VPO. For her, the VPO only fears that women will take off for years because of maternity leave, a standpoint that was strongly criticized in the following discussion.

Ostleitner referred to studies which proved that the higher the education of a woman and the greater the prestige of her job, the fewer children she has and the less time she takes for maternity leave. She quoted from a German article written in 1969 which stated that maternity leave was the most often used argument, but that it seemed not to be a problem to find a substitute if a [male] wind player, for example, had a heart attack.

At the end, there was a discussion about the typical sound of the VPO. Reinhart said that although her two colleagues at the Musikhochschule are members of the VPO, they quite often have different musical ideas. She believes that the famous "Viennese style" is, in part, only a myth. Ostleitner complained that members of the VPO who teach at the Musikhochschule often are on tour or have several other activities, so that they do not always attend to their instructional duties. (In Berlin, members of the Berlin Philharmonic have to quit their positions when they become professors at the music academy.) If the VPO contends that women are not qualified, the players should question themselves, since they teach women, too.

Ostleitner reminded the audience of the case of viola player Ilse Wincor. She applied for a professorship at the Vienna Musikhochschule, and two times she won the nomination, but the minister who makes the final decision gave the professorship each time to a member of the VPO. (It is unusual not to take the person proposed by the Hochschule.)

The conclusions of the panel were clear: The Austrian constitution forbids discrimination, thus a publicly financed orchestra must not keep its sexist policy. Ostleitner reported that there might soon be a government plan for supporting the rights of women and that its intention would be to include the Vienna State Opera Orchestra. This may be a first step in the right direction.

*Regina Himmelbauer studied at the Musikhochschule in Vienna and currently teaches master classes for recorder and lectures on music history and pedagogy at the Joseph-Haydn Conservatory in Eisenstadt, Austria. She is the founder of Deliciae, an ensemble that performs the music of the troubadours (women troubadours).*

*Editor's note: The situation for women musicians in Vienna is not entirely grim. In the fall of 1996, the Vienna Boys Choir appointed its first woman director, Agnes Grossman, an Austrian conductor who lived in Canada and whose father, Ferdinand Grossmann, led the choir during WWII and again from 1956 to 1966. Since Ms. Grossman is a woman, however, she will not be permitted to direct the choir in its Sunday performances in the chapel at the Hofburg Palace.*

### Historical Perspective

*The following post appeared on the IAWM Distribution List. The thread developed in response to a journalist's query, "When did the first woman enter an orchestra?"*

"Firsts" are almost always difficult to determine with certainty. That said, let me mention that I hope we will not lose sight of history in this effort to provide information about "who was the first woman in an orchestra" for the woman at the news service. Women have performed in orchestras long before the 20th century. This statement does not minimize the current nor the historical discrimination against women (instrumentalists) in any way. It does, however, point up one of the problems with the "sound byte." I realize that the news service may not want to worry much about terms (what kind of orchestra? when is an ensemble an orchestra? professional? and what does professional mean? paid in what way? etc.), but I think WE must worry about this. In an effort to show one bit of information, I hate to see us delete or conveniently forget about centuries of involvement in music by women. Think about the Venetian Ospedali and how the women's orchestra at the Pieta helped Vivaldi shape the future of the concerto. Think about the 16th-century nuns' ensemble at San Vito in Ferrara documented in Bottrigari's treatise (1594). Think about the women instrumentalists employed in 16th- and 17th-century Italian theaters; Jane Bowers documents three such women (Bowers and Tick, p. 136). What about all of the smaller and even family groups documented in Sweden by Margaret Myers? When we omit what we in fact HAVE done, we marginalize ourselves. I am not willing to count only those situations from which women have been excluded—more public, more prestigious, and dominated by men. I want to recognize a fuller picture: one which acknowledges our activities and our herstory as well as continues to push for equality and opportunity for women in all situations.

*J. Michele Edwards*

### Women in the Queen's Hall Orchestra

*The struggle for the inclusion of women musicians in professional orchestras is ongoing, but for a moment let us look back to the early years of this century, to the time of militant suffragettes such as Dame Ethel Smyth. She wrote the following letter to the editor of The Times of London on October 13, 1913. The letter is reprinted here courtesy of The Times and with special thanks to IAWM member Jennifer Fowler, who sent it to us. (The Editor)*

Sir,—Will you allow me to point out the significance of a new departure inaugurated, after years of striving, by Sir Henry Wood—namely, the inclusion of women in a first-class orchestra.

To begin with, the mere fact of belonging to certain bands enables a player to ask a good fee for lessons, and as it is mainly by teaching that orchestral musicians earn a livelihood, it is easy to gauge the importance to women of admission within the pale—a privilege till now restricted, for some mysterious reason, to harpists.

But another point seems, to me, more interesting. Hitherto, after leaving the musical college, in which perhaps she led the band or played a wind instrument, a girl found herself cut off from all connexion with music, except through teaching. The effect of this isolation on the music soul can be imagined. An orchestral player will grumble at the grind of rehearsals and soon, but meanwhile he is immersed in the stream, taking new ideas, acquiring new technique, and equipping himself automatically for the exercise of any special gift he may happen to possess. Is it conducting? If so, teaching children in the suburbs will not reveal the fact to himself or anyone else. Is he a born repetitor?—and this is the road to the operatic career; unless he has the status of a professional musician it will be almost impossible for him to get a footing behind the scenes. Is he, above all, a composer? If so, it is in the orchestra that instrumentation and the whole complicated machinery of his art can be learnt as nowhere else, unless with an expenditure of time and trouble that not every one can afford.

People often ask, where are the great women composers? I wonder how many great male composers there would be if men had been completely shut out from the workaday world of art, deprived of the bracing, the concentration, the comradeship: the inestimable training and stimulus of professional life.

It may be that time must elapse before we see the fruits of the movement of which Sir Henry's splendid achievement is a symptom; but judging by the portents in science, literature and other branches of art, see them we shall some day.

I am, Sir, your obedient servant,

Ethel Smyth, Mus. Doc.



## Reports

# The International Symposium Donne in Musica

held in Fiuggi, Italy, September 17-21, 1996

by Suzanne Summerville, Jane O'Leary and Sally Reid

*Suzanne Summerville*

It's snowing outside, the holiday season in Alaska has begun, and, looking through pictures taken in the middle of September during *Donne in Musica: Gli Incontri al Borgo*, it seems almost like a dream. Patricia Chiti told me in advance that she planned to have dancers and musicians dressed in medieval costumes lead us through the alleyways and small piazzas by torch light on the night preceding the festival. But to know that Fiuggi Città was built in the years between 1000 and 1200 AD and to experience a midnight stroll following those dancers and musicians through ancient streets and byways overlooking ancient structures on far distant mountain tops, to walk on stones, to pass age-old doorways and glass shop windows—a small business dealing with restoration of century-old chairs and tables guarded by a sleeping shepherd puppy or others filled with local crafts of leather and pottery—can hardly be shared on a long distance phone line.

Fiuggi, about 60 miles south of Rome on the highway to Naples, has been a well-known holiday center for many centuries. The village “on the top of the hill” overlooks two spas, the Bonifacio VIII and the Anticolana, that have made it famous. Family owned restaurants featuring wines, pastas and vegetables from the local area were found at the end of tiny walkways and behind “modern” 18th-century buildings. There was also a more contemporary Fiuggi (Fiuggi Terma) at the bottom of the hill with scores of hotels and modern shops and a huge tree-lined city square, the Piazza Spada, where Paul Wehage and the *Donne in Sax* opened the festival with Sally Reid's *Fanfare for Fiuggi*. Afterwards, the townspeople, tourists and festival participants toasted the *Preludio: invito al Festival* with champagne.

The amount of publicity given to the festival in the press as well as on the radio and TV was impressive. To have the RAI (broadcasting company) crew come to a rehearsal was something I had not expected.

Patricia's planning of the festival took into account very civilized hours for the morning sessions and the afternoon closure, and between 1:00 and 3:00 pm little happened except for lunch. The broad and business-like topics covered at the sessions included “The World Report,” “Music Today: From Manuscript to the Media,” and “Writing for Opera, Ballet and Video.” The latter was especially interesting to this reporter. Giovanna Marini, composer of a Requiem I admired and an ethnomusicologist who now works in Paris, presented a video study of voice-types and how styles of singing show cultural and social class differences.

Impressive also was the session on “Music in Service of Text and Imagination: Contemporary Opera and Cinema,” given by Joanna Bruzdowicz. Founder of Poland's “Jenesse

Musicales,” Bruzdowicz composes for major festivals, theatrical productions and films, and she commutes between her native Poland, France and her residence in Belgium. Other presenters included Adrienne Clostre, Anne Linnet, Alicia Terzian, Laura Bianchini, Marcella Mandanici, Teresa Procaccini, Lucia Ronchetti, Maria Ceruti and Evelina Cadacci Pisanelli.

In the sessions on “Manuscript to Mass Media,” the topics ranged from the necessity of women gaining political strength, exemplified by the presentations of Italy's Silvia Costa (President of the Accademia delle Belle Arti di Roma and member of Parliament) and France's Marianne Lyon (Director of the Center of Documentation of Contemporary Music and an important figure in the Ministry of Culture, Radio France, and the French Society of Authors), to England's Margaret Lucy Wilkins' charming and enlightening talk beginning with the journey from “Rock-a-bye, baby, on the tree top.”

After 5:00 pm we all assembled again on “the top of the hill” for the Concerti di Camera, held in the beautiful Chiesa de Santo Stefano. Tickets for the 10-minute trip via the Fiuggi Città bus were purchased at the local tobacconist shop, and as we rode up and down the colors of the surrounding mountains changed with variations of sun, shade and shadow. On our “Saturday morning off,” Patricia arranged a trip to the more than 1,000-year-old Benedictine shrines of Abbazia di Subiaco and Santa Scolastica.

This was a very special festival and many thanks must go to the City of Fiuggi and the sponsors who made the whole experience possible. To Patricia and La Fondazione Adkins Chiti: Donna in Musica we can only say how thankful we are to you for the first international festival, and we wish you success for the second festival planned for September 8-13, 1997. It will feature the birth of the musical profession for women in the Mediterranean Basin area from antiquity to the year 1,000. Surely, it is an event not to be missed.

A partial list of the composers represented at the conference are as follows: Vittoria Aleotti, Birgitte Alsted, Violet Archer, Emanuela Ballio, Laura Bianchini, Elisabetta Brusa, Joanna Bruzdowicz, Maddalena Casulana de Mezarii, Adrienna Clostre, Rosa Maria Coccia, Maria Teresa d'Ahesi Pinottini, Tina Davidson, Isabella de' Medici, Karolina Eiriksdottir, Yvonna Desportes, Elena Firsova, Barbara Giuranna, Emilia Gubitosi. Kazoko Hara, Elisabeth Claud Jacquet de la Guerre, Kerstin Jeppsson, Isabella Leonarda, Anne Linnet, Maddalena Laura Lombardini Sirmen, Marcella Mandanici, Giovanna Marini, Marianne Martines, Giovanna Natalini, Kristin Norderval, Jane O'Leary, Cecile Ore, Leonora Orsina, Hanne Ørvad, Maria Luisa Ozaita, Teresa Procaccini, Sally Reid, Lucia Ronchetti, Kaija Saariaho, Alicia Terzian,

Calliope Rsoupaki, Pauline Viardot Garcia, Kate Waring, Leslie Wildman, Margaret Lucy Wilkins and Linda Worsley.

The following presented reports on women in music in various countries: Regina Himmelbauer (Austria), Violet Archer (Canada), Birgitte Alsted (Denmark), Riitta Valkeila (Finland), Sophie Fuller (Great Britain), Jane O'Leary (Ireland), Helen Metzelaar (The Netherlands), Maria Luisa Ozaita (Spain), Margaret Myers (Sweden), Esther Flückiger (Switzerland) and Sally Reid (USA).

*Suzanne Summerville, mezzo soprano and music director of the Fairbanks Choral Society and Children's Choir, is Professor of Music and Women's Studies at the University of Alaska Fairbanks. She has commissioned more than 70 works and was artistic director of musicALASKAwomen in 1993. Her new recording, produced by mdr Radio Leipzig, features previously unrecorded vocal works by Fanny Hensel.*



### Jane O'Leary

The first international symposium and festival on women in music organized by Patricia Adkins Chiti in Fiuggi, Italy in September 1996 was an impressive gathering of composers, performers, musicologists, festival organizers, administrators, researchers—women involved in every aspect of music from all parts of the world. While the focus this year was on Scandinavian countries, there were also representatives from America, South America, Canada, France, Austria, Germany, England, Ireland, the Netherlands, Spain, Switzerland, Belgium, and Italy. It was to the organizers' credit that the festival was organized in such a way that there were no clashes of events; discussion and presentations took place during the day and there were two concerts each evening.

The standard of performance was remarkably high throughout the festival and for me the highlights were the concerts which took place each day at 5:30 in the beautiful Church of San Stefano in the medieval hilltop town of Fiuggi. The church provided an intimate setting and a beautiful acoustic. The 9:30 concerts (and also the daily symposium) took place in the larger Teatro Comunale (a cinema on other occasions) where the acoustic was somewhat drier. Concert programs provided a satisfying mix of new and old and frequently brought together young Italian performers and international musicians. A student string quartet gave wonderful performances of works by Margaret Lucy Wilkins and Jane O'Leary, both receiving their Italian premieres. The Wärme Quartet gave a most impressive performance of works from each of the five Nordic countries. The quartet consists of soprano, flute, cello, and accordion. The full ensemble was heard in works by Birgitte Alsted (Denmark), Kerstin Jeppsson (Sweden) and Hanne Ørvad (Denmark), with a trio by Karolina Eiriksdottir (Iceland), and well known solo works by Cecile Ore (Norway) and Kaija Saariaho (Finland). Soprano Kristin Norderval, born in Norway, was featured as performer and composer in a program entitled *Meditazioni*. Norderval based her dramatic work *Inner Vision* on the writings of Hildegard von Bingen while Maria

Luisa Ozaita (Spain) chose Gregorian Chant as the source of inspiration for her moving *Aleluyas*. Both works were perfectly suited to the atmosphere of the ancient church.

It was a great pleasure to hear the music of Violet Archer, whose parents were Italian emigrants to Canada, in a full evening recital. Archer, now in her 80's, was actively involved in the symposium and it was a delight for many of us to meet her for the first time. She was well served by Italian performers who presented her *Sonata for Oboe and Piano*, *Sonata No. 2 for Piano*, and *Signatures for Flute* (Alto and C-Flute). Suzanne Summerville (Alaska) clearly enjoyed presenting the song cycle Archer had written for her, "If the Stars are Burning." The sampling of music showed Archer's skillful handling of material and also her obvious wit and sense of humor.

A commendable aspect of the Festival was the commissioning of six works by the City of Fiuggi. In addition to two young Italian composers who wrote orchestral compositions, Sally Reid wrote a new work for Saxophone Solo and Quartet—*Fanfare for Fiuggi*. A delightful work that skillfully employs the textural contrasts of the five players, *Fanfare for Fiuggi* received numerous performances from Paul Wehage and a quartet of young Italian musicians throughout the festival—from the opening concert in the town square to various open-air performances and a surprise airing from the balcony of the Theatre at the final night's gala concert.

It was most gratifying to see full houses at all of the concerts with an enthusiastic involvement on the part of the citizens of Fiuggi. Patricia Adkins Chiti saw it as an important role of the festival to bring the music of women to the public and she succeeded splendidly in doing this. This was the first festival—a major undertaking most successfully organized and presented. We were delighted to hear that the festival will take place again in 1997. Our thanks to Patricia for bringing us together and for her tireless work on behalf of women in music all over the world.

*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.*



### Sally Reid

Sponsored by the City Council of Fiuggi and the Fondazione Adkins Chiti: Donne in Musica, the Fiuggi symposium brought together women in music from around the world to participate in several days of networking activities. The symposium was designed to assist composers, to coordinate the efforts of "documentors" of music's history and to seek the inclusion of women composers (both historical and contemporary) in the musical mainstream. This year's symposium included representatives from a dozen women-in-music organizations and archives across Europe. I also met composers and musicologists from Argentina, Canada, Finland, Ireland, Norway, Poland, the U.S. and of course Italy.

In my role as a representative of the Alliance, I made a slide presentation about the IAWM women composers archive (web site) during the "world reports." The IAWM Web Site is now uniquely positioned to provide the electronic infrastructure for linking the many international libraries and projects which archive women in music materials (scores, tapes, videos, news clippings, etc.).

The Foundation (Fondazione Adkins Chiti: Donne in Musica) encourages cooperation and collaboration (as appropriate) among the various women in music organizations, projects and archives. To facilitate cooperation the International Alliance for Women in Music has been asked to sponsor an electronic listserv for women in music organizations, archives and projects. The list, called WIMUSIC, was activated in January 1997 and is moderated by listowner Regina Himmelbauer of the Conservatorio di Eisenstadt, Austria.

Early in our time together there was a felt need to talk more about increasing cooperation and sharing strategies for the promotion of women in music. Beginning with an informal coffeehouse meeting, participants shared ideas about our common work. Marianne Lyon (Director of the Center of Documentation of Contemporary Music in France), moderator for the "Notiziario dal mondo" (World Reports), was selected to draft our concerns. The resulting "Declaration of Fiuggi 1996" is being distributed to women in music organizations throughout the world by Fondazione Adkins Chiti: Donne in Musica. A copy appears following this report.

Translators were available during all symposium sessions. Participants had a headset and a small radio device that permitted each to tune into the language of her choice. This is one of the most exciting events I have ever been privileged to attend. Patricia Adkins Chiti deserves our praise for her vision in coordinating such a venture. The symposium will meet each year, has broad support from the Italian government and corporate support within the Fiuggi community and is a model festival. It will be important for the IAWM to have a representative at future symposiums whenever possible.

*Sally Reid is Professor of Music at Abilene Christian University in Abilene, Texas and serves as Vice-President of the IAWM.*

## **Donne in Musica: Gli Incontri al Borgo 1997**

Fiuggi 8-13 September, 1997

The theme for next year's edition will be the birth of the musical profession for women in the Mediterranean Basin area from antiquity to the year one-thousand. The contemporary works programmed will be inspired by music and/or events of this period and the Symposium will include a whole day of interdisciplinary lectures presenting the important women from the period. There will also be workshops for international and Italian women and music organisations.

*Patricia Adkins Chiti, President  
Fondazione Donne in Musica, Fiuggi, Italy  
Telefax: Roma 35 34 85 33*

## **Dichiarazione di Fiuggi**

Women musicians from twenty-six countries (composers, performers, conductors, musicologists, organisers) prepared the following document at the end of the First International Symposium "Donne in Musica: Gli Incontri al Borgo."

This document, known as the "Declaration of Fiuggi 1996," will be circulated to women in music organisations throughout the world and sets out what women musicians consider to be primary objectives.

1. Each country should have a central organisation responsible for documentation and information regarding the women composers for that nation. The organisation should be in a position to send and receive information about women in music to other national organisations. The central national organisation should collect information regarding all the institutional and musical structures responsible for the programming of music: Festivals of contemporary music, festivals dedicated to women composers, performers, funding possibilities, scholarships, etc. The central organisation should be linked to Home Pages via an internet link, some of which are already active in this field. If possible a network and E-mail workshop should be set up in order to collect and distribute useful information for women composers and performers.
2. The legislation in most countries provides equal opportunities and rights for women and in theory should allow women access to all fields of interest. In fact, however, this is often not the case. National organisations are invited to carry out research to see if the social reality of their country is in line with the existing legislation. In most countries women are insufficiently represented at institutional levels. It will be necessary to actively promote the presence of women in committees and commissions where their talents can be used. To this end it is suggested that women politicians should be made aware of the difference between legislation and practice. Women politicians should be encouraged to advocate on behalf of women musicians and to open up funding possibilities.
3. It is suggested that music teachers should be made aware of the important contribution made by women to music history. Information about women musicians should be circulated to music teachers, both men and women. Women musicians should be encouraged to take a greater part in the musical organisation of their respective countries and in this way they could encourage the exchange between composers and musicians. Women musicians should be encouraged to play a greater role in programming suggestions and promotional campaigns could help in opening the current orchestral and ensemble repertoire with regard to music by women composers.
4. It is suggested that national organisations for women in music should try to campaign for greater space in the musical programming being prepared by National Committees now preparing the forthcoming Jubilee. Should an international project be designed, this could be offered to UNESCO for funding.
5. Women musicians are convinced that musical education should begin at home and that parents are responsible for the attitude of children in this respect. Children should be taught first to become a "person" rather than first a girl and a boy, and this attitude should be reflected within their musical education.

*drafted by Marianne Lyon*

## Reports

### Report from Hong Kong:

### The 1996 International Computer Music Conference—"On the Edge"

by Elizabeth Hinkle-Turner

In a recent *IAWM Journal* (June 1996, pp. 16-19), musicologist and composer Andra McCartney raised several interesting and relevant questions about Canadian women and music technology which I have also been considering in relationship to my own extensive research on women electroacoustic music composers in the United States. At the recent International Computer Music Conference (ICMC), it was encouragingly apparent that regardless of any inherent institutional and technological gender constructs, women have certainly become an important and vital part of the world of computer music research and composition. At the conference I enjoyed a mutual learning experience, an exchange of ideas, and fellowship with all of my colleagues in the area of electroacoustic music, but I was especially pleased to be able to get together with so many women who have spent the majority of their creative lives working with music and machinery.

Celebrating its twenty-second year, the annual ICMC took place August 19-24, 1996 at the ultramodern facilities of the Hong Kong University of Science and Technology, scenically situated on the edge of the sea in Clear Water Bay, Kowloon. Lydia Ayers, principal host of the conference, selected "On the Edge" for the theme of this year's event primarily because of Hong Kong's geographical placement on the Asian continent, but also because the phrase carries additional historical, philosophical, and musical meanings. Hong Kong itself is on the edge of a new era: in July 1997 more than 90% of its real estate will be returned to mainland China as per a 1983 agreement with Great Britain. Events at the conference were selected and staged keeping this theme in mind. This was especially appropriate for the ICMA, an organization dedicated not only to the dissemination of technology-based musics but also to the advancement of scientific scholarship and cutting-edge development in all musical areas.

The ICMC, as both a forum for music composition and music science, offers a wide variety of events appropriate to both disciplines and a structure unlike the annual meetings of most other national and international music associations. Not only are many fine concerts scheduled but additional intensive paper sessions, demonstrations of new hardware and software developed by ICMA members, and various musical and artistic installations and experiments are featured. ICMA membership is comprised of composers, computer scientists, acousticians, and digital entrepreneurs, and all gather to inform each other of the unique aspects of their research and to seek collective collaboration on projects which affect the work of nearly every musician who utilizes the computer, whether in creation, education, communication, or notation.

The ICMA also appears to be "on the edge" of a new era—a time of far more participation by women in every aspect of the organization's mission. To encourage women, the ICMA offers significant membership discounts for IAWM members. (If you are interested in music technology and haven't joined, I strongly urge you to take advantage of the discount membership offer.) The association now includes three women on its eight-member board of directors, and Ayers has the distinction of being the first woman chair of an ICMA conference. (Her husband and research colleague, **Andrew Horner**, shares responsibilities as cochair.) The selection committee for all events of the conference included many other women, and the always-anonymous selection process resulted in the programming of twenty musical works by female composers as well as two software demonstrations and several papers and installations by women.

Though many concerts were of the traditional tape- and tape-and-performer configuration, Ayers' and Horner's interests in eastern cultures also prompted them to include more unusual performance experiences for conference delegates. Combining music technology with ancient traditions and cultures, several events featured Chinese instruments, performance art, and dance; South Indian dance; and two outstanding performers of the flutelike Japanese *shakuhachi*. **Frances White**, recipient of an ICMA commission for the conference, chose the *shakuhachi* for her project, *Birdwing*, which was performed brilliantly by Australian **Riley Lee**. Typical of White's subtle and beautiful work, the piece featured a background of delicate birdlike flutters and soft drones reinforced by similar inflections on the expressive instrument.

Other performances of note by guest artists included **Anna Rubin's** *Seachanges IV* for Chinese *zheng* and tape and **Anne Deane's** *Slammin'*, which was given a virtuosic showing by percussionist **Steven Schick**. I was also particularly impressed by the work of Argentinian **Elsa Justel**, a composer now residing in Paris whose music I had never previously encountered. Her *Sikxo*, for soprano and baritone saxophone and tape, contained stunning multiphonic effects for the instruments and great washes of stereo sound. Another one-minute tape work by Justel, *Haricots et petits batons* (Beans and Little Sticks), illustrated her imagination and sense of humor.

**Joyce Wai-Chung Tang** of Hong Kong, **Anne LeBaron** and **Mara Helmuth** of the United States, and **Silva Matheus** of Brazil had the experience of seeing their studio works choreographed by performers well-schooled in eastern traditions. The **Zuni Icosahedron Experimental Theatre**, enchanting **Siri Rama**, and the impressive **Guangdong**

**Modern Dance Company** of Guangzhou, China, offered interpretations of their tape pieces with varying degrees of success. Occasionally, the nature of the traditional dance steps would not quite match the character of the music, but all choreography was executed well, and it was interesting to witness the interpretations and accommodations the performers made for their uncommon task.

Other composers with concert performances included **Akemi Ishijima** (Japan), **Madelyn Byrne** (USA), **Annette Vande Gorne** (Belgium) and her student, **Elizabeth Anderson**. **Sylvia Pengilly's** *Dark Places*, for video and electronics, was featured on the multimedia concert, while **Anna Ikramova** (Russia/Germany), **Linda Seltzer** (USA) and **JoAnne Thomas** (UK) had works presented in the *listening rooms*—quiet places reserved for more concentrated study of pieces.

As a large, open-air facility set in a lush green mountain area, the Hong Kong University of Science and Technology provided many spaces for sound sculptures and installations including **Linda Dusman's** thoughtful *The Voice in Rama*, a motion-sensitive area where bird songs were directly triggered by audience movement illustrating the “potential impact of their [the audience's] individual actions on the environment” (Dusman, 1996).

*Krachtgever 1996* by **Netherlanders Simone Simons, Peter Bosch, and Rene Uylenhoet** attracted everyone's attention the minute they entered the conference facility. A vast structure of filled cardboard boxes and springs powered by computer-controlled oscillating motors, the installation would often suddenly erupt into startling explosions of different rattling sounds! **Mary Simoni** (USA) also demonstrated a CD-ROM of a full-room installation, *Emma Speaks*, “designed to investigate the relationships among linguistics, artificial intelligence, music, video, and dance...and our aesthetic interpretation of these instruments” (Simoni, 1996).

Any lingering prejudices against women as hardware and software designers, computer scientists and algorithmic researchers would be quickly dispelled at the 1996 ICMC, which featured many papers authored and co-authored by women in the areas of wavetable synthesis, computer system use in music, and physical modeling of sound. Additionally, **Elizabeth Hinkle-Turner** (USA) presented an hour-long demonstration of her WWW site linking various experiments in the transmission of notation information on the internet, while **Mara Helmuth** provided an equally extensive exploration of her “Sound Collage” installation that she created using her NeXTstep Objective C application, “Collage.” As more women advance in the musical science area, we should continue to benefit from their findings as we have previously from the work of pioneers in the field such as **Laurie Spiegel** and **Carla Scaletti**.

In spite of the wide variety of activities at the conference itself, all delegates managed to sneak away on many occasions for sight-seeing, shopping, and excellent eastern cuisine. One of my outings included dinner with several women who

were attending the conference. One composer expressed frustration at the emphasis on technical discussion and the lack of similarly intensive *musical* interaction. As a model, she described another event she attended that featured lengthy after-concert dialogues among composers and also the replaying of many works for better understanding of their aesthetic intent. Having benefited greatly from similar activities in my graduate education, I agreed that such interaction must be further encouraged, although often constraints and the sheer mental and physical exhaustion that seems to accompany many conferences makes such worthwhile gatherings a logistical problem.

This initial concern, however, led to a discussion of whether the inclination to share the *musical* aspects and inspirations of electroacoustic music is gender-specific in any way. As a researcher in this area, I have found that the majority of women whom I have studied and surveyed do, indeed, tend to focus on the musical results of their creative activity rather than on the *process* which led to the results. In the area of technology, this becomes particularly significant, as most women have indicated to me that they utilize the machine medium because of its sonic potential and the additional timbral palette it provides not because machines make “cool toys” to have around and show off to friends.

**Rodney Waschka** (USA) presented his findings on this same topic the following day at the conference. Waschka specifically designed a survey asking women whether they utilized technology in their work for political or for overtly feminist reasons (after all, a machine is not aware of the gender of the person controlling it). He found that most women had simply turned to technology to help in their teaching and to facilitate their composing with no conscious extra-musical agenda. McCartney's research, cited earlier, also seems to suggest women's musical preoccupation with technology in favor of purely mechanical fascination, but she hints at how women *could* possibly evoke machinery in interesting feminist and gender-specific ways.

As more women enter the electronic and computer music area, however, and as increased opportunities in the sciences lead to increased numbers of women with more theoretical interests, it will be interesting to trace whether these initial, tentative generalizations are indeed valid at all. The ICMA, by its very nature, attracts fairly equal numbers of musicians and scientists and those who comfortably straddle both disciplines, and thus much discussion at its events is of a more technical nature. Additionally, many composers simply are not very good at articulating their creative motivations, and they seek refuge instead in more formal theoretical explanations. It was noted by all of those who were present at the Waschka paper that the program notes for this conference were of a decidedly more “emotional” and personal nature overall than in previous years, with limited focus on hardware and software use and formalized structural analysis.

Next year's ICMC will be held in Greece, and I have high expectations of the further offerings that women can bring to the event and to the ICMA as a whole. The additional tracking by myself and others of aesthetic trends, creative

focus, and member interaction initiated at the Hong Kong conference will add a long-term interest in the proceedings that should benefit the field in the future. Perhaps we are all "on the edge" of a new understanding.

*Elizabeth Hinkle-Turner is the director of the Music Technology Center at Florida International University. She will be one of the hosts of the Society of Composers' Inc. annual conference at the university this spring. Her current projects include the seeking of funding for a women-sponsored, women-taught, and women-only music technology summer workshop which she hopes to offer in the near future.*



## Report from Latvia: International New Music Festival

*by Jane O'Leary*

The Irish ensemble Concorde, directed by **Jane O'Leary**, took part in the seventh International New Music Festival in Latvia in October 1996. The Festival included concerts not only in Riga, but also in four centers around the country. Women composers were prominent in all the programs; in fact, five of the eleven composers featured were women. The concerts included *Skyshapes* (solo flute) and *Windfalls* (soprano and ensemble) by **Eibhlís Farrell**, *Silenzio della Terra* (flute and percussion) by **Jane O'Leary**, *Of Erthe and Air* (flutes, clarinets, percussion) by **Hilary Tann**, *Philip's Peace* (cello and piano) by **Elaine Agnew**, and *The Fly* (soprano and clarinet) by **Deirdre McKay**.

*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.*

## Journal Correction

The *IAWM Journal* regrets the publication of inaccurate information in its October 1996 issue. The radio documentary on Hildegard von Bingen, prepared by Tamara Bernstein for the Canadian Broadcasting Corporation (consisting of two 55-minute programs) is indeed available for broadcast. Interested broadcasters should contact Barbara Brown; Manager, Radio Licensing; CBC Toronto; Box 500, Station A; Toronto, Ontario; Canada M5W 1E6. Tel: 416-205-7376; email <brownb@toronto.cbc.ca>.

For more information on the programs, contact Tamara Bernstein, 354 Euclid Ave.; Toronto, Ontario; CANADA M6J 2K2; tel. 416-921-1999; email <tamar@inforamp.net>.

## International Conference Report: Women Composers of Song in the 19th Century

*by Suzanne Summerville*

One of North America's most beautiful and sophisticated cities, Victoria, British Columbia, was the scene of a flawlessly organized international conference on "Women Composers of Song in the 19th Century" held on the campus of the University of Victoria on the 16th and 17th of November 1996. Director Harald Krebs of the University of Victoria (UVic) music faculty and his colleagues in the areas of music, women's studies and Germanic studies were joined by scholars and performers from Europe and North America in the presentation of papers and performances of the highest caliber of songs and choral works by Josephine Lang, Fanny Hensel, Pauline and Hérítte Viardot, Clara Wieck-Schumann, Alma Mahler, Lili Boulanger, Ella Adaiewsky, Johanna Kinkel, Cécile Chaminade, Luise Adolpha LeBeau, Augusta Holmès, Ingeborg von Bronsart and Poldowski.

The conference was enthusiastically supported by the university's President, Dr. David Strong, and by the Goethe-Institut Vancouver. Nancy Reich's opening presentation, "Louise Reichardt Revisited," was followed by studies of later 19th-century song literature by William Kinderman (UVic), Janina Klassen (Berlin's Technische Universität), Steven Bruns (University of Colorado, Boulder), Zoltan Roman (University of Calgary) Jennifer Waelti-Walters and Joan Backus (both UVic).

Your reporter had the pleasure of performing Emilie Zumsteeg's 1817 guitar songs with faculty member Alexander Dunn (guitar). Harald Krebs was joined in his study of Josephine Lang's Lieder by his wife, soprano Sharon Krebs. Faculty members Alexandra Browning and Susan Young, with pianists Bruce Vogt and Peter Smith, offered recitals of repertoire complementary to the papers presented. Violinist Sharon Stanis, Philomela (a women's chorus directed by Susan Young) and the University Chamber Singers, conducted by Bruce More, added their talents to the final concert. On the evening before the conference began, the University of Victoria School of Music presented a full-length concert of music by its women students of composition.

*Dr. Suzanne Summerville, mezzo-soprano and music director of the Fairbanks Choral Society and Children's Choir, is Professor of Music and Women's Studies at the University of Alaska Fairbanks. She has commissioned more than 70 works and in 1993 was artistic director of musicALASKAwomen.*

# Reports From Ruse, Bulgaria: Taste of a World Without Gender Bias

by Margaret S. Meier

Imagine a professional symphony orchestra in which there are two concertmistresses and an equal number of women and men. Now imagine a concert in which the orchestra performs an equal number of compositions by women and men. Tip the balance a moment to include a male conductor, but then, as you imagine the concert being recorded, tip the scale in the other direction for a female chief recording engineer. The world we are all waiting for? Utopia? Certainly, but also the actual experience of a group of musicians and their audience for a series of events co-sponsored by the Vienna Modern Masters recording company and the Ruse Philharmonic Orchestra in the city of Ruse, Bulgaria, June 21 to 25, 1996.

On the evening of June 21, six orchestral works were performed in a concert given by the Ruse Philharmonic under the direction of Tsanko Delibozov. The three women whose compositions were performed, all active in the history and development of the IAWM parent organizations, came from three continents: **Betty Beath** from Australia, **Margaret Meier** from North America and **Nancy Van de Vate** from Europe.

Betty Beath's *Lagu Lagu Mani II* (Sweet Melodies II), influenced by Javanese and Balinese melodies, was originally the middle movement of *Journeys: An Indonesian Triptych*. Brief, gentle, evoking sounds of the gamelan, it stands alone very well. In her program notes, Beath quotes Balinese musician Colcorde Agung Mas' description of Balinese music, and in so doing she describes her own music: "The music must enter the heart and mind of the musician." *Lagu Lagu* also quickly enters the heart and mind of the audience. Beath's piece seemed the most easily accessible to the average American "classical music" audience, and my impression was that if only every classical music station in the U. S. would play it, listener requests would surely make it a favorite.

*The Dawning*, my own composition, combines the atonality of a twelve-tone row with the romanticism of triadic sonorities. It expresses the ideal concept of a child growing to adulthood without the assault of personal or political trauma. The innocence of the child is portrayed by the featured celesta, beautifully played in Ruse by **Bozhena Petrova**, an 18-year-old graduate of the Ruse Conservatory who has won a number of important Bulgarian piano competitions.

The program also featured works by three male composers and concluded with Nancy Van de Vate's *Concerto no. 2 for Violin and Orchestra*, a large single-movement work built on a four-note cell. Its widely arched melodies and virtuosic cadenza provided wonderful opportunities to demonstrate the technique and musical sensitivity of the soloist, **Nina Stoyanova**, one of the concertmistresses of the Ruse Philharmonic.

Our audience was attentive and enthusiastic in its response. **Silvi Stamboliev**, retired concertmaster of the Ruse Philharmonic and our Bulgarian liaison with the orchestra, was apologetic because the hall, though well filled, was not

sold out. I, on the other hand, having attended many outstanding concerts of new music in the United States that were sparsely populated, was very happy with the Ruse audience.

A day-long conference, "Music of Our Time," was held on Saturday, June 22, in the Main Conference Hall of Ruse's premiere hotel, the Hotel Riga. Presentations were made by three of the four composers in attendance at the June 21st concert and two of the composers who were represented on the June 28th concert. Again, the balance between men and women is worthy of mention.

Nancy Van de Vate showed a video of her *Cocaine 'Lil*, a riveting work for mezzo soprano, four singers and percussion, based on a poem from the 1920s which underlines the tragedy of death by cocaine abuse. She also showed a video of *Katyn*, a composition for chorus and large orchestra commemorating the 4,253 Poles murdered by Stalin in the Katyn forest in 1940. Incorporating Polish folk tunes, Gregorian chant and a Renaissance motet with tone clusters and other expressions of 20th-century dissonance, this 15-minute lament is profoundly moving. Van de Vate also gave an interesting talk about the Javanese and Balinese roots of the first *Lagu Lagu* from Betty Beath's *An Indonesian Triptych*.

**Siegrid Ernst**, from Bremen, Germany, founder of "Frau und Musik" and one of the founders of ICWM, spoke of her experience as a lone female composer in the German educational system. She then presented several of the works on her recently released compact disc, *Siegrid Ernst Kammermusik*. (The CD is reviewed elsewhere in the *Journal*.) The work I found the most striking (no pun intended) was her *Quattro mani dentro e fuori*, which uses two performers at one piano: one playing the keys and the other playing inside the instrument.

The focus of my presentation was the importance of women as the topic of many of my works. This was demonstrated through video scenes of my opera about Louisa May Alcott, *On the Edges of Calm*, and through the singing of two songs, the first about women composers and the second about biblical women.

**Andrea Olmstead**, author of three books on the life and works of Roger Sessions, presented two papers: the first on an early Sessions work, *The Black Masque*, and the second on the works of her husband, Larry Bell. **Kathryn Sleeper** gave a talk on bassoon multiphonics, which was very practical for composers wanting to expand their knowledge of the instrument.

The conference concluded with composer **Georgi Arnaudov**, president of *Musica Nova, Sofia*, a society for contemporary music in Bulgaria, speaking about current Bulgarian music and playing selections from a recent *Musica Nova, Sofia* compact disc. **Julia Tzenova** is the woman represented on the disc with her composition, *The Water Sends Me to Sleep* (1993), a 14-minute meditative piece for piano, clarinet, vibraphone and sound effects.



The conference was conducted through translators, two young women; the translations were from English to Bulgarian, German to Bulgarian and Bulgarian to English. The translation was not simultaneous and so the speaker was required to pause after each sentence. This was a new experience for me, and I found it suppressed the sense of spontaneity that I like to convey when presenting even a prepared speech. In spite of the language barriers, there was a feeling of goodwill and a sense of unity through the common language of music among the conference attendees. Many of the people who have significant roles in the musical life of Ruse and some from other Bulgarian cities were present.

At morning break, the Ruse media converged on the composers, and individual interviews were requested by various newspapers and radio stations. The woman who interviewed me assured me that she spoke little English but understood it well, so it felt a bit as if I were conducting my own interview. Now I am the proud possessor of a two-column article with a large picture of myself but am ignorant of the article's contents. (Any offers to translate will be gratefully accepted.)

The recording sessions began on Saturday evening and continued throughout the following week. Thomas and Kathryn Sleeper were first and returned with enthusiastic praise for **Stefka Maschdrakova**, head of the recording sound team. Sleeper, conducting his own work, hurried to the sound booth at the first break to tell Maschdrakova what he had found faulty with the first take, only to find that she had already circled every wrong note in her own score. In spite of our virtual language impasse, I found her a pleasure to work with; she was very demanding of herself and very attentive to the wishes of the composer.

The person for whom this week must have been most draining was Nancy Van de Vate, vice president of Vienna Modern Masters and musical producer of the recording. She was present with each of us in the sound booth during the recording, was one of the hosts of the conference as well as one of the presenters, and was one of the composers whose work was performed. Through it all she was highly competent and professional as well as gracious and helpful to the other participants.

The rehearsals, the concerts, the conference and the recording and editing sessions, as well as the opportunities to visit and interact with other composers and with some of the Bulgarian musicians, were experiences of enrichment, stimulation, learning and excitement for me. May this taste of a musical world free of gender bias be the foretaste of our musical future.

*Margaret S. Meier was the first woman to receive a Ph.D. degree in composition from UCLA. She has taught at a number of universities in California's two university systems and is currently a part-time professor at Mt. San Antonio College. Her areas of specialization are piano and music theory. Her compositions have been performed throughout the United States and now, in Bulgaria. Her compositional awards include the ASCAP Standard Award (1990-96), a Margaret Fairbanks Jory Copying Assistance Award, and nine awards from the Music Teachers' Association of California. Her orchestral work, The Dawning, will be released on CD (VMM 3037).*

## The Women's Muse Conquers Ruse

by Clyde Smith

From 14 June to 11 July 1996, Clyde Smith, president of Vienna Modern Masters, and Nancy Van de Vate, vice-president and artistic director, were in Ruse, Bulgaria, supervising the recording and editing of music for release into international distribution in the fall of 1996. The CDs are in VMM's "Music from Six Continents" series of distinguished orchestral and orchestral/choral works (nos. 3035, 3036, and 3037).

Before they were recorded, the fifteen works by composers from seven countries (Australia, Austria, Finland, Germany, Ireland, Israel and the United States) were performed in public concerts on either June 21st or 27th by the Ruse Philharmonic under the direction of Tsanko Delibozov (with the exception of one work conducted by Thomas Sleeper). Among the works by women composers/IAWM members were the three mentioned in Meier's report plus *Salt Crystals* by **Tsippi Fleischer** of Israel and *Suite from Nemo No. 1* by **Nancy Van de Vate**.

As Meier points out, women musicians are prominent in the Ruse Philharmonic. The orchestra includes more than 30 women musicians, two of whom are principals: cellist **Bogdana Petleva** and violinist **Nina Stoyanova**, who was soloist in the Van de Vate Violin Concerto. (The Ruse Philharmonic regards both principals as concertmistresses.) It was truly impressive to see so many women musicians on stage, especially the string section, which included 10 women among the 12 first violins and a double bass player. The orchestra members seemed enchanted and impressed by the large number of women composers who came trooping in and knew exactly what they wanted in rehearsals, concerts and recordings.

**Kathryn Sleeper**, principal bassoon and a superb performer from the Miami Symphony, was soloist in the *Concerto for Bassoon and Orchestra* by her husband, **Thomas Sleeper**, who conducted the work for the concert and the recording. Women also played an important role during the recording process. **Stefka Maschdrakova**, from "Radio Seven Days" in Sofia, led the four-person Bulgarian recording sound team, and Van de Vate provided supervision for the recording and editing from the sound booth.

The various events received a great deal of publicity. The national and local Bulgarian newspapers printed at least eight articles about the concerts, the individual records that were made, and the VMM recording project. In addition, **Andrea Olmstead** wrote a review of the June 21st concert and commented on contemporary music and the recording project. Her article was translated into Bulgarian and appeared in the July 5th edition of the Sofia-published national newspaper, *Ympo* (Morning). The newspaper also included the above-mentioned interview with Margaret Meier.

*Retired Navy Captain Clyde Smith (Ph.D. in International Relations) and resident in Vienna, Austria, is an IAWM Affiliate Board Member and President of Vienna Modern Masters and Vienna Masterworks (BMI). He is the husband of composer Nancy Van de Vate, ILWC founder and first chairperson.*

# Concert Review: Lynette Westendorf Debuts Her New Work, *Dreams of the Internal Animals*

by Pamela Moore Dionne

Lynette Westendorf grew up in rural Idaho spending time in the mountains and generally growing to understand the natural world as her own. Her music, in its spacious reach across set forms, reflects this expansive landscape. She has not, however, ignored nor avoided the urban world which surrounds and, in some cases, eclipses the natural. It is, in fact, the opposition of these two realities that becomes most apparent in her new work, *Dreams of the Internal Animals*.

Westendorf's combining of traditional composition with "outside" jazz, as well as her modal twists and inventive harmonies, set this five-part suite above less adept manipulations. She concentrates on texture and form in such a way as to work a distinctive musical voice throughout the composition until we clearly see the relationship inherent in opposites.

Westendorf, a published writer and jazz researcher, is a recent graduate of the University of Washington in Seattle with a doctorate in composition; her doctoral dissertation is entitled *Analyzing Free Jazz*. Her detailed study of works by such jazz greats as Ornette Coleman, John Coltrane and Cecil Taylor have influenced her approach to her own music. She writes what she calls "avant-jazz," and the phrase seems to fit her funky/new music/jazz approach.

The five-part *Dreams of the Internal Animals* opens with "Some Kind of Kansas," which begins as a series of jazzy rhythms played by Jim Knodle on trumpet, Bernie Jacobs on alto saxophone, and Lynette Westendorf on piano. It is an introduction that moves like a steam locomotive through the tallgrass prairie. Percussionist Bill Moyer lays the track and Dennis Staskowski delivers a bowed bass that carries a sense of mourning in much the same way that the distant muted wail of a train horn might.

"Kansas" sets the mood/mode for the entire suite. In it we hear Westendorf's style clearly stated in her use of triplets and distinctive twisting of standard major and minor scale harmonies. It is these tonal quirks and rhythmic modulations as they occur in each of the five pieces that make the sections fit together into one complete interrelated entity. The composer's vision makes a statement that clearly defines a strong theme even though the work moves from melodic and "outside" to minimalist approaches within a single framework. Furthermore, her minimalist work is cohesive, unlike some approaches which tend to contain seemingly unrelated notes separated by large pockets of air that defy thematic connection.

The second movement is entitled "The Last Grove of Forest Anywhere." Percussion and horn open this piece with a powerfully anguished call to the wild that drops into a relentless inevitability driven by the piano. "Skeleton of an Angel," the third movement, plays with rhythm changes and variation to a greater extent than any other piece in the suite. Unusual tonal combinations continue in the harmonies and

work well against the complexity of rhythm. In the following movement, "Circle of Bears," we see bears, but this is definitely not a comic Walt Disney film score rendering. There is a majestic drama and a kind of 1950s postwar sensuality contained in this piece.

The fifth and final movement, "Fountains and Lions, Rivers and Wolves," opens with Dennis Staskowski's haunting bowed bass supported by minimalist applications of trumpet and saxophone. The percussion comes in like whitewater and is joined by the piano as a melodic undercurrent carrying the stream along. There are rhythmic changes here, too, all unique and uniquely fitted into a cohesive whole.

*Dreams of the Internal Animals* left me with a sense of having crossed the veil between worlds—the dream world and the waking world, certainly—but more than that. In this suite Westendorf manages to take the human out of its own skin and put it into something larger than the singular experience of being "Man, conqueror/dominator of diverse environment." She, in fact, allows us to become other than human, other than animal. Westendorf creates us in a new vision within a world that is recognizable, and yet completely new, where we are free to roam without expectations or standard weaponry.

The precision in Westendorf's composition is equaled by her direction during the performance and balanced by her collaborative instincts and trust of the musicians performing with her. While she works from a scored composition, she allows for structured and free improvisation within its construct. By itself, this rare combination of freedom within structure recommends her to the listening public. But her style has more complexities to please the ear. Westendorf herself states that her approach to composition, on the whole, is "a mode- and-set-based harmonic and melodic language, [with] the superimposition of contrasting motivic and rhythmic elements in a non-hierarchical manner." This textural construct creates a sense of movement of both time and landscape that is compelling.

*Dreams of the Internal Animals* was created with the support of a 1995-96 Seattle Arts Commission grant and debuted on Sunday, September 1, 1996 at Seattle's Bumbershoot arts celebration. It was written and performed at Bumbershoot as a sextet. For the September 29th Jackstraw studio performance that I attended, the suite was performed as a quintet with no loss of the richness of texture that I feared might occur. The piece is complex and requires a cohesiveness from its players that was clearly realized in the Jackstraw performance.

*Pamela Moore Dionne is a performance poet, free-lance writer and ex-professor of cultural anthropology living and working in the Seattle area.*

## Romana Camilla de Rossi: *Il Sacrificio di Abramo* (1708)

by Sarah Whitworth

Weser-Renaissance Ensemble, directed by Manfred Cordes, with Susanne Ryden, soprano; Ralf Popken, alto; and Jan Stromberg, tenor. Libretto by Francesco Maria Dario, printed in Italian and English; excellent liner notes in German, English and French. Classic Produktion Osnabruck, CPO 999 371-2.

I believe this is the first recording of a complete oratorio by a Baroque woman composer. And what a magnificent “first” this is. The vocal performances, the instrumentation and the recording itself are near perfection. Clearly meticulously researched and rehearsed, this debut performance by the Weser-Renaissance ensemble presents Camilla de Rossi’s *Il Sacrificio di Abramo* (The Sacrifice of Abraham) as a fine and delicately integrated whole.

If first impressions count very much in people’s willingness to collect recordings by rediscovered composers, Weser-Renaissance may have begun a renaissance of its own. There remain three as yet unrecorded oratorios by de Rossi for which we have extant music: *Santa Beatrice D’Este* (1707), *Il Figliuolo Prodigo* (1709) and *Sant’ Alessio* (1710). In addition, she was a member of what might be called the “Vienna Four”—four Baroque women composers who must have known, borrowed from and perhaps collaborated with one another—including Marianna von Raschenau, Catterina Benedetta Grazianini and Maria Margherita Grimani, along with de Rossi. All composed oratorios and other dramatic works between 1670 and 1724 for the Vienna Imperial Chapel. Although von Rauschenau’s music is presumed lost, two oratorios by Grazianini survive as well as two by Grimani.

All of these works are large in scale and include demanding male and female solo vocal parts in the customary successive recitative/aria plan. The accompaniment is by a string orchestra with winds and lute or theorbo added. De Rossi’s *Il Sacrificio di Abramo* is no exception to this format, but the work adds chamber organ, archlute, harpsichord and a Baroque chalameaux (a single reed instrument related to the early clarinet). The performance on the CD takes 75 minutes, and I believe the entire score is presented, including the *sinfonia* at the beginning of Part II, which is scored for strings, archlute and continuo and which almost amounts to an archlute concerto.

In regard to the libretto, Francesco Maria Dario does not center on the emotional conflict within Abraham as he is tossed between love for his son and obedience to God. Instead, unlike the Biblical story, Abraham’s wife, Sara, has a strong part to play. As the mother of Isaac, she pleads with God that she be sacrificed rather than her spouse or her son; she also acts as narrator of the plot. The music is far more lyrical than would be fitting for this Lenten drama, but it accords with the feminine shift in the focus of the narrative.

Very little is known about the life of de Rossi except for bits of information appearing on the title pages of her works, for example, that she was born in Rome. In the liner notes, Veronika Greuel has written a very interesting essay on the history and development of the oratorio genre and on de Rossi’s place within it. Concerning her life Greuel surmises the following:

Camilla de Rossi’s works demonstrate her mastery of the compositional craft. She must have received instruction in composition sometime prior to 1700, perhaps in a family setting. If she did, in fact, belong to the nobility, she might have had private teachers or special music teachers....In any event, Camilla’s talent must have made itself known...she had the right contacts, or performances of her works attracted the attention of influential figures of the Vienna court, or...she submitted her works on her own to potentates. She was apparently so successful that she enjoyed the privilege of composing works for the imperial court for a number of years and of having her works performed there.

As to the performance of the oratorio, the Weser-Renaissance ensemble specializes in the repertoire of the sixteenth and seventeenth centuries. The group derives its name from the architectural style that flourished in the Weser area in Northern Germany around 1600. With this outstanding production in hand, certainly it is hoped that Weser-Renaissance will continue on, or will inspire other performance groups to do so by providing us with recordings of de Rossi’s three remaining oratorios, as well as the works of Catterina Grazianini and Margherita Grimani.

*Sarah Whitworth is an artist and feminist art historian residing in New York City. She established and maintains the Early Music Women Composers World Wide Web site.*

### 1997 IAWM Dues

IAWM Members will soon receive 1997 dues notices. Please correct personal information and return *promptly* to assure inclusion in the June 1997 IAWM Membership Directory.

## CD Reviews

### Maria A. Niederberger: *Music Between Two Continents*

by Susan Erickson

*Album Pages, Inferences, Sounds of Space-Time, Daedaleum, Tandem Points, Lieder für Junge Sänger.* Magnon PN 2637.

This impressive collection of works called *Music Between Two Continents* by Swiss-American composer Maria A. Niederberger is aptly titled. Niederberger received her early training in her native country of Switzerland, but her subsequent career can truly be described as international. She emigrated to the United States in 1975, studied at the University of California at Davis (UCD) and at Brandeis and has been on the faculty of UCD since 1985. She has been the recipient of numerous fellowships and awards, both in this country and in Europe, and is gaining increased recognition on both continents.

The CD collection shows the many facets of this remarkable composer. *Album Pages*, a three-movement work for solo violin, exploits the full range of the instrument and is a worthy contribution to the great tradition of unaccompanied works. *Daedaleum* for solo cello is equally challenging for the instrument. The title of this musical fantasy comes from a 19th-century invention that produced moving pictures by the device of a rotating drum. Here, the concept is ingeniously applied to the notion of pitch segments gradually separating from harmonic "fields" to create new areas; this process continues until the original harmonic area is re-established. Amazing things happen along the way, and at times the cello does not even sound like a cello. The demands on the performer must be enormous, but Swiss cellist Hans Ulrich Stohler is more than equal to the task. His performance, along with that of French violinist Maryvonne Le Dizès in *Album Pages*, is stunning. In fact, the CD as a whole is distinguished by superlative performances.

Three of the works are for various instrumental combinations. *Inferences* for chamber ensemble and piano features the remarkable Swiss pianist, Emmy Henz-Diémand, who provided the impetus for its composition as part of the first Women's Music Festival in Switzerland that she organized in 1985. When listening to *Inferences*, one is struck by the sheer musicality of the work and the attractive instrumental coloring.

*Sounds of Space-Time*, in three movements and scored for clarinet, marimba and piano, is the longest work on the CD. Clarinetist Deborah Pittman commissioned the composition, and Niederberger takes care that the instrument is not overpowered. The clarinet is often balanced by the marimba coupled with the piano, and the composer very knowledgeably exploits the possibilities of each of the instruments and their various combinations.

*Tandem Points* for ten players was commissioned in 1993 by the Swiss Endowment for the Arts, Pro Helvetia.

The work was premiered by the Empyrean Ensemble at UCD, directed by Ross Bauer, and the ensemble also recorded it. The ten performers—four strings, four winds and two percussion players—constitute a miniature orchestra. The work is sectional and the alternation of the various instruments playing solos provides the underlying structure. The title is an intentional allusion to traditional counterpoint and to the linear elements and motivic exchanges that are featured.

The final selection, *Six Songs* for high voices, is a departure for the composer. She was inspired after hearing a performance in 1994 of the boys' choir of the Luzerner Kantorei. On the CD the a cappella songs are performed in a sweet and child-like manner by the girls' choir of the Luzerner Kantorei under the direction of Andreas Wiedmer. In choosing to write in a tonal style, Niederberger pays homage to the folk-song tradition.

Niederberger's music may, at times, be complex, but it is never sterile. The listener is left with a strong impression of the individuality of each of these compositions and of the imaginative and idiomatic writing for the instruments. The CD, the composer's first, is of unusually high quality. Those who wish to order the CD should contact Paul Takushi, UCD Bookstore. Phone 916-752-9072/Fax 916-752-4791/e-mail <Bookstore@udavis.edu.>

*Dr. Susan Erickson is on the musicology faculty of the Sydney Conservatorium, University of Sydney, Australia, where she pioneered a course in women composers. She is a contributor to the Historical Anthology of Music by Women (Indiana University Press, 1987) and was co-editor of the Women's Issue of Sounds Australian, Journal of the Australian Music Centre (Summer 1993-94).*



## Hildegard Performance Editions

To those interested in performing the music of Hildegard as well as listening to it, the Hildegard Publishing Company plans publication in 1997 of the 78 chants from her *Symphonia*. This new edition, by Hildegard scholar Marianne Richert Pfau, will appear in eight volumes. Individual chants will be available in multiples for performance so the whole world can sing for Hildegard's 900th birthday in 1998!

To order, write to Hildegard Publishing Company at P.O. Box 332 Bryn Mawr, PA 19010, or see the website at: <<http://www.hildegard.com>>.

## Marga Richter: *Snow Mountain: A Spiritual Trilogy*

by Kay Pech Anshutz

*Qhanri*, Tibetan Variations for Cello and Piano; David Wells, cello; Marga Richter, piano. *Requiem*, Marga Richter, piano. *Landscapes of the Mind II*, Daniel Heifetz, violin; Michael Skelly, piano. Leonarda LE337.

*Qhanri* (snow mountain) should be in the repertoire of every virtuoso cellist for several reasons: it provides for a great display of technical prowess, it explores the tonal range of the instrument and it is an important addition to cello literature. *Qhanri* is so idiomatic that one cannot imagine this work being written for any instruments other than cello and piano. The performance of cellist David Wells is first rate. The imaginative opening of *Qhanri* seizes one's imagination immediately, and the interplay between cello and piano is fascinating and well written. Whether listening to it with the title of each variation in mind or not, one finds that the piece evokes a variety of feelings and responses. It is the length of the work, however, that is problematic, and eventually the music starts to resemble an exercise in variations on emotional feelings that are too often depressing.

*Requiem* for solo piano was originally conceived for solo guitar, but the composer believed the work needed to be expanded to take advantage of the resources of the keyboard. When listening to the work, one cannot help being aware of the heart-felt expression that the composer/performer brings to the composition. This listener, however, found that the repetitious chordal sections lacked a rise to the resolution of the pervading sense of sorrow. Music needs to exult and this music gives little hope.

The unresolved musings of *Requiem* seem to flow directly into *Landscapes of the Mind II*, for violin and piano. Unlike *Qhanri*, in which the cellist had an opportunity to express lyricism and to display technical skill, this composition leaves the violinist dangling with little to say at the outset of the work. Daniel Heifetz and Michael Skelly are presented with a greater challenge as well, since the density of texture and volume of the piano frequently overwhelm the violin.

As a whole, the quality of the recording, particularly of the piano, is exceptional and the musicianship of all the performing artists on this CD is outstanding. Unfortunately, the choice of three pieces of such a similar nature gives only a limited view of the composer's ability.

Kay Pech Anshutz is the violinist of the Trio Sirena, a piano trio specializing in performing music of women composers throughout southern California. She teaches chamber music in two Los Angeles area colleges and edits newsletters for MTAC and Suzuki music associations.

## Elisabetta de Gambarini: *Six Sonatas for Harpsichord*, and Elizabeth Hardin: *Six Lessons for the Harpsichord*

by Eleonora Beck

Barbara Harbach, harpsichord. Hester Park, CD 7702.

Virgil Thomson once compared Wanda Landowska playing Bach to a needle shower. Listening to Barbara Harbach play the harpsichord music of two eighteenth-century English composers, Elisabetta de Gambarini and Elizabeth Hardin, is like taking a hot bubble bath. Harbach plays their music with all the care of a performer in love with the material rather than in awe of it.

The CD is divided into two parts. The first consists of *Six Sonatas* by Gambarini (1731-1765), whom Harbach, Professor of Music at Washington State University and founder and editor of *Women of Note Quarterly*, describes in comprehensive program notes, as "composer, soprano and orchestra conductor" who published three volumes of keyboard music. These pieces are a cross between Scarlatti sonatas and Bach suites: collections of elegant, thinly-textured, binary form movements interspersed with lively giges. Strikingly unembellished, they move smoothly in time without the fits and starts of, for example, the suites of Couperin. My favorite selection is Sonata II in D major, whose second movement, in delicious thirds, mimics the sounds of the hunt.

The second half of the CD is dedicated to the music of Elizabeth Hardin (fl. 1770s). An organist at London's St. Peter-le-Poor, her *Six Lessons* (a rough English equivalent of the Suite) for the Harpsichord appeared in 1770. These pieces are rich with the air of the Classical period, particularly in their use of Alberti basses and square melodies. The Allegro movements have the energy of Mozart's serenades, and the sequential passages move smoothly from section to section. As a whole, they are delightful.

Harbach's playing is steady throughout the collection: her notes are courteously presented, her dedication to the newly discovered manuscripts, unwavering. She is a master of subtlety. Cadences are prepared with scrutiny and repeats are performed without remorse. The music never dulls or becomes trite under her touch. This is a wonderful addition to any collection, offering a brief glimpse into the British musical household and the comforts of everyday life.

Eleonora Beck is Assistant Professor of Music at Lewis and Clark College in Portland, Oregon. She has published pieces on Meredith Monk and Italian composer Fiorenza Gilioli. Her new book, *Singing in the Garden: Music and Culture in the Tuscan Trecento*, will appear soon.

## CD Reviews

### Miriam Gideon: *Symphonic Brevis* (1953) and Maxine Warshauer: *Revelation* (1992)

by Susan Jenkins Saari

Robert Black conducts the Slovak Radio Symphony Orchestra and the Silesian Philharmonic Orchestra. MMC Recordings MMC2008.

*Symphonic Brevis* (1953) by Miriam Gideon (1906-96) is a quiet, introspective work in two brief movements. The music is both lyric and angular, with jabbing melodies that are filled with wide leaps. The first movement, which is in an abbreviated sonata form, opens with the strings presenting the first theme. Declamatory brasses share the second theme with quirky staccato passages in the woodwinds. After a short development that features a lovely oboe solo, fragments of the first theme return in a brief coda.

Highlights of the second movement are the beautifully played oboe and flute solos, which are answered by the strings and horns performing wide leaps. This was Gideon's first orchestral work and that may account for the somewhat timid approach to the orchestration. It is also the only work in her repertoire in this particular style. On a personal note, this reviewer was saddened to learn of Gideon's recent death. She leaves behind a rich legacy of orchestral, vocal and chamber music. Her students and colleagues remember her fondly and will miss her very much.

*Revelation* (1992) by Maxine Warshauer (1949-) is a short, powerful work in two sections that are presented without a pause. Section one begins ominously with low timpani and tense, sustained tone clusters supported by low trombones. Trumpet fanfares interrupt. Glissandi string passages and percussion support a dense, complex texture that comes to a climax with the entry of the piano and the bells. The second section features a sustained shimmering sound with quiet string tremolos. The tune that emerges resembles that of the eastern European tradition, and the melody is played by the flute, oboe, trumpet and clarinet, each instrument taking its turn. They are accompanied by a very prominent piano part, and the work comes to a peaceful conclusion.

With *Revelation*, Warshauer explores her Jewish heritage. The first section depicts the pain and power of the struggle to know why. These eternal questions are unanswerable, and the second section expresses the yearning for answers and the peace of acceptance that not all is knowable.

### Katherine Hoover: *Quintet Da Pacem* for piano and string quartet (1988)

by Susan Jenkins Saari

Montclair String Quartet with Leslie Petteys, piano. Koch International Classics 3-7147-2H1.

Katherine Hoover's (1937-) *Quintet Da Pacem* (1988) is a two-movement work for piano and string quartet that was commissioned by the New Jersey Chamber Music Society. Hoover based her composition on *Da pacem, Domine, in diebus nostris* by Christoph Demantius (1567-1643) who based his work on the original Gregorian *Da pacem* chant that has been used by many composers, most notably Josquin des Prez and Tchaikovsky. Hoover chose this theme as a means of examining the horrors and consequences of war and the peace that follows. The quintet offers an ardent supplication for peace.

The first movement opens with a slow introduction in which the strings are answered by comments in the piano. The movement builds to an effective climax with the chant melody played powerfully by the piano in octaves accompanied by tremolo strings. The second movement, a fantasia, begins pensively with a quiet viola solo based on a falling motive accompanied by slow, rolling chords in the piano. The strings interrupt with glissandi, finger board slaps and *sul ponticello* passages that seem to depict the sounds of war. The mood of terror continues with rushing unisons and sliding chords in a continuous motion that is alternately shared by the piano and strings. The spirit changes with the introduction of the chord from the opening of the first movement followed by a return of the viola's sorrowful falling motive. This leads to a lovely section in which Scriabin-esque chords are delicately played by the piano. The *Da pacem* chant, played by the strings, presents the hope for peace, but the piano seems to be asking questions. After a repetition of this exchange, the movement comes to a stunningly beautiful and moving conclusion.

*Dr. Susan Jenkins Saari is a composer, teacher and computer support specialist. She is an assistant professor at Ohio Wesleyan University where she teaches electronic music, composition and music history.*

# Elizabeth Austin: *Reflected Light* and *Sonate für Blockflöte*

by Sharon Mirchandani

*Reflected Light: To Begin* for brass quintet, performed by the Constitution Brass; *Klavier Double* for piano (Jerome Reed) and tape; *Circling* for violoncello (Mary Lou Rylands) and piano (Jeananne Albee); *Lighthouse I* for solo harpsichord (Ursula Trede-Boettcher); *Gathering Threads* for solo clarinet (Markus Lücke); *Zodiac Suite* for piano (Jerome Reed); *An die Nachgeborenen* (To Those Born Later) for SATB chorus and piano, with the Chamber Choir of the Staatliche Hochschule für Musik Heidelberg-Mannheim; Gerald Kegelmann, conductor; Sibylle Dotzauer, piano. Capstone Records CPS-8625.

*Sonate für Blockflöte: Bläserkammermusik* (Chamber Music for Winds) performed by the Staatliche Hochschule für Musik Heidelberg-Mannheim; Stefanie Grundmann, recorder. MH1092.

The collection of works by Elizabeth Austin on *Reflected Light* and her *Sonata for Recorder on Bläserkammermusik* will enchant the listener. The compositions combine solid craftsmanship with Austin's impulses and intuition, successfully capturing her ideal of "the clarity and tenuousness of reflected light." Austin creates a variety of programmatic pieces in a postmodern neoromantic style by using musical quotes, literary and visual images, and musical equivalents of the cinematic processes of juxtaposition, collage, "cuts" and "panning."

In *To Begin* (brass quintet), the first movement is inspired by an e.e. cummings phrase, the second movement uses hocket to create a musical ball game, and the third, a Ländler, quotes a theme from Beethoven's *Fidelio*. *Gathering Threads* (unaccompanied clarinet) uses juxtaposition and collage with thematic fragments taken from Richard Strauss's *Macbeth*. Political disturbances in Europe influenced the program of Austin's *Sonate für Blockflöte* (for unaccompanied recorder): a bird singing as it flutters against its cage wall. The work rouses an assortment of moods and fully utilizes modern recorder techniques, such as flutter-tonguing and simultaneously playing and singing the word "redemptoris" at the end of the third movement. *Circling* (cello and piano) evokes musical relationships between the performers that correspond to visual symbols.

An organist, Austin demonstrates a keen knowledge of keyboard instruments and explores their potential in colorful and imaginative pieces. *Lighthouse I* (harpsichord) explores cinematic style in a sonata form that contrasts tonal and nontonal patterns. Each of the five movements of *Zodiac Suite*, a theme and variations for piano, represents a different astrological sign. Notable are Sagittarius's transpositions of a tone row, Libra's balancing of chord clusters, and Aquarius's use of inside-the-piano strumming and harmonics. In *Klavier Double*, the piano convincingly clarifies the tape's thematic fragments, which are derived from Schumann's *Fantasie in C*. Austin's choral setting of Brecht's *An die Nachgeborenen* is sensitive to the text, using a stark atonal language, whispering and much unison

writing. The compelling piano part plays a prominent role in casting a dark mood.

In all of her works, Austin uses an expressive, eclectic language, mixing tonal and atonal structures. Her works often place catchy rhythms in metric passages next to freer, recitative-like sections. Most have a pleasant lyrical quality, and the harshest dissonances are in the *Zodiac Suite*, which challenges the listener to figure out the puzzles. The performances on both CDs are of high caliber and offer an appealing introduction to Austin's works. She is assistant director of the Staatliche Hochschule, and she administers a faculty/student exchange between the Mannheim program and the Hartt School of Music in Connecticut. Austin's compositions are performed throughout Europe and the United States, and she has won several prestigious composition awards, including first prize in the David Lipscomb Electronic Music Competition.

Sharon Mirchandani is completing a dissertation on Ruth Crawford Seeger for a Ph.D. degree in musicology at Rutgers University and currently teaches at Rowan College (Glassboro, NJ). A pianist, she has given frequent lecture recitals on American and women composers. She also teaches private and class piano.

## Feminist Theory & Music 4

The Feminist Theory and Music 4 Conference will be held at the University of Virginia in Charlottesville, June 5-8, 1997. For information, contact:

Fred E. Maus  
Department of Music  
(804) 924-3052  
fem2x@virginia.edu

This is the fourth in a series of biannual conferences on feminist studies of music. Papers are not restricted to kinds of music, approaches or methods.



## CD Reviews

### Sheila Silver: *To the Spirit Unconquered*

by Michael Johns

Composers Recordings, Inc. CD 708.

Composer Sheila Silver's CD of her works, *To the Spirit Unconquered*, offers a varied chamber music menu. Two multi-movement works of substantial length are contrasted with single movements for solo horn and a violin/horn/piano/percussion quartet. Each piece calls for great virtuosity from the performers and demands a concentrated hearing from the listener. One is rewarded for involved listening because of the sincerity and intensity of Silver's utterance.

There is no simple descriptive way to buttonhole Silver's style. Her melodic language ranges from simple, folksong-like tunes to jagged, clashing atonality. Textures can be single-line thin or thickly knotted, and rhythms vary from easily grasped repetitions to shifting, undulating patterns. The variety of invention keeps the surface of the music interesting, but the technical command is always at the service of the ideas that the notes represent. *Dance Converging*, for viola, piano, horn and percussion, is a non-programmatic work built around "rondo" form, but the other works originate from non-musical stimuli.

The piano trio, *To the Spirit Unconquered*, is inspired by the ability of the human spirit to transcend the most devastating of circumstances, that is, the inhumanity of the Holocaust concentration camps. Fear, happy memories, barbarism, and inner dignity are represented in four movements of contrasting energy, color and intensity. The work was commissioned and performed by The Guild Trio.

*Six préludes pour piano, d'après poèmes de Baudelaire* was written in 1990. The composer writes that "though Baudelaire's poetry is often dark, during my composing I was living in an environment [Cassis, France] surrounded by extraordinary light and beauty. These extremes are reflected in the preludes." Impressionistic in style, they are convincingly played by Gilbert Kalish.

William Purvis' job in *Dynamis* ("life force" in Greek) is to convey a sense of the conflicting drama of the wind. The work is alternately lyrical and violent, high and low, fast and slow. *Dynamis*, a single movement composition for solo horn, calls for a virtuoso performer and Purvis is up to the challenge, playing with flair and ease over an incredible range.

Michael Johns is Director of Brass Ensembles at Temple University in Philadelphia and conductor of the Wind Ensemble at Swarthmore College. He is also an active horn player who performs with the Opera Company of Philadelphia and Pennsylvania Ballet.

### Siegrid Ernst: *Kammermusik*

by June Ottenberg

Vienna Modern Masters VMM 2018.

Siegrid Ernst, born in Germany in 1929, studied at Darmstadt with Stockhausen as well as at other centers with Ligeti and Xenakis. Her active participation in organizations and composers' associations in Germany has served as a model for and support to other women composers. The five compositions on the CD will be considered chronologically.

In the earliest of the compositions, *7 Miniaturen nach japanischen Haiku* (1961) for alto, cello and piano, each poem is a complete thought suggestive of a larger whole. With short, suggestive gestures, the music, which is written in twelve-tone technique, aptly complements the fragmentary lines in a manner as fragile and moving as the poetry. *Quattro mani dentro e fuori* (1975) has Rudolf Meister and Ernst herself as pianists on one piano. A combination of playing on the keyboard, plucking or strumming the strings and rapping on the sound board creates a truly expressive and, initially, somewhat mysterious effect. The several sections of the work are skillfully defined by rhythmic and technical devices.

*Concertantes Duo* (1991), a three-movement work for recorders and percussion, receives a very fine performance, as, in fact, do all of these pieces. An arresting opening moves smoothly into a series of evocative but seemingly logical relationships. The gently mysterious second movement creates such an absorbing atmosphere that, at times, one forgets the specific instruments. Percussion, by turns delicate, insistent or dramatic, opens and closes the finale movement.

Ernst's program notes tell us that the virtuosic aspects of *e...staremo freschi* (1992) for tenor saxophone should not distract one from the musical content. For me, however, the avant-garde techniques of the instrument, with its squalls, quarter tones, raps, and so on, totally took over, pushing the musical process into the background.

Pro Musica Bremen performs *Triade* (1994), which uses the number three as a structural principle. The work is in three movements—"Meditation," "Spiel" and "Drama"—and each movement offers in succession a contrasting tonal image: the first, freely moving, delicate fragments; the second, precise rhythmic placements; and the third, tension created by tightly related instrumental interactions.

Overall, Ernst's music is clearly structured, well crafted and varied in its expression. It is consistently absorbing and beautiful.

June C. Ottenberg is Professor of Music History Emeritus at the Esther Boyer College of Music at Temple University in Philadelphia. Among her publications are *Opera Odyssey* (Greenwood Press, 1994) and articles in professional journals.

# Guidelines for Score Selections for IAWM-Sponsored International Concerts

by Clare Shore

1. The judges' **primary objective** is to choose works of the highest quality that will combine to make a varied and interesting program of approximately seventy to ninety minutes duration.
2. Ideally, the **committee of judges** will consist of at least three members, including at least one composer, at least one performer, and one representative from the performing group (who may complete the committee of three or serve as an additional member). Women should be well represented on the committee. An assistant will be appointed to perform duties as described below in #4; the assistant may not serve as a judge.
3. All **score submissions**, including those of historical women, will be anonymous. Each score, tape, and accompanying envelope (bearing the composer's real name, address, phone number, the work's duration, a short biography, and program notes) will be marked with a pseudonym. Works by women of the past may be submitted by anyone, including the performing group, who may also nominate a work during the selection process.
4. An assistant to the judges will **screen** all entries prior to submitting them to the committee of judges to ensure that all have been postmarked by the deadline date, and that all scores, tapes, and envelopes are properly marked and that the same pseudonym is not used by more than one composer. The assistant will cover any remaining identifying information on materials that will be forwarded to the judges (such as postmarks, federal express labels, etc.). Submissions sent without a SASE or postmarked after the deadline date will not be returned.
5. If a **judge recognizes a work**, he or she will inform the other judges; the committee will then decide how to proceed (whether or not to exempt that judge from discussion related to the work/composer recognized).
6. The committee of judges will **select up to twenty works** deemed to be of the highest calibre, without attempting to form a viable concert combination, and will submit these to the assistant. (If for any reason the score call does not produce sufficient works of professional quality to fill a concert program, the judges may request that a second score call notice be advertised for additional entries.)
7. The judges' assistant will mark these "**semifinal**" selections as follows: two different color dots will be marked on the scores to differentiate between those submitted by foreign composers and those submitted by composers living in the region of the concert.
8. From these twenty (or fewer) works by women, the judges will make the **final selections** based on the quality of each work and the value of that work in contributing to an interesting program, keeping in mind the mission statement of the International Alliance for Women in Music. The IAWM strives to program concerts which will include (at least) one work by a woman of the past (any nationality), (at least) one work by a composer living in the region of the country which

- is hosting the concert, (at least) one work by a composer from a country other than that in which the concert is being held, and possibly one work by a man (preferably a resident of the region of the concert) who has done much to advance the cause of women in music, or has mentored women in music. In the case of otherwise "tying" entries, preference will be given to the international and/or regional composer. However, in no case will quality be sacrificed in order to fill quotas. The judges, along with the performing group, may elect to program a work by a man providing that the above criteria are met.
9. The committee of judges may work together at the same time and location, or if physical circumstances prohibit this arrangement, each judge may individually select works (as in #6) and when all judges have done so, **final selection** may be completed by conference call.
  10. Having been informed of the selected composers' names, the performing group will decide the **order of works on the program**, and will present the Order of Performance Form to the judges for approval and signature.
  11. The performers will complete the attached **Personnel Information Form** providing addresses and telephone numbers of all performing members or other essential personnel, as well as any remaining materials needed, and submit it along with the Order of Performance Form to the judges' assistant as soon as possible. The assistant will make a copy of the Order of Performance Form and the Personnel Information Form to send to each composer (using the envelopes provided) immediately so that the selected composers can contact the performer(s) involved in their work and/or can send them any remaining materials.
  12. Using the Composer Information Forms provided for any selected entry not having one, the judges' assistant will record the composer's name, address, phone number, social security number, title of work, movement names, duration, as well as biography and program notes and will provide one copy of each to the performing group and will send one copy to the IAWM office for immediate release and for grant writing purposes. Note that **Meet the Composer deadlines** in the U.S. are as follows: February 1 (for concerts occurring April 1 - June 30), May 1 (July 1 - Aug. 31), July 1 (Sept. 1 - Dec. 31), November 1 (Jan. 1 - March 31).
  13. The entire process described above should be completed no later than **five months prior to the concert date**.

## Score Calls

All score calls will appear on the IAWM electronic mail list and in the *IAWM Journal* as well as in the following U. S. newsletters: the American Music Center, the College Music Society, and the American Composers' Forum, and in similar publications worldwide. Members who do not yet have access to email should regularly consult the "opportunities" sections of any of these non-IAWM publications to keep abreast of score calls with deadlines occurring before *IAWM Journal* publication.

## IAWM CONCERTS: COMPOSER INFORMATION FORM

(Include 2 copies of this form with submission.)

(The form may be copied or xeroxed. It is also available on the web site.)

Name: \_\_\_\_\_ S.S. no.: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

E-mail Address: \_\_\_\_\_

Phone no. \_\_\_\_\_ Fax no. \_\_\_\_\_

Title of Work: \_\_\_\_\_

Movement Names: \_\_\_\_\_

Approximate Duration (entire work): \_\_\_\_\_

Instrumentation: \_\_\_\_\_

Short Biography: \_\_\_\_\_

Program Notes: \_\_\_\_\_

Mark each score, tape (if included), and envelope containing this form with a pseudonym.

# Broadcast News, Part I

by Jeanne Shaffer

This month's report on radio broadcasts of music by women composers brings welcome news. General music programs are beginning to carry, at least occasionally, music by women composers, and the number of programs that feature music by women at least half the time is growing. I thank those of you who have contacted me directly, and please continue to keep me informed.

## Evening at the Pops and Friday Evening Serenade

Public Radio within my listening area does not carry Skitch Henderson and his "Evening at the Pops," but WQRS in Detroit, Classical 105, does. My Farmington Hills son-in-law taped a program for me which included an interview with JoAnn Falletta and music composed and performed by women. Henderson played Fanny Mendelssohn's *Overture*, Cécile Chaminade's *Summer*, Lily Boulanger's *Sad Evening*, and Clara Schumann's *Liebst du um Schönheit* and *Autumn Song*.

This edition of "Evening at the Pops" evidently inspired the producers at WQRS, since shortly after the program featuring women composers aired, the station programmed *Romance in E-flat minor*, op. 11, no.1, by Clara Schumann on its "Friday Evening Serenade."

## The Latest Score

Canary Burton's program (see Broadcast News, Part II) includes all types of newly created music by men as well as women, but it deserves special mention here because she has found a station that will allow her to program "new" music. That is rare, indeed, and if you want to encourage more contemporary classical music on radio programs in your area, I suggest an encouraging telephone call or letter to the station when you hear it. Most station managers are impressed by listener response.

## The Record Shelf

The Southeastern Public Radio network airs a series that is produced by Public Radio International called "The Record Shelf." On November 10, it featured a program entitled "Women and Song," which the program guide described as "the harrowing, often heroic, history of the female musician." Bravo! And thank you, PRI and KUSC, 91.5, non-commercial classical radio for Southern California, which produces "The Record Shelf."

## Performance Today

On November 25, NPR's program announcer, Melinda Whiting, interviewed Ardis Wodehouse about her project on women pianists and composers of popular music. She played works by Dana Suesse and other contemporaries of Gershwin.

## Fresh Ink

Neva Pilgrim writes that her "Fresh Ink" is aired on WCNY-FM and its affiliates, WJNY and WUNY, every Friday at 8:00 pm. It is a one-hour broadcast and covers most of central New York state from Rochester to Kingston, Ontario, and from Utica to Ithaca. The program began on May 1, 1996. It is not entirely women's music, but it is important because Neva programs



© Rus Baxley

largely new music. WCNY-FM asked the Society for New Music to do this program because some listeners had written that the station did not program enough recent 20th-century music. A few listeners even gave contributions toward buying CDs of 20th-century works.

The program received a grant from the Delmas Foundation to purchase new CDs, as well. Neva tries to program mostly music of the past 10 to 20 years, although she occasionally strays further back in time if the theme seems to demand it, or if she wants to get a better balanced program. Neva does the programming herself and tries to use a wide variety of styles around a central theme or title, which helps to tie the various compositions together. She also gives background information on the composers and brief descriptions of the works programmed.

The Society for New Music is listed as the producer in cooperation with WCNY-FM. Other members of the board of the society announce and serve as engineer. The program also has a New Music Calendar listing all new music events within the listening area. Neva says that the station has received some rave fan mail for the program. Her e-mail address is NPilgrim, if you have AOL access.

The Society for New Music is celebrating its 25th anniversary this year, and Neva was a founding member. A soprano, she has about 20 recordings of Baroque and contemporary works to her credit. A year and a half ago she and the Society were awarded the American Composers Alliance's "Laurel Leaf Award."

Women composers programmed recently include Marga Richter, Ruth Schonthal, Katherine Hoover, Pamela Marshall, Barbara Kolb, Judith Lang Zaimont, Libby Larsen, Anne LeBaron, Diane Thome, Melinda Wagner, Ann Silsbee, Marjorie Hess, Margaret Fairlee Kennedy, Bernadette Speech, Priscilla McLean, Marilyn Ziffrin, Tina Davidson and Jean Belmont.

## Womankind

Stephanie Ortoleva has a half-hour program on WICR, 88.7 FM, in Indianapolis, Indiana, titled "Womankind." It airs on the second and fourth Saturdays of each month at 11:00 am. Stephanie's program includes women's music, but also explores contemporary women's issues and feminist thought through words as well as music.

Recent interviews have been with Ronnie Gilbert from The Weavers on her one-woman show about Mother Jones. On this broadcast Stephanie played some music from the new CD of Ronnie Gilbert with Holly Near, which has been mentioned on the IAWM list. She also interviewed Laura Love on Afro-Celtic music and the director of a women's chorus on the role of the women's chorus.

Other recent interviews have been with survivors of breast cancer and with a woman who owns a feminist bookstore. An upcoming broadcast will feature two women from Bosnia who were held in one of the rape camps. Stephanie Ortoleva's e-mail is: <plumeria@iquest.net>.

## Women Composers

Betty Beath of Brisbane, Australia, is preparing four one-hour programs entitled "Women Composers" for 4MBS FM in Brisbane. It will air each Friday morning at 10:00 am during the month of February 1997.

## Women in Music

Laney Goodman, host and producer, and Kay Stoner, executive director, initiated "Women in Music" on October 1, 1996; the program is available via the Public Radio Satellite System (#96-C49-00001, A68.5 stereo) to all connected public radio stations on Tuesdays 9:00 to 10:00 pm. The show is also on AudioNet ([www.audionet.com](http://www.audionet.com)). The one-hour series features music by women from around the world and explores all genres with an exciting mix. To find out about playlists and show information, see the website: <<http://members.aol.com/WomenOnAir/WomenInMusic.htm>>. Composers and performers are invited to send CDs to: Women in Music with Laney Goodman/ P.O. Box 15465/ Boston, MA 02215.

## Eine kleine Frauenmusik

Now to my own radio program, "Eine kleine Frauenmusik," on the Southeastern Public Radio network. It is an hour broadcast of music by women composers that airs every Sunday night at 10:00 pm over WTSU, 89.9, Troy and Montgomery, Alabama; WTJB, 91.7, Columbus, Georgia and Phenix City, Alabama; WRWA, 88.7, Dothan, Alabama, which also covers the Florida panhandle.

"Eine kleine Frauenmusik" received some extra publicity when my picture was on the cover of our Public Radio Program Guide for the month of November. So far, in three and a half years, I have played 960 compositions by 223 women.

For Halloween this year, instead of the usual spooky music about vampires and such, I did an "All Hallows Eve" program about saints, some non-traditional, but saints all the same. The Thanksgiving hour included music about autumn, harvest and Thanksgiving. Many of the broadcasts are like mini music history lessons, beginning with music of the Middle Ages or Renaissance and moving forward through the Baroque, Classical and Romantic eras to today. I gave an entire hour to Francesca

Caccini's *La Liberazione di Ruggiero* recently. And some nice comments came in when I juxtaposed performances of "I Love You Truly" by Carrie Jacobs Bond: one by Helen Traubel, on a recording I have owned for almost 50 years, and another by Cleo Laine from a 90s CD. For the last program of the old year, I played Fanny Mendelssohn-Hensel's *Das Jahr* and talked a little about each month as she created it from her year in Italy.

The September through December composer/composition listing follows. If you know of other broadcasts of women's music that could be shared with *Journal* readers, please contact me at 1062 Woodley Road, Montgomery, Alabama 36106/fax: 334-834-3097 or e-mail: <DocShaffer@aol.com>.

## Composers/Compositions Aired on "Eine kleine Frauenmusik," September 1996-December 1996

- Amalie, Anna.** *Sonata in F* (Donne e Doni)  
**Anderson, Beth.** *Minnesota Swale* (Opus One 666CD 156)  
**Bach, Maria.** *Silhouetten* (Thorofon Classics CTH 2259)  
**Beach, Amy.** *Gaelic Symphony* (Chandos 8958); *Give Me Not Love* (Delos DE 3170); *From Grandmother's Garden* (Northeastern NR 9004-CD)  
**Beatrix de Dia.** *Estat ai en greu cossierier* (Hyperion CDA 66625)  
**Bingen, Hildegard von.** *O aeternae Deus* (Christophorus CHR 74584); *O lucidissima Apostolorum turba, Spiritui Sancto* (Harmonia mundi 77020-2-RG); *Ave Maria* (RCA 09026-68416-2)  
**Bond, Carrie Jacob.** *I Love You Truly* (Columbia Masterworks LP 4067), (RCA CD 7999-2-RC)  
**Bonds, Margaret.** *The Negro Speaks of Rivers* (Koch International Classics 3-747-2H1)  
**Boulanger, Lili.** *Nocturne and Cortege* (Classics CDM 7 64281 2)  
**Caccini, Francesca.** Excerpts from *La Liberazione di Ruggiero* (Gemini Hall 1010), (Lilac D-3), (Nannerl NR-ARS-003)  
**Caccini, Settimia.** *Gia sperai, non spero* (Leonarda LP 123)  
**Chapman, Beth Nielsen.** *There's a Light* (tape)  
**Chathasaigh, Maire ni.** *Wild Geese* (Old Bridge Music CD03)  
**Coulthard, Jean.** *Introduction and Three Folksongs* (CBC Enterprises 5MCD5081); *Image Astrale* (CMC CD 1684)  
**Crawford-Seeger, Ruth.** *White Moon* (Nonesuch 79364-2)  
**Dickenson-Auner, Maria.** *Irish Symphony* (Thorofon Classics CTH 2259)  
**Dinescu, Violeta.** *chtys* (Living Music Recordings, vol. 1)  
**Epstein, Freyda.** *Sakura/Owayare* (Music for Little People 9-42565-2)  
**Farrenc, Louise.** *Trio no. 2 in D major*, op. 34 (Bayer BR 100 214 CD)  
**Gardner, Kay.** *Tropical Flowers* (Ladyslipper LR107CD)  
**Glanville-Hicks, Peggy.** *Sinfonia da Pacifica* (VoxAustralis VAST013-2)  
**Gomez, Alice.** *Earth Drums* (Talking Taco CD 129); *In a Spanish Garden* (Iago CD 202)  
**Hall, Juliana.** *Theme in Yellow, Ripe Corn, November* (VMM 2005)  
**Hindman, Dorothy.** *drowningXnumbers* (Living Music Recordings, vol. 1)  
**Holland, Dulcie.** *A Night for Ghosts* (Southern Cross SCCD 1028)  
**Holmsen, Borghild.** *Barcarolle* (Norwegian Cultural Council Series NKFC D 50024-2)  
**Hoover, Katherine.** *Images* (Leonarda LE 326)  
**Jacquet de la Guerre, Elizabeth.** *Sonata* for violin and continuo (ADDA CD 581096)

Karaindrou, Eleni. "Farewell Theme" from *The Beekeeper* (ECM 1429)

Kessler, Minuetta. *Alberta Concerto* (MMC 2009)

La Barbara, Joan. *Shadows* (Lovely Music CD 3001)

Larsen, Libby. *Mass for the Earth* (Koch International Classics 3-7279-2H1)

Line, Lorie. *We Gather Together* (TLP-12CD)

Mahler-Werfel, Alma. *Hymn* (CPO 999 018-2)

Maconchy, Elizabeth. *String Quartet no. 9* (Unicorn-Kanchana DKP CD 9082)

Meda, Bianca Maria. *Cari Musici* (Nannerl NRARS002)

Mendelssohn-Hensel, Fanny. *Ariel, Der Abend, and Schilflied* (CPO 999 012-2); *Das Jahr* (CPO 999013-2)

Musgrave, Thea. *Rorate Coeli* (Leonarda 328)

Newhall, Jeanne. *Baloo Lammy, Jesu Redemptor Omnium, Irish Carol, Polish Lullaby, Russian Lullaby* (Marzipan Music MD-0933)

Odetta. *He's Got the Whole World in His Hands* (Vanguard VCD-43/44)

Oyens, Tera de Marez. *The Birds are Singing* (BVHAAS CD 9211)

Paradis, Maria Theresa von. *An das Klavier* (Lilac D-3)

Parker, Alice. *To God our Strength, Come Away to the Skies, Wondrous Love, God is Seen, Amazing Grace* (Telarc CD 80325); *O Come, O Come, Emmanuel* (Telarc CD-80377)

Poldowski. *Songs to poetry of Paul Verlaine* (Albany Troy 109)

Price, Florence. *Old Boatmen* (Cambria CD-1097)

Ran, Shulamit. *Sonatina for 2 flutes* (Erato 0630-12787-2)

Richter, Marga. *Qhanri, Snow Mountain: A Spiritual Trilogy* (Leonarda LS 337); *Blackberry Vines and Winter Fruit* (Leonarda LE 331)

Rideout, Bonnie. *The Vale of Keppoch* (Maggies Music MMCD 208)

Robbins, Susan. *Full Moonlight Dance* (Spinning Records CD-002)

Romans, Beatriz de. *Na Careza* (Hyperion CDA66625)

Ronnell, Ann. *Willow Weep for Me* (RCA Victor 7999-2)

Santos, Alicia. *Sonata for flute and piano* (RTVE M3/12)

Schumann, Clara Wieck. *Variations on a Theme of Robert Schumann* (Calliope CAL 9211); *Piano Concerto in A minor* (Tudor 788)

Shaffer, Jeanne. *Would See Jesus* (tape)

Simone, Nina. *Four Women* (Philips 882 8462)

Singer, Jeanne. *Harvest* (Cambria CD 1051)

Smyth, Ethel. *Trio in D minor* (Meridian CDE 84286)

Strozzi, Barbara. *Begli occhi, Canto di bella bocca* (Amon-Ra CD-SAR 61)

Stultz, Marie. *Suite on the Nativity* (AFKA SK-510)

Szymanowska, Maria. *2 Nocturnes, 9 Mazurkas, 2 Etudes* (Polish Music Reference Center AMP 2001)

Tailleferre, Germaine. *Sonata no. 1 for violin and piano* (Cambria CD-1085)

Tower, Joan. *Snow Dreams* (New World Records CD 80470-2)

Van de Vate, Nancy. *An American Essay* (VMM 3025)

Veroe, Elizabeth. *Herstory III* (Owl-35)

Walker, Gwyneth. *In Celebration* (Gasparo GSCD-294)

Weir, Judith. *Bagpiper's String Trio* (Collins Classics 14532)

Williams, Mary Lou. *St. Martin de Porres* (Concord Jazz CCD-4605)

Zaimont, Judith Lang. *Calendar Collection, December: Sleighride* (Leonarda 334)

Zimmer, Elfi. *La neige tombe* (VDE CD 638)

Zwilich, Ellen. *Prologue and Variations* (New World Records CD NW336-2)

## Broadcast News, Part II

### WOMR 92.1 FM, Provincetown, Massachusetts

by Jeanne Brossart and Canary Burton

WOMR is one of the few remaining grass roots, non-commercial, public-access, independent community radio stations in the country. In existence for nearly 15 years, this 6000-watt station broadcasts at 92.1 FM out of Provincetown, covering most of Cape Cod and the South Shore of Massachusetts. WOMR is staffed by some 70 volunteers who carefully plan all their own programs, whether spoken word or music. The youngest programmer is now a seasoned DJ of 11, but started at age 9. The oldest is 82. WOMR depends entirely on listener contributions and local business underwriting for its budget and on promotion copies of recordings for its library. Thanks to the efforts of volunteers who write to composers, performers and record companies requesting music, the station has a large and highly inclusive selection.

The dozen or so spoken-word programs produced in-house cover the arts, theater, politics, spirituality and cultural issues. Music not heard on commercial stations spans the world of sound: folk, jazz, blues, bluegrass, world beat, country, celtic, rock, children's music, marching band (probably the only program of its kind in the USA) and classical. Classical programs air Sunday through Friday from 1:00 to 4:00 pm with a different host and a unique flavor each day.

In addition to the six three-hour programs, Canary Burton, who is a composer herself, hosts "The Latest Score" every Friday afternoon at four. On air for only one hour, Canary, flying by the seat of her pants, chooses edgy, envelope-pushing classical music to shock, inform and amuse her audience. Nothing she plays sounds remotely like "new age" music, and music with a dramatic architecture is dominant. Although she tries to keep the show equal regarding sex, she would like to include more compositions by women and would appreciate CDs and tapes. Traditional instruments, voice, synthesizer, tape and electroacoustic compositions twenty years old or less are of particular interest.

Canary is an independent composer, having no ties to a school or university and relying on unrelated work to support her and her music. Earlier in her career, she was primarily interested in jazz and after being the first woman to be admitted into the composition program at the University of Idaho at Moscow, she formed three jazz bands and performed solo piano with them. Over the past 20 years, her compositional style has changed from its earlier jazz orientation to third stream and to classical romantic/contemporary. She uses both tonality and atonality, sometimes within the same piece. She has just completed a new work for Row Twelve, a group consisting of oboe, flute, piano and occasional speaker, to be premiered in 1997. Her compositions are frequently performed

in the Boston and New England area, and she receives commissions from several performing groups.

Jeanne Brossart is the producer/host of "Listening to Women—and Men," which is heard every Tuesday from 1:00 to 4:00 pm. The program includes equal amounts of music by women and men composers, with an emphasis on living composers and other under-represented groups, such as African Americans. Jeanne includes a brief biographical description of each composer whose music she plays, and she likes to air interviews with composers, performers and others. Whenever possible, she broadcasts local concerts that she records.

Jeanne is not a musician but a retired Assistant Professor of Public Health Nursing. In addition to hosting her music program, Jeanne is currently Acting Station Manager and is the station's chief sound engineer, responsible for the recording and post production work on most of the station's spoken-word programs.

Jeanne has counted more than 1,700 works by women composers in WOMR's classical music library—a number that she suspects may be record-setting. You can preview Jeanne's monthly program schedule on the world wide web at <<http://www.capecod.net/~jbrossar>>

Composers, performers and others are invited to send CDs, LPs and high quality tapes to Canary Burton or Jeanne Brossart at WOMR, PO Box 975, Provincetown, MA 02657.

## Works by Women Composers:

Aired 9/1/96-12/31/96 on WOMR 92.1 FM,  
Provincetown, MA

(1) "Listening to Women—and Men." Every Tuesday from 1:00 to 4:00 pm

Jeanne Brossart, Producer and Host

**Appledorn, Mary Jeanne van.** *Contrasts; Missa Brevis* (CRS). *Cycles of Moons & Tides; Incantations for Trumpet & Piano* (Opus One)

**Archer, Violet.** *Sonatina* (Gasparo)

**Aspen, Kristan & Janna MacAuslan.** *Blochsberg; Ocean Moon Chant; Scottish Suite* (Lilac)

**Bacewicz, Grazyna.** *Partita; Sonata no. 3; Sonata no. 4* (Cambria). *String Quartet no. 3* (United)

**Bearer, Elaine L.** *The Nicholls Trio: A Musical; Biography of a Scientist; Toccata* (Albany/ Troy)

**Beath, Betty.** *Indonesian Diptych* (VMM). *Points in a Journey; River Songs* (Jade)

**Bonds, Margaret.** *Dry Bones* (Koch)

**Boulanger, Nadia.** "Doute," "J'ai frappé" and "Le couteau" from *Sept Melodies* (VMM)

**Buechner, Margaret.** *Erlkönig; Suite 2* from *Phantomgreen; The Flight of the American Eagle* (Nord-Disc)

**Chaminade, Cécile.** *L'Été* (VMM)

**Childs, Mary Ellen.** *Bright Faces* (Innova)

**Coolidge, Peggy Stuart.** *Rhapsody for Harp & Orchestra* (Vox Box). *Spirituals in Sunshine & Shadow* (MHS)

**Cox, Cindy Annice.** *Four Studies of Light & Dark* (Capstone)

**Cramer, Anna.** *Episode; Erwachen in den grellen Tag*, op.4, no 1; *Souvenir de Malmaison* (Globe)

**Diemer, Emma Lou.** *Encore* (VMM)

**Dinescu, Violeta.** *..wenn der freude thrannen fliessen..* (GEMA)

**Dring, Madeleine.** *American Dance; Danza Gaya* (Cambria)

**Eckhardt-Gramatté, Sophie-Carmen.** *Piano Sonata no. 5*, E.126 (E-Gré Foundation). *Sonata no. 6*, E.130 (Altarus)

**Giraud, Suzanne.** *Bleu et ombre* (Capstone)

**Gubaidulina, Sofia.** *In Croce* (Wergo)

**Hall, Juliana.** "Splinter" from *Theme in Yellow* (VMM)

**Hardin, Elizabeth.** *Lesson 5 in G* (Hester Park)

**Henderson, Moya.** *Sacred Site* (Southern Cross)

**Hildegard von Bingen.** *O virga ac diadema* (Naxos). *O vos angeli* (Telarc)

**Hindman, Dorothy E.** *drowningXnumbers* (Living Music)

**Holland, Dulcie.** *Meditations of Mary; Sonata; Sonatina* (Jade)

**Holmès, Augusta.** *Andromeda, Symphonic Poem; Poland, Symphonic Poem* (Marco Polo)

**Hyde, Miriam.** *Piano Concerto no. 2 in C-sharp minor; Village Fair* (ABC Classics)

**Jacquet de la Guerre, Elizabeth-Claude.** *Sonata no. 1 in D minor* (Wildboar)

**Kolb, Barbara.** *Three Lullabies* (Bridge)

**Landowska, Wanda.** *Bourrée d'Auvergne; The Hop* (wedding folk song) (RCA Victor)

**Larsen, Libby.** *In a Winter Garden* (a choral work for Advent) (Pro Arte)

**Maconchy, Elizabeth.** *Overture to Proud Thames* (Lyrita)

**Marlow, Janet.** *For Sound Reasons; Time Alone* (Sesac)

**Misurell-Mitchell, Janice.** *Alone Together* (MMC)

**Moore, Mary Carr.** *Lo We Shall See the Veil Withdrawn; L'Etoile du soir* (Cambria)

**Moore, Undine Smith.** *Before I'd Be a Slave* (Leonarda). *Come Down Angels; I Am in Doubt; Is There Anybody Here that Loves My Jesus* (Koch). *Love Let the Winds Cry; How I Adore Thee* (U. of Mich. Records)

**Price, Florence.** *Cotton Dance; "Nimble Feet"* from *Dances in the Canebrakes* (Cambria). *Three Negro Dances* (NAU)

**Schumann, Clara.** *Piano Concerto in A minor*, op. 7 (Tudor)

**Sirmen, Maddelena Lombardini.** *Concerto no. 1 for solo organ* (Hester Park)

**Suchy, Gregoria Karides.** *Twelve Greek Maxims* (Capstone)

**Sutherland, Margaret.** *Concerto for Violin & Orchestra; Concerto Grosso; Haunted Hills* (ABC Classics)

**Tailleferre, Germaine.** *Pastorale in A flat* (Cambria). *Sonata no. 1 for violin & piano* (Northeastern)

**Talma, Louise.** *Holy Sonnets—La Corona; The Leaden Echo & the Golden Echo; Voices of Peace* (Vox Box). *Toccata for Orchestra* (CRI)

**Thome, Diane.** *The Ruins of the Heart* (Centaur)

**Van de Vate, Nancy.** *Adagio & Rondo; An American Essay; Chernobyl; Concerto no. 1 for Violin & Orchestra; Dark Nebulae; Journeys; Six Etudes for Solo Viola; The Pond* for SATB chorus a cappella; *Voices of Women; How Fares the Night* (VMM)

**Van Ness, Patricia.** *Arcanae* (Telarc)

**Vieu, Jane.** *La belle au bois dormant* (VMM)

**Wallach, Joelle.** *Organal Voices* (CRS). *The Tiger's Tail* (VMM)

**Warren, Elinor Remick.** *Light the Lamps Up; "Tawny Days"* from *Singing Earth Cycle* (Cambria)

**Wendelburg, Norma.** *Sonata for Clarinet & Piano* (CRS)



(2) "The Latest Score." Every Friday from 4:00 to 5:00 pm  
*Canary Burton, Producer and Host*

**Aderholdt, Sarah W.** *String Quartet* (Leonarda)

**Beach, Amy.** *Quartet for Strings* (Leonarda)

**Burton, Canary.** *Atlanta Sonata; Companion; Sometime After One; Tri-Tone; Sub-Rosa; Costa Brava; Sinuosity; Harbor; Meteor Shower; On the Rag; Turkey Too; Folksong for My Mother; Shri Rama; Gaia-Noon; Victoria's Harp; The Promise; Refugee; Clara Young; Nightfall in the City; Vaguely Monk; Solar Reflection; Hindquartal* (tape)

**Cox, Cindy Annice.** *Four Studies of Light and Dark* (Capstone for SCI\*)

**Crawford, Ruth.** *Preludes; Piano Study in Mixed Accents* (Coronet)

**Denisch, Beth.** *Forth Project* (Tape, SCI Conference)

**Folio, Cynthia.** *Developing Hues* (Capstone for SCI)

**Hurley, Susan.** *Wind River Songs* (Capstone for SCI)

**Larson, Anna.** *The Listeners* (Tape, SCI Conference)

**Loman, Ruth.** *Five Ceremonial Masks* (Coronet)

**Marshall, Pamela.** *Cornwall Hunt* (Tape, SCI Conference)

**McIntosh, Diana.** *Go Between; Climb to Camp; The Arm of Dionysus; Processions; Playback; All in Good Time* (Aurum)

**Mishell, Kathryn.** *Poem for Solo Violin* (Tape, SCI Conference)

**Scheidel-Austin, Elizabeth.** *Five Sonnets from the Portuguese* (Capstone for SCI)

**Schonthal, Ruth.** *String Quartet* (Leonarda)

**Silsbee, Ann.** *Spirals* (Northeastern)

**Tann, Hillary.** *Doppelgänger* (Capstone for SCI). *Llef* (Tape, SCI Conference)

**Thome, Diane.** *Three Psalms* (Capstone for SCI)

**Velleri, Lucie.** *String Quartet no. 3* (Leonarda)

**Vercoe, Elizabeth.** *Herstory II* (Northeastern). *The Varieties of Amorous Experience* (Tape, SCI Conference)

**Wallach, Joelle.** *Mourning Madrigals* (Capstone for SCI)

**Zallman, Arlene.** *Sei la terra aspetta* (Tape, SCI Conference)

\*SCI is the Society of Composers, Inc.



## The International Alliance for Women in Music

presents

### The Tenth International Congress on Women in Music

May 29, 30, 31 and June 1, 1997  
at California Institute of the Arts in Los Angeles

Jeannie Pool, Coordinator  
International Congress on Women in Music  
P.O. Box 8192  
La Crescenta, CA USA 91224-0192  
FAX 818-248-8681

For additional information consult the  
brochure mailed with this journal.



## The International Alliance for Women in Music is pleased to announce the 16th IAWM Search for New Music by Women Student Composers

*First Prize* \$250.00

*Second Prize* \$150.00

*Ellen Taaffe Zwilich Prize*

(for Composers 21 and under) \$150.00

*Nancy Van de Vate Prize  
for Orchestral Music* \$500.00

(and possible release on a Vienna Modern Masters compact disc)

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

**Postmark Deadline: May 1, 1997**

Awards will be announced in the October 1997 *IAWM Journal*.

Mail entries to:

Nancy Bloomer Deussen

3065 Greer Rd.

Palo Alto, CA 94303 USA

<deussen@ix.netcom.com>

### Contest Guidelines:

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

# Announcements

## New York Women Composers

A Celebration of Women Composers, a one-day conference devoted to the contemporary woman composer, will take place on Friday, February 28, 1997 at Barnard College, 117th Street and Broadway, New York, New York. The day-long event, focusing on composers active in the New York area, will feature afternoon and evening concerts with performances by the Flux String Quartet, pianists Marcia Eckert and Margaret Kampmeier, and the Barnard/Columbia Chamber Singers.

The conference will open with a morning session titled *The New York Experience*, at which four eminent musicologists will provide a historical perspective on pressing issues for today's women composers. Adrienne Fried Block, co-director of the Project for the Study of Women in Music at CUNY's Graduate Center, will chair this panel. At the afternoon session, titled *Beyond the Notes*, leading authorities on New York concert life will discuss the practical realities of being a woman composer today. Composer/conductor Victoria Bond will moderate this panel.

The conference, dedicated to the memories of Miriam Gideon and Louise Talma, prominent New York composers who died in 1996, is sponsored by New York Women Composers and the Barnard Center for Research on Women. It is chaired by composer Eva Wiener.

Registration fee for daytime attendance is \$25 (U.S.); for the entire conference including evening concert, \$30. Students with a valid ID will receive a reduced rate.

For more information please contact Eva Wiener, New York Women Composers [doeverd@tiac.net](mailto:doeverd@tiac.net), or visit <http://sunsite.unc.edu/nywc/>.

## Women's Philharmonic Season

The Women's Philharmonic Announces its 15th Anniversary Season. All concerts are held in San Francisco's Herbst Theatre, beginning at 8:00 PM. They are preceded by Concert Conversations hosted by the conductor.

The second program of the season will take place on Saturday, March 1, 1997. Conductor J. Karla Lemon will direct the U.S. premiere of Hilary Tann's *With the heather and small birds* (1994), Bun-ching Lam's *Sudden Thunder* (1994) with pipa soloist Min Xiao-fen, Melanie Bonis' *Suite en forme de valse* (1898), Camilla de Rossi's *Interlude for Strings* (ca. 1710), and Kaija Saariaho's *Verblendungen* (1984).

The final concert, on March 29, will be conducted by Apo Hsu. The program includes Katherine Hoover's *Two Sketches* (1989), Clara Schumann's *Piano Concerto in A minor* (1836) with Wu Han as soloist, Mary Howe's *Spring Pastoral* (1936), and Thea Musgrave's *The Seasons* (1988).

## Women's Bookshelf

Women's Bookshelf is setting up a cybrary of writings by women. Information about books, reports, newsletters, bibliographies, and reading lists is needed. Important and/or out-of-print material can be reprinted on line. Publications for sale can be set up for direct order from Women's Bookshelf. Direct participation and suggestions are welcome.

The most recent relevant publications can be added on the "New Publications" message board at <http://www.womenbooks.com/bbs/index.html>

Recommendations can be posted on "Readers' Recommendations" at <http://www.womenbooks.com/bbs3/index.html>

Important events can be publicized on "What's Happening" at <http://www.womenbooks.com/bbs2/index.html>

Of particular interest may be the "Making Change" forum at <http://www.womenbooks.com/bbs6/index.html> It provides a way of summarizing what women around the world are doing.

The Women's Bookshelf is located at <http://www.womenbooks.com> and for additional information contact: Dr. Anne-Marie Pollock Toliver.  
e-mail: [annemarie@womenbooks.com](mailto:annemarie@womenbooks.com)

## Mendelssohns at the Millennium

Illinois Wesleyan University at Bloomington, Illinois announces

The Mendelssohns at the Millennium:  
Felix Mendelssohn Bartholdy and  
Fanny Hensel after 150 years

A four-day international conference dedicated to new scholarly and musical explorations of the lives and works of Felix Mendelssohn Bartholdy and Fanny Hensel in commemoration of the sesquicentennial of their deaths.

DATES: 6-9 March 1997 (Thurs.-Sun.)

PLACE: Illinois Wesleyan University (Bloomington, Illinois)  
COMPONENTS:

1) Four concerts, featuring world premieres of twenty-four works by Felix Mendelssohn and Fanny Hensel

2) Twenty-two papers presented by international Mendelssohn/Hensel scholars from the U.S., France, Germany, Great Britain, and Italy.

FOR FURTHER INFORMATION, CONTACT:

Prof. Michael Cooper  
School of Music  
P.O. Box 2900  
Illinois Wesleyan University  
Bloomington, Illinois, 61702-2900  
[mcooper@titan.iwu.edu](mailto:mcooper@titan.iwu.edu)

# 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:)

**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:)

**Fleisher Collection — call for orchestral score materials.** Kile Smith, representing the Fleisher Collection of the Free Library of Philadelphia, writes: "We are the world's largest lending library of orchestral performance materials, and we are always on the lookout for new pieces. We have helped with many premieres. Composers, you should find it advantageous to have your material with us, for the following reasons: (1) We will print and bind all the materials, including multiple parts, for the performance, saving you some expense and considerable trouble. And we do a good job, may I say. No plastic comb binding that breaks and makes noises. Center-stapled, reinforced. 80-lb. acid-free paper. The score with a stiff cover. (2) We apprise all our patrons and everyone on our mailing list (4800 and growing) of new works through our newsletter (right now, once a year). We are working on a web page through the Free Library of Philadelphia (which is where we are), and when that is finished (coming year, I hope), our reach will be extended further. (3) Your rights are still protected; we do not lend performance materials without your permission, or that of your publisher or estate, so that no performance can occur without the knowledge of the copyright holder. (4) The materials are safe here; many composers appreciate having the music out of their basements or attics, and therefore out of harm's way. (5) The work will be available now and for the future to anyone wishing to peruse or perform it. Let me know if you have any questions. We're real busy, as everyone is, especially with staff cutbacks suffered a few years ago. But making music available that orchestras otherwise could not get

IS WHAT WE DO." For further information, and to deposit materials, contact: Kile Smith, Fleisher Collection, 1901 Vine Street, Philadelphia PA 19103-1116. Phone: (215) 686-5313; fax: (215) 563-3628. E-mail: smithk@library.phila.gov [ORCH-emi]

**Dr. Lucia Unrau**, an active performing pianist, seeks solo piano works by Christian composers. Preference will be given to works in which Christian philosophy and ideas, particularly peace and Anabaptism, are somehow central to either the music or the composer's aesthetic vision. Each applicant should submit scores, tapes (if possible), program notes, and biographical information. All scores and tapes will become the property of Bluffton College to be included in a music archives which will be made available to interested musicians and researchers. Pieces will be selected for performance in concerts throughout the United States and possible CD recording in the future. All styles of art music composition will be considered, including pieces for piano and tape. For further information contact: Dr. Lucia Unrau, Bluffton College, 280 West College Avenue, Bluffton, OH 45817. Phone: (419) 358-3318. E-mail: unraul@bluffton.edu [AMC\*]

**Edmonton New Music Festival / New Music Alberta.** The Edmonton Composers' Concert Society is looking for submissions for possible performances at its Edmonton New Music Festival (next edition in 1998) and New Music Alberta ongoing concert series. Scores should fit one of the following categories: any combination of fl, cl, pno, perc, vln, vc (with optional sax); 2 pno and 2 perc; brass quintet; org; org and pno; professional chorus; electroacoustic music is encouraged (tape solo or solo instrument with tape are preferred). Works should not be longer than 12–minutes. A non-refundable processing fee of \$25 (US) is required. For further information, contact: Piotr Grella-Mozejko, President, Edmonton Composers' Concert Society, 10409-32A Avenue, Edmonton, Alberta T6J 4A7, CANADA. Phone: (403) 434-4521; fax: (403) 430-0802. E-mail: piotr@superiway.net [AMC\*]

**Ensemble SoNoR** (Baku, Azerbaijani) seeks compositions for clarinet, guitar, and piano with 1–3 additional instruments drawn from: vln, cello, and trb (substitutions may be permitted). Direct scores/inquiries to: Oleg Felzer, 4750 Bedford Avenue, Apt. 7K, Brooklyn, NY 11235. Phone: (718) 648-3063. [ACF\*]

**Wiek Hijmans**, an active guitarist from Amsterdam, currently living in New York City, seeks contemporary American works for solo electric guitar for performance consideration. For further information, contact: Wiek Hijmans, 510 West 123rd Street, #38, New York, NY 10027. Phone: (212) 316-7093. [AMC\*]

**Bob Schneider** is currently seeking information on works by women composers for violin and guitar. Composers who have written for this combination, and/or persons having knowledge of such works, should contact: Bob Schneider, 2324 Madison Rd. #903, Cincinnati, OH 45208. [IAWM-emi]

**Sargasso Records**, a new label for contemporary music (including electroacoustic works), is seeking works for future CDs. Composers who are interested in submitting finished, CD-quality recordings are welcome to send materials to: Sargasso Records, PO Box 10565, London N1 8SR, England, UNITED KINGDOM. [ACF\*]

**Fanfare Records** (Toronto, Canada) announces a series on CD of contemporary composers entitled "Bridge to the 21st Century". Composers interested in having an orchestral work included in the series should submit a score and cassette. All works will be recorded by the Czech National Symphony Orchestra under its musical director, Paul Freeman. Partial subsidy is required. For further information, contact: Ms. Joan Yarbrough, Project Director, Fanfare Records, P.O. Box 91, Brevard, NC 28712. Phone/fax: (704) 883-2837. [AMC\*]

**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]

**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 (broadcast range 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, Earwaves Radio Network, 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]

**CFLX Radio**, located in Quebec, 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, Quebec 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]

**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:)

**Michael Hennagin Prize in Composition.** Works for chorus (SATB) and orchestra (max: 3333, 4331, 4 perc, 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.** The competition is open to all composers between the ages of 25 and 50. However, composers over or under this age requirement will be accepted subject to the Board of Directors' approval. There are two categories in which the compositions may be submitted: orchestral and chamber music. The orchestral works may be scored for 14-90 standard symphonic instruments with or without chorus (maximum 60 voices) and/or a maximum of 4 soloists. The chamber works may be scored for conventional ensembles consisting of 4-13 instruments with or without chorus (maximum 60 voices) and/or a maximum of 4 soloists. The compositions must be based upon the Bible, the other Holy Books, and/or secular poetry and literature written in, inspired by, or otherwise connected with Jerusalem. After an initial screening from March 1 to April 1, 1997, a maximum of 25 orchestral compositions and 25 chamber works will be selected from April 1 to June 15, 1997. Each Sponsoring Institution will receive a copy of the Works Entered and will evaluate them. 10 works (5 from each category) with the highest rating will become Finalist Works and will be scheduled for performance during the October 17 though October 27, 1997, Laureate Selection in Jerusalem, with the Jerusalem Symphony Orchestra, Israel Broadcasting Authority. During this time the selection of Composer Laureate will take place. There will be no ranking of winning works and no limitation on the number of Composer Laureates. Each Composer Laureate will receive a cash award of \$20,000, a competition medallion and a rosette. In addition, participating orchestras, festivals, and recording companies on the Committee of Sponsoring Institutions will develop opportunities for performance and/or recording of the Laureate Works. Registration deadline: March 1, 1997. The ideal of the Leonard Bernstein Jerusalem International Composing Competition 1997, in addition to offering international opportunities for performances of the winning compositions, is to establish a catalogue of music appropriate to Jerusalem, and to create a fitting commemoration of Leonard Bernstein. For applications and additional information please contact: Craig Urquhart, Director, Public Affairs, Amberson, Inc., 25 Central Park West, Suite 1Y, New York, NY 10023. Phone: (212) 315-0640; fax: (212) 315-0643. E-mail: Craigamb@aol.com [r.m.c.]

**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]

**New England Reed Trio 3rd International Chamber Music Composition Competition.** The New England Reed Trio, in collaboration with Frank E. Warren Music Service and American Music Engraving House, Ltd. (Boston), announces its 3rd annual competition. The Trio is seeking compositions that feature its core ensemble (ob, cl, bsn) or any combination drawn from that grouping, with up to 2 additional instruments (standard woodwind quintets are *not* eligible). Music for solo voice with accompaniment is also encouraged. Administration fee: \$15 for U.S. composers, and \$20 for international entries. Awards: First Prize — \$300, performance and publication; Second Prize — performance and publication; Third Prize — publication. For more information, contact: Frank E. Warren Music Service, PO Box 650006, West Newton, MA 02165. Phone: (617) 332-5394. [ACF\*]

**ASCAP Foundation / Morton Gould Young Composer Awards.** These Awards provide encouragement, recognition, and remuneration to gifted, emerging talents. Up to \$20,000 will be awarded to composers who are citizens or permanent residents of the United States and who have not reached their 30th birthday by March 15, 1997. Only one composition per composer may be submitted. Deadline: **March 15, 1997.** For guidelines and official submission forms, contact: Frances Richard, Director, The ASCAP Foundation/Morton Gould Awards to Young Composers, ASCAP Building, 1 Lincoln Plaza, New York, NY 10023. Phone: (212) 621-6329. [AMC\*]

**Second International Guitar Composition Competition Rodrigo Riera 1997.** Announced by the MAVESA Cultural Project and the Latin American Music Center at Indiana University, the Competition is open to composers of any age and nationality. Works written for one, two or three guitars will be accepted, with a minimum duration of 8-minutes and a maximum of 15. The score must be prepared according to the following recommendations: 1) notation and calligraphy must match accepted professional standards, and must include all necessary instructions for performance. Works with deficient calligraphy will be eliminated. The score must be copied with computer software or by hand with equivalent quality. 2) Metronome and/or chronometer indications are required. The total duration of the work must be specified in the front page. Fingerings are optional, but recommended. 3) Although it is not a mandatory

requirement, it is recommended that a live recording or a MIDI sampled model be included. The compositions must be identified with a pseudonym. An envelope identified by the same pseudonym should be attached to the score. In it the composer must include a sheet with his or her name, personal address including fax and e-mail data if available, a publicity photo, a biographical note, and copy of documentation proving the participants' identity (such as a passport or drivers license). Three copies of the competing works must be sent; plus the registration fee of \$20 must be included with the rest of the materials, and must be paid with a check or money order drawn from a United States bank. Awards: the jury will award one indivisible prize of US \$10,000. The jury will also award three Honorary Mentions to the three finalists. Also, the winning composition will be programmed as a required work in the next Alirio Diaz International Guitar Performance Competition of 1998. The winning composer and the three finalists cannot compete in following editions of this competition. Receipt deadline for all materials: **March 15, 1997**. The Jury will meet during the last week of March in 1997, to select the four finalist compositions. These pieces will be performed in concert during the Festival Internacional de Agosto 1997. The Jury will then announce its verdict on August 2, 1997, during the closing ceremonies of the Festival. Materials should be sent to: Latin American Music Center, Attn: Rodrigo Riera Competition, Indiana University School of Music, Bloomington, IN 47405-2200. All works will be donated to the MAVESA Library at the Universidad Simon Bolivar in Caracas and to the Latin American Music Center at Indiana University. Additional inquiries to: Erick Carballo — phone: (812) 857-2193; e-mail: carballo@iubvm.indiana.edu [orig]

**International Competition "Dimitri Mitropoulos"**. Founded to honor the Greek conductor and composer Dimitri Mitropoulos. Composers born after March 31, 1952, may submit an unpublished, unperformed work for symphony orchestra, 15–25 minutes in duration. Up to six works will be chosen for premiere performance in November 1997 in the Athens Concert Hall. Prizes: 1) 6,000,000 drachmas (ca. \$24,000), 2) 4,000,000 drachmas (ca. \$16,000), 3) 3,000,000 drachmas (ca. \$12,000). For each of the selected works, 1,000,000 drachmas (ca. \$4,000) will be made available for copying costs. Deadline: **March 31, 1997**. For further information and an entry form, contact: International Competition "Dimitri Mitropoulos", 18 Alexander Soutsou Str., 106 71 Athens, GREECE. Phone: (301) 36 27 412; fax: (301) 36 21 477. [AMC\*]

**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]

**1997 Brunel / Maggini Composition Competition**. Unperformed works scored for string quartet, by composers aged 17–25 years, will be accepted. Selected works will be played by the Maggini String Quartet during the Brunel University Arts Centre Workshop days scheduled for May 17, 1997. Awards: £600, £300, and £100; plus, performance. Deadline: **April 2, 1997**. For complete guidelines, contact: The Arts Centre, Brunel University, Uxbridge, Middlesex UB8 3PH, England, UNITED KINGDOM. Phone: (44) 01895-273482; fax: (44) 01895-203250. E-mail: artscentre@brunel.ac.uk [CM]

**International Clarinet Association Fifth Annual Composition Competition**. This year's competition calls for an unpublished work of any duration for clarinet quintet (Bbor A clarinet with string quartet: 2 vln, vla, vnc). A tape must accompany the score; synthesized recordings are acceptable. No application form is necessary to apply, but entries must be labeled with the composer's name, address, and telephone number. In addition to a \$1,000 prize, the winning composition will be performed at the 1997 ClarinetFest at Texas Tech University in Lubbock, TX. All scores and tapes will become the property of the ICA Research Center at the University of Maryland. Postmark deadline: **April 10, 1997**. Send scores and tapes to: Ms. Michèle Gingras, Chair, ICA Composition Competition, Department of Music, Miami University, Oxford, OH 45056. Phone/fax — home: (513) 523-6720; office phone: (513) 529-3071; office fax: (513) 529-3027. E-mail: gingram@muohio.edu Web site: <http://miaavl.muohio.edu/~gingram> [AMC\*]

**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 (Englm); 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 Young Americans Choral Competition**. G. Schirmer announces a new competition for American choral works. They are seeking new pieces that combine unique, inventive musical ideas with excellent choral writing. Composers who are citizens or permanent residents of the U.S. and who are 40 years old or younger on April 30, 1997 may submit up to three unpublished works based on sacred or secular texts. Pieces may be written for SATB, SSAA, SSA, TTBB, or TTB, and can be either a cappella or with piano accompaniment. Difficulty level, in terms of range, tessitura, and complexity, may be anywhere from beginner's level to professional. Works that include additional instruments will not be considered. Piece(s) may be part of a larger work, but will only be considered as individual pieces. Composers should submit a score, cassette or CD if available, a one-page prose biography, a list of works, an SASE, and a letter indicating if the text is in the public domain or, if not, a letter from the copyright holder giving permission for use of the text. Award: Selected works will be engraved, printed, and published as part of G. Schirmer's New American Voices Series. Postmark deadline: **April 30, 1997**. For further information, contact: G. Schirmer, Inc., The 1997 Young Americans Choral Competition, 257 Park Avenue South, New York, NY 10010. Fax: (212) 254-2013 (phone calls will not be accepted). [AMC\*]

**1997 Biennial Colonel Arnold 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]

**Julius Hemphill Composition Awards** (formerly: The Jazz Composers Alliance Jazz Composition Contest). Announced by the Jazz Composers Alliance, all composers are eligible to enter the competition. There are two categories: 1) jazz orchestra and 2) small groups. The winning jazz orchestra composition will be performed by the Jazz Composers Alliance Orchestra. \$750 will be split between the top two composers in each category, and music software worth up to \$595 will be distributed between winners and runner-ups. Entrance fee for each work submitted: \$15. Postmark deadline: **May 1, 1997.** For further information, contact: Jazz Composers Alliance, Box 491, Allston, MA 02134. E-mail: JCAComp@aol.com [AMC\*]

**The Lullaby Project.** Barry Drogin, a composer of a cappella vocal music, and his publisher, Not Nice Music, announce "The Lullaby Project" in honor of the birth of Barry's son, Max. Composers born before November 4, 1976, may submit a score of one lullaby of not excessive length and appropriate dynamics for unaccompanied mid-range voice. Proof of permission for texts not by the composer or in the public domain must be obtained and submitted. Texts that use the name "Max", are especially encouraged. Max will be the sole judge. First prize: \$1,000. Deadline: **May 2, 1997.** For further information, contact: Not Nice

Music, 720 Greenwich Street, #5T, New York, NY 10014. E-mail: notnice@nyc.pipeline.com Web site: <http://www.geocities.com/Vienna/1960/lullaby.html> [AMC\*]

**Chautauqua Chamber Singers 1997 Annual Choral Composition Contest.** Purposes: to reward sensitive setting of English language texts by contemporary composers, and to introduce our local community to new ideas in choral music. The contest is open to composers residing, working, or studying in the northeast quarter of the United States (Minnesota, Iowa, Missouri, Kentucky, Virginia, and all states north or east of them) or in Ontario Canada. Text(s) should be English language only, and evidence of copyright holder's permission to use the text(s) must be shown. Works should be scored for mixed chorus, unaccompanied or with piano or organ, and must be unpublished. Duration: 3-10 minutes. Each composer may submit only one work. This is not a blind contest: please label entries with the composer's name, phone-number, and address. All previous winners are eligible. If available, a rehearsal/performance tape may be included; however, this is not required. Scores selected for performance will be reproduced by the Chautauqua Chamber Singers; and copies will remain the property of the Community Music Project, Inc. An SASE should be included for return of materials. Award: \$200, plus a performance of the composition by the Chautauqua Chamber Singers in a 1996-97 subscription series concert. Historically, two or even three entries have been chosen as winners, but no longer with the ranking of "first, second, or third." Each prize winner receives the full award as stated. Deadline: **May 15, 1997.** For further information, and to send submissions, contact: Chautauqua Chamber Singers Composers Contest, attention: Lee Spear, 116 East Third Street, Jamestown NY 14701. Phone: (716) 664-2227; fax: (716) 483-3393. E-mail: LSCMP@aol.com [orig]

**American String Teachers Association Composition Contest.** For intermediate level double bass music, submitted works should be for double bass with piano or two double basses, unpublished, 5-7 minutes in duration, and suitable for study and performance by junior high (middle school) level bassists — students who have played the instrument for 2-5 years. Anonymous submission. Winning works will be chosen totaling approximately 60 minutes of music. The pieces will be published by ASTA, recorded on compact disc by Gary Karr, and offered for sale as a package through Music Educators National Conference publications. Winning pieces will also be introduced and performed by Gary Karr at the April 15-18, 1998, ASTA national convention in Phoenix. Winning composers will receive \$500 toward their expenses to come to Phoenix. Postmark deadline: **June 1, 1997.** For further information, contact: American String Teachers Association National Office. Phone: (703) 476-1316. Web site: <http://www.erols.com/asta> [AMC\*]

**1997 Toronto Camerata Folksong Competition.** The Toronto Camerata announces their 1997 competition, open to both professional and amateur composers. Deadline: **June 1, 1997.** For further information and entry forms, contact: Toronto Camerata, Attn: Arthur Wenk, 96 Chudleigh Avenue, Toronto, Ontario M4R 1T3, CANADA. Phone: (905) 841-6482; fax: (905) 841-6911. E-mail: awenk@sac.on.ca [AMC\*]

**U.S. Army Band Composition Contest.** Open to U.S. citizens (except active duty military personnel and employees of the Department of Defense), original, unpublished works for symphonic band are being accepted. There are no restrictions as to style, form, or duration; however, each composer may submit only one score. Anonymous submission. A full score plus tape (MIDI realizations are not acceptable) must be submitted; and an SASE should be included. Award: \$3,000 plus performance. Deadline: **June 30, 1997.** For complete entry guidelines, contact: The U.S. Army Band "Pershing's Own", Attn: Capt. Timothy J. Holtan, 204 Lee Avenue, Fort Myer, VA 22211-1199. [LM]

**XI International Competition for Women Composers.** Organized by GEDOK Group Mannheim-Ludwigshafen, the theme of this competition is "The Turn of the Millennium—a Review" with a focus on the work of women composers from the current millennium. The competition is open to women composers of any nationality. Composers may enter only one work which must not have been performed in public nor published. Entrants are required to select from the following subjects as the basis for their musical composition: 1) Hildegard von Bingen (1098, Biersheim near Alzei—September 17, 1179, Rupertsberg near Bingen); 2) Francesca Caccini (September 18, 1587, Florence—February 1645 (?) Lucca (?)); or, 3) Louis Farrenc (May 31, 1804—September 15, 1875, Paris). Scoring for a minimum of 5 different voices and/or instruments may be drawn from the following: mezzo-soprano, baritone, violin, cello, flute, clarinet, piano, accordion, and percussion instruments (one each). Duration should be from 15-25 minutes. The members of the jury will be: Violeta Dinescu (Germany), Hans-Rudolf Johner (Germany), Wolfgang Ludewig (Germany), Karmella Tsepkenko (Ukraine), and Ruth Zechlin (Germany). Awards: First Prize — 10,000 DM; Second Prize — 7,000 DM; plus incentive awards. Receipt deadline: **September 30, 1997.** Anonymous entry. The sender's name and address must appear on the outside of the parcel/mailling envelope which contains the composer's submitted materials. Submissions must include the following: 1) the composition to be entered in the competition, marked with a pseudonym, and, if available, a tape recording — a note on the score must indicate which of the three composers and which of her works served as an inspiration for the submitted composition; 2) a sealed envelope marked with the pseudonym should contain the following: the contestant's name, nationality, date of birth, address,



photograph, brief résumé, course of studies, and a listing of major works. If documents are to be returned, international reply coupons must be enclosed in the amount of the required return postage. Otherwise, materials will be deposited in the Mannheim Municipal Music Library for its special collection of Women Composers. For complete details and application forms, contact: Geschäftsstelle des Internationalen Wettbewerbs für Komponistinnen der GEDOK Mannheim-Ludwigshafen, Siegstrasse 20, D-68167 Mannheim, GERMANY. For information concerning organizational matters, contact: Gisela Krauss — phone/fax: (49) 62134201; and for information regarding artistic issues, contact: Violeta Dinescu — phone: (49) 7221-25654. [GI]

**International New Chamber Opera Competition *Orpheus*.** The competition is open to composers of any nationality, who are under 35 years of age on December 31, 1997. Composers may submit unpublished and unperformed chamber operas with librettos in Italian, German, English, French or Spanish. Duration: 45–60 minutes. Deadline: **December 31, 1997.** Awards: performances at Spoleto (Italy) and publication by Ricordi. For complete entry guidelines, contact: International New Chamber Opera Competition "Orpheus", Istituzione Teatro Lirico Sperimentale di Spoleto "A. Bello", Piazza G. Bovio 1, 06049 Spoleto (PG), ITALY. Phone: (39) 743-221645; fax: (39) 743-222930. [GI]

**International Trumpet Guild 1998 Trumpet Alone in the Jazz Idiom Composition Contest.** Composers should submit an unperformed work written during 1996–98. A score and taped reading must be submitted. Entry fee: \$10. Awards: First Prize, \$1,500; Second Prize, \$750. Deadline: **January 1, 1998.** For complete details, contact: Dr. Gregory Jones, International Trumpet Guild Composition Contest Chair, Fine Arts Division, Truman State University, Kirksville, MO 63501. E-mail: grjones@truman.edu [LM]

(without deadlines:)

**Vienna International Composition Competitions.** Guidelines have been established for the competitions taking place in the years 1998–2000, in the following categories: 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:)

**Koussevitzky Commissioning Program.** The Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation, Inc., will consider applications from performing organizations for the joint commissioning of composers. This commissioning program is designed primarily for orchestras and chamber groups that have a record of excellence in the performance of contemporary music. The commissions will range from \$20,000 to \$30,000 in the case of symphonic works and from \$12,500 to \$17,500 for works for chamber groups. The Koussevitzky Foundations will fund the entire commission fee in the case of a work for chamber group; and for a symphonic work, two-thirds of the fee will be funded, with the remaining one-third to be provided by the submitting organization as a partial matching grant. The commissioned works will be performed by the sponsoring organizations, and the manuscripts will be deposited with the Library of Congress as part of the Music Division's permanent collection. A composer who has received a Koussevitzky commission during the past ten years is ineligible. Deadline: **March 1, 1997.** Inquiries and submissions should be addressed to: Koussevitzky Music Foundations, Chief of the Music Division, The Library of Congress, Washington, DC 20540-4721. Phone: (202) 707-5503. [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: **March, June, September, and December.** For complete information, contact: NFAA/Astral, 3915 Biscayne Boulevard, Miami, FL 33137. Phone: (305) 573-5502.

**INROADS Grants.** INROADS is an international performing arts initiative developed by Arts International/Institute for International Education, with support from the Ford Foundation. The goal of INROADS is to deepen contact between the U.S. performing arts community and artists in Africa, Asia, and Latin America, and to increase awareness and understanding among U.S. audiences of these regions of the world. INROADS grants will support multidisciplinary and collaborative planning residencies in the U.S. for artists from Africa and the Middle East, Latin America and the Caribbean, and Asia and the Pacific Islands to work with U.S.-based artists under the umbrella of a U.S. host organization. In its second year, INROADS will make approximately 15–20 grants up to \$25,000 and offer technical assistance to U.S. nonprofit dance, theater, music-theater, opera companies, presenting organizations, and cultural centers that are committed to the exploration and development of transnational

projects. Organizations will be able to apply as a Single Organization or as a Consortium. Deadline: **April 7, 1997.** For further information and application guidelines, contact: Arts International/IE, 809 United Nations Plaza, New York, NY 10017. Phone: (212) 984-5370. [AMC\*]

**The Atlantic Center for the Arts 1997 Master Artists-in-Residence.** The Atlantic Center is a non-profit, interdisciplinary artists community and arts education facility with a mission dedicated to promoting artistic excellence. Founded in 1977 by Doris Leeper, a sculptor, painter and environmentalist, Atlantic Center exists to provide research and development opportunities for renowned Master Artists and the talented Associate artists who come to work with them. The residency program offers a retreat-like atmosphere, providing the work space, technical support, freedom from daily pressure, and an atmosphere conducive to intellectual exchange and creative development. Per 3-week residency, the residency fee is \$300 and housing is \$500. Application deadline for the November 2–22, 1997, residency: **July 18, 1997.** Jazz composer/pianist Joanne Brackeen will be the composer-in-residence. For complete guidelines and application forms, contact: Atlantic Center for the Arts, 1414 Art Center Avenue, New Smyrna Beach, FL 32168. Phone: (800) 393-6975. [orig]

(without deadlines:)

**The Metropolitan Wind Symphony Commissioning Fund.** The MWS announces the establishment of a substantial commissioning fund. During its 26-year history, the MWS has commissioned and premiered 5 works for wind band. Their latest commissions include Peter Schickele's *Metropolitan Wind Serenade* and James Curnow's *Four Colonial Country Dances*. To perpetuate their commissioning tradition, the MWS has used generous gifts from benefactors inside and outside the ensemble to establish a substantial fund whose income will be utilized solely to commission works on a frequent and regular basis. The MWS plans to award commission to established and emerging composers and to students at music schools. Their Commissioning Committee will help select prospective composers for many of these future commissions. For further information, contact: Metropolitan Wind Symphony, 62 Mossdale Road, Jamaica Plain, MA 02130. Phone: (617) 983-1370. Information may also be obtained through: Bob Piankian — phone: (617) 254-1188; fax: (617) 254-3388. Web site: <http://www.ultranet.com/~royk/mws> [orig]

**The Black Lock Nature Sanctuary,** located in Moose Lake, MN (100 miles north of the Twin Cities), has completed construction of its first artist residence. The 2-bedroom, fully-furnished home with modern kitchen and bath sits on a hill overlooking a large beaver pond, surrounded by hundreds of acres of woods with scenic hiking trails, heron rookery, and wildlife. Paved biking trails run nearby. Efforts are under way to raise funds for artistic fellowships for



1997. Currently, the residence is available for rental on a weekend, weekly, or monthly basis; artists, naturalists, environmentalists, and friends are all welcome. The residence can accommodate 1-4 people. For more information and reservations, contact: Catherine Jordan, 3232 Harriet Avenue South, Minneapolis, MN 55408. Phone: (612) 823-6257; fax: (612) 823-2637. E-mail: jorda021@gold.tc.umn.edu [ACF\*]

**The Villa Montalvo Artist Residency Program** seeks applications from composers and musicians for 1-3 month residencies in the Saratoga, CA, foothills. Lodgings are free, but artists are responsible for their own food and incidental expenses. Application fee: \$20. For further information and application forms, contact: Villa Montalvo Artist Residency Program, PO Box 158, Saratoga, CA 95071. Phone: (408) 741-3421. [ACF\*]

**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:)

**Ohio University School of Music Electronic Music Graduate Assistantships: 1997-98.** It is anticipated that one or two awards will be given in Electronic and Computer Music for the 1997-98 academic year. Assistantships are limited in number and awarded competitively. Stipend: may range from \$1287-\$7125 with full or partial tuition waiver. Specific duties will vary depending on the qualifications and experience of the candidates, and may include the following: help supervise Macintosh-based MIDI lab, teach undergraduate and lower level classes in MIDI applications for musicians, perform routine maintenance, and create instructional materials and/or custom software. Time commitment is from 5 to 15 hours per week, depending upon the specific assignment and the amount of the award. Degrees Offered: Master of Music (M.M.) in Composition, History and Literature, Performance, Music Education, Music Therapy. Additional program of interest: Master of Arts (M.A.) degree combining Electronic Music with two other related fields, such as Audio (or Video) Production and Film — available through the Independent Instructional Program (IIP). Admission is by application to the Graduate School and the School of Music. Applicants for the M.M. in Composition or the M.A. through the Independent Instructional Program (IIP) must submit a portfolio of their creative work. A personal interview is generally required for those seeking a Graduate Assistantship in Electronic Music. Deadline: **March 21, 1997.** Contact: Mark

Phillips, Professor of Music, School of Music, Ohio University, Athens, OH 45701. Phone: (614) 593-4244; fax: (614) 593-1429. E-mail: phillipsm@ouvaxa.cats.ohiou.edu [SEAMUS-empl]

**The Ethnic in Music.** A call for papers has been announced for this conference scheduled to take place July 11th and 12th, 1997. Sponsored by the Department of Music at the University of Leeds in association with *Sonus: the Internet Journal of Critical Musicology*, topics will include race, culture, nationalism, gender, class, empire, and post-coloniality. Deadline: **April 25, 1997.** Proposals for 20-minute papers, plus inquiries, should be sent to: Steve Sweeney-Turner—phone: (44)(0)113-233-2582; e-mail: s.sweeney-turner@leeds.ac.uk ; or to: David Cooper—phone: (44)(0)113-233-2578; e-mail: d.g.cooper@leeds.ac.uk Postal address: Department of Music, University of Leeds, Leeds LS2 9JT, England, UNITED KINGDOM. [IAWM-empl]

(without deadlines:)

Mr. E. C. Goh, lyricist/librettist, writes: "Stuck without a lyricist/librettist for your commissioned works? Successful, versatile writer seeks composers for a wide variety of original works: song cycles, operas, musicals, etc. I have already collaborated with British and Dutch composers and can travel if necessary. All commissions welcomed." Contact: Mr. E. C. Goh, 310 East 46th Street, #9F, New York, NY 10017. Phone: (718) 365-7524. (note: "leave message on friend's machine if I am out.") [AMC\*]

**Masters Assistantships in Music Technology, Computer Music, and Recording Technology.** The Music Engineering Technology Studios (MET Studios) of Ball State University announces Doctoral Fellowships in ElectroAcoustic Composition and Music Technology. For complete information, contact: Dr. Cleve Scott, School of Music, Ball State University, Muncie, IN 47306. Phone: (317) 285-5537; fax: (317) 285-8768. E-mail: 00clscott@bsuvc.bsu.edu Web site: <http://www.cs.bsu.edu/homepages/clscott/index.html> [IAWM-empl]

**Sonus: The Internet Journal of Critical Musicology — call for papers.** *Sonus* is a new refereed "journal" on the internet which will act as an ever expanding library of critical musicology, papers and books. The first "issue" of *Sonus* will be published shortly, and will be subdivided into themed areas such as the following: gender; sexuality; cultural politics; national and ethnic identity; popular music; historiography; critical analysis; postmodernity; technologies of music; philosophy and music; literature and music. Papers are invited which could fit into any of these (or other) areas of critical musicology. Any format of submission is welcome. Submissions and inquiries should be made in the first instance to: Steve Sweeney-Turner, via e-mail to: s.sweeney-

turner@leeds.ac.uk ; or to: The Department of Music, The University of Leeds, Leeds LS2 9JT, England, UNITED KINGDOM. *Sonus* Editor: Steve Sweeney Turner; Editorial Board: David Cooper, Barbara Engh, Peter Franklin, Liz Garnett, Dai Griffiths, Stan Hawkins, David Johnson, Charlotte Purkis, Derek Scott. [IAWM-empl]

**The Composers' Circle for Social Change** is a newly forming collective for composers and performers of concert and theater music. The mission of the Circle is to bring awareness and a sense of empowerment to a diversified populace and, hopefully, to make social or political statements through music. In addition to allowing the Circle to be an arena for the artist to develop a work, it will serve to schedule concerts in both standard performance spaces and locations accessible to those whom the works may be inspired by (e.g., AIDS facilities, hospitals, and shelters) and become politically active in other ways (letter writing campaigns, etc.). The Circle is not affiliated with any political party, but its ideals are based on principles of human rights, peace, and ecology. For further information, contact: John Pietaro, M.A., C.M.T., Rivington House Day Treatment, 45 Rivington Street, New York, NY 10002. Phone: (212) 539-6464. [AMC\*]

code to information sources:

[orig] = original documentation  
[ACF] = American Composers Forum  
[ACF\*] = American Composers Forum — reprinted with kind permission  
[AMC] = American Music Center  
[AMC\*] = American Music Center — reprinted with kind permission  
[ARD-empl] = Arts Deadlines List-electronic mailing list  
[AWC/Collab-l] = Arts Wire Current, via the Collab-l electronic mailing list  
[CFNM] = Calendar for New Music (SoundArt Foundation)  
[GI] = Gaudeamus Information  
[IAWM-empl] = 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-empl] = Orchestralist-electronic mailing list  
[r.m.c.] = rec.music.classical Internet newsgroup  
[SEAMUS] = Society for Electro-Acoustic Music in the United States  
[SEAMUS-empl] = Society for Electro-Acoustic Music in the United States-electronic mailing list  
[SNM] = Society for New Music (Syracuse, NY)  
[WIM] = Women in Music (Great Britain)

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

*compiled by Felicia Sandler*

## Appointments

The Computer Music Journal announced the appointment of **Anne Deane** as Associate Editor beginning in January 1997. Ms. Deane joins Stephen Travis Pope, Curtis Roads and Douglas Keislar to produce the leading scholarly journal for the field of computer and electroacoustic music and digital audio signal processing. The Journal is celebrating its 20th anniversary this year and is published quarterly by MIT Press Journals. It covers, among other topics, composition, performance, sound production, music printing, score analysis, and all aspects of digital audio. The editors also produce an annual compact disc of sound examples and original compact compositions and an award-winning web site and Internet ftp archive.

As Associate Editor, Ms. Deane's responsibilities include editing, manuscript trafficking, and web site maintenance as well as strategic planning, fundraising and marketing for the Journal. Ms. Deane brings a diverse background to the Journal with her experience as a composer of both acoustic and computer music as well as more than ten years arts administration experience as a consultant in fundraising, public relations and marketing. Ms. Deane is completing a Ph.D. in composition with an emphasis in computer music from the University of California at Santa Barbara. Her music is performed throughout the US, Europe and Asia. As an arts administrator, she has worked with Opera Theatre of Saint Louis, The Philadelphia Orchestra, The Music Academy of the West and Santa Barbara Dance Theatre. She currently serves on the Executive Board for UCSB's Ensemble for Contemporary Music and is the Vice President and Director of Development and Public Relations for The Walden School for young composers.

For more information contact: Stephen Travis Pope, editor, at (+1-805) 967-262; [cmj@create.ucsb.edu](mailto:cmj@create.ucsb.edu) and <http://www-mitpress.mit.edu/Computer-Music-Journal/>

**Violeta Dinescu** was appointed professor of composition at the University of Oldenburg, Germany, in April 1996.

**Maria Anna Harley** was appointed Assistant Professor of Music History and Literature and Director of the Polish Music Reference Center at the School of Music, University of Southern California at Los Angeles in August 1996.

**Dorothy Hindman** was recently appointed to the Board of Directors of the Society of Composers, Inc. as the Representative for Local Chapters and Affiliate Memberships.

**Nancy Van de Vate** has been asked by The Inamori Foundation of Kyoto, Japan, to be a nominator for the 1997 Kyoto Prize in Creative Arts and Moral Sciences, which will be awarded in 1997 in the field of Music. The quadrennial Kyoto Prize in Music, at 50,000,000 Japanese yen (about \$458,000 at current exchange rates) is the world's largest music prize. Van de Vate was also a nominator for the 1989 and 1993 Kyoto Prizes, awarded to John Cage and Witold Lutoslawski.

**Judith Lang Zaimont** was appointed Filene Artist-in-Residence at Skidmore College, Saratoga Springs, NY, for the 1996-97 year. The residency includes two all-Zaimont recitals, a

commissioned work for the Vocal Chamber Ensemble entitled *Meditations at the Time of the New Year* (SATB, choral soli, tubular bells and glockenspiel), classes, speeches, seminars, and other events.

**Ellen Taaffe Zwilich** has been appointed to Carnegie Hall's first Composer Chair.

## Commissions

**Beth Anderson's** *Precious Memories*, for chorus, commissioned by Eclectix! is to be performed at Cami Hall in NY City in October of 1997.

**Elizabeth Austin** is a 1996 recipient of a Connecticut Commission on the Arts award, for which she will write a ballet-oratorio on Kleist's *The Marquise of O*.

**Tina Davidson** has been commissioned by the Greater Twin Cities Youth Orchestra for the 25th anniversary of their organization. She has written a work for their Little Symphony called *Star Fire*, which will be premiered Spring, 1997.

**Siegrid Ernst**, founder and for 12 years chairperson of Germany's Frau und Musik organization has been commissioned to compose a full evening of choral music to be performed in Bremen, Germany.

**Dorothy Hindman** has been commissioned to write a work for clarinet, marimba and piano to be premiered on the American Originals series in Fairbanks, Alaska, next April.

**Crystal Juelson** received two commissions to compose works for choir and chamber orchestra: *Pulse* for SATB and *A Call For Action* for women's chorus. They have been premiered and performed in San Francisco, and Oakland CA, and in Washington DC.

**Margaret Shelton Meier's** commissioned work, *The Claremont Symphony*, was premiered by the organization of the same name on December 1, 1996 at Little Bridges Auditorium in Claremont, CA.

**Elizabeth Raum** has been commissioned to write the test piece, featuring strings, for the Eckhardt-Gramatte National Competition for the Performance of Canadian Music to be held on May 2, 3, and 4. She has also been commissioned by John Griffiths, a Canadian tubist, to write two works that he will be premiering at the International Tuba-Euphonium Conference in Riva del Garda, Italy, in July 1997. He will be recording a CD of these works, among others.

**Felicia Sandler** received a commission to compose a work for the Cumberland NC All County Middle School Honor Choir to be premiered in February 1997.

**Williametta Spencer** received a commission from the Savannah-based choral group I Cantori, conducted by Robert Harris, for a new work in the Spring.

**Hilary Tann**, in October 1996, received an award from Meet The Composer/Arts Endowment Commissioning Music/USA (one of only 15 projects funding during the 1996 round). The award is for a violin concerto, *HERE THE CLIFFS*, to be premiered October 17, 1997 by Corine Cook with the North Carolina Symphony Orchestra, conducted by Gerhardt Zimmermann. This is a consortium commission with five participating orchestras.

**Nancy Van de Vate** received a commission from Chamber Soloists of Austin, to write a quintet, *Nephenthean Shore*, for flute, piano, violin, viola, and cello, which will receive its premiere in February; and from the 1997 Texas Music Teachers Association, for a work to be premiered in June.

**Judith Lang Zaimont** was commissioned by John and Valarie Anderson to compose a mixed quintet (oboe, clarinet, violin, viola, and contrabass) to be premiered at the 1997 meeting of the International Double Reed Society in Chicago.

## Honors and Awards

**Mary Jeanne van Appledorn** received her 17th consecutive ASCAP award in July 1996. Her *Trio Italiano*, a six-movement work for trumpet, horn and trombone, received an award in the 1996 International Trumpet Guild's Brass Trio Composition Competition. *Passages* for trombone and piano received an award in the 1996 Composers Competition of the British Trombone Society.

**Andrea Clearfield** is to be congratulated as the first winner in the annual IAWM competition for the Nancy Van de Vate Prize for Orchestral Music with her *On The Pulse of Morning*, scored for orchestra, chorus, narrator, and soloists. The SALON Performance Series in Philadelphia, of which Clearfield is host and founder, celebrated its 10 year anniversary in September 1996. The SALON features classical and contemporary music, jazz, folk, world music, improvisation, and other arts.

**Tina Davidson** was awarded her fourth Pennsylvania Council on the Arts Fellowship. The grant will allow her to write two new works, one for clarinetist Linda Bartley, and the other for the new music ensemble Sonor of Seattle.

**Nancy Bloomer Deussen** has won First Prize in the "Britten-by-the-Bay" National Composition Competition for her composition *Trio for Violin, Clarinet and Piano*. The Award consists of cash, performance, recording, and publication.

**Felicia Sandler** was granted honorable mention in the University of Michigan Carillon Contest for her piece *In Memoriam*. The award includes a premiere on the new Lurie Carillon (recently built and dedicated October 1996) by Margo Halsted, and publication.

**Karen P. Thomas** received the 1996 ASCAP/Chorus America Award for Adventuresome Programming of Contemporary Music. The award was received for concert programming for the 1994-95 season of the Seattle Pro Musica, of which Ms. Thomas is the Artistic Director and Conductor. She is also the recipient of a 1996 grant from Artist Trust of Washington. The grant is for extensive revisions to *When night came...* for clarinet and chamber orchestra.

**Nancy Van de Vate** and her music were featured in an article by Carl Hoover entitled "Composer Proving Classical Music Still Relevant," in the *Weekender* section of the Waco Tribune-Herald, June 14th. Mr. Hoover is the Entertainment Editor. Jeanne

Brossart, a member of IAWM, wrote an 11 page article on Van de Vate in *Women of Note Quarterly* Vol. 4, Issue 3 in August of 1996. The Music Collection of the Austrian National Library (Vienna) and the Institute for Austrian Music Documentation present each year a series of composer's workshops in which middle school and high school level students meet with a living, active Austrian composer for two hours of discussion and music. Nancy Van de Vate was one of fifteen composers presented in the 1996/97 series. Her workshop took place on October 17, 1996.

**Elizabeth Vercoe's** *Pasticcio for Cello and Piano: Pattern and Imagery from Paul Klee* is discussed in a book by Stephen Ellis on contemporary music influenced by the work of Klee.

**Lynette Westendorf** was recently notified that she received an Honorable Mention award in the national Jazz Composers Alliance composition contest for her octet, *Bleysphemous and Hadenistic*, a 30-minute, single-movement work written in 1994. Lynette has also been invited to attend the 1997 University of New Mexico Composer Symposium as a guest composer.

**Ellen Taaffe Zwilich** earned a fourth Grammy nomination in the category of "best classical contemporary composition" for the Koch International Classics recording of her *Symphony No. 3* with James Sedares conducting the Louisville Orchestra. Other works on the same CD are the Oboe Concerto and the Concerto Grosso 1985.

## Performances/Productions/Presentations

**Judith Alstadter**, pianist, presented numerous programs during the Fall season, including recitals, lecture-recitals, and chamber music concerts. With members of the Minnewaska Chamber Music Society, she presented a program of Music by Romantic Women Composers at the University Club in NY City on September 25th. She appeared on Sunday September 29th in a program that included works by Bach, Beethoven, Brahms, Faure and Clara Schumann at St. John's Church NY. Alstadter has also been concertizing with the Minnewaska Chamber Music Society in a program entitled Classics to Jazz, featuring works by Handel, Schubert, Gershwin and Bolling. They have been and will continue touring NY with the program. Two of these concerts, October 6th and 20th, were presented at the Great Neck House and the Bethpage Library, in Great Neck and Bethpage, respectively. February 2nd and 9th, the concert is to be given at Dowling College in Oakdale, and Merrick Library in Merrick. These programs will include works for flute, piano, drums and bass by Vivaldi, Chaminade, Gershwin, and Bolling. On May 16th and 18, they will perform at the Syosset Library in Syosset, and the Peninsula Library in Lawrence, respectively. On November 6th, Alstadter presented a lecture/recital on the piano music of Gabriel Fauré for the Alliance Francaise de Bergen County in NJ, and a solo recital at St. John's in the Village Church in NY City. She also presented a program of Romantic Women Composers at the University Club of New York.

**Beth Anderson's** classical avant-garde music from the 1970s and her neo-romantic Swales from the 1990s will be performed in an evening of her music performed by heroes of American music. The music includes chamber music, solos, and a closing mantra. This evening is to be held at the North River Concert Series Greenwich House Music School in NY city on April 10th. Performers include: Andrew Bolotowsky-multi-flutist, Joe Kubera-pianist, and others.

Wang An-Ming's *Fantasy* for Organ was performed by Calvert Johnson on August 2nd at the First Presbyterian Church in Atlanta, GA as part of the 1996 Olympics events. It was performed again at Agnes Scott College in Decatur, GA on September 10th.

Mary Jeanne van Appledorn's *Cycles of Moons and Tides* for symphonic band, commissioned for the 50th anniversary of Tau Beta Sigma, was performed by the Texas Tech University Symphonic Band in August, 1996. James R. Lawson, carillonneur at the Crystal Cathedral, Garden Grove, CA, performed her *Skybells and Potpourri* during carillon concerts in July and August, 1996.

Elizabeth Austin's *Sandburg Songs* for soprano and piano were performed at Xanthippe (Mannheim) during her annual stay in Mannheim, Germany. In July, WWUH (Hartford, CT) broadcast a discussion of Austin's *To Begin* for brass quintet featuring the Constitution Brass. In October, the same work was selected by the College Music Society for performance in Atlanta at their Annual Conference.

Elizabeth Bell has had a number of performances in Europe recently. On June 18th, her *Second Sonata for Piano* was performed by Anna Stoytcheva in the Museum of Foreign Art in Sofia, Bulgaria. Last May, Elena Ivaniva played Ms. Bell's *Night Music* in the Great Hall of the Composers in Moscow, after previous performances in the Roerich Museum, NY, and at Marymount College in Tarrytown, NY. In the USA, on March 20th, 1996, David Littrell performed her *Soliloquy for Solo Cello* at Indiana University of Pennsylvania, Indiana, PA.

Andrea Clearfield's *Gaia*, and *Under the Sleeping Tree* for soprano, oboe and piano were performed June 27, 1996 by the Chamber Works Trio at the Norfolk Chamber Music Festival. *Gaia* is published by the Hildegard Publishing Company. On July 5, 1996, *Songs of the Wolf* for horn and piano was performed at the Svenska Hornsallskapet in Sweden by Froydis Ree Wekre, horn and Kersin Jansson, piano.

Tina Davidson will be conducting workshops at several different locations in the coming season. In March, she will be giving a workshop entitled "Singing as Being" as part of the Delaware Women's Conference. She will also be in residence at the University of Madison, Madison, WI, to premiere a new work with clarinetist Linda Bartley, as well as to work with the composition students of the University. In June, she will be in residence at the Seal Bay Festival as part of a 10-day working and performing venture with the Cassatt Quartet.

Anne Deane was a featured composer in the Ojai Music Festival patron concert held on November 24, 1996. Three of her works were performed: *Glacius* for solo piano performed by Louise Loftquist, *Positive Thinking* for alto flute and tape performed by Betsy Cuffel, and *Two Love Songs* for soprano, cello and piano performed by Kathleen Roland, Nadine Hall and Louise Loftquist. On the same day, pianist Virginia Reinecke performed a program featuring works by six women composers, including Anne Deane's *Glacius*, at the Cathedral of Mary Our Queen.

Nancy Bloomer Deussen's *Reflections on the Hudson* for orchestra had two performances in November 1996: first the Diablo Symphony Orchestra (Walnut Creek, CA), conducted by Joyce Johnson-Hamilton, on November 3rd at the Regional Center for the Performing Arts, and second, the James Madison University Symphony (Harrisburg, VA), conducted by Dr. Robert McCashin, on November 11th.

Siegrid Ernst's orchestral work, *Variationen fuer Orchestra*, was performed on June 27, 1996 in Bulgaria by the Ruse Philharmonic, Tsanko Delibozov conducting. A few days earlier, she presented a talk about her music at "Music of Our Time," an International Theory and Composers' Conference in the Main Conference Hall, Riga Hotel, in Ruse. Five chambers works by Ernst, founder of the Internationaler Arbeitskreis Frau und Musik in Germany in 1979, appear in VMM's "Portrait, Chamber Music, and Solo" series on VMM 2018. Released in June 1996, the CD contains Ernst's *Quattro mani dentro e fuori* (1975), *e...staremo freschi!* (1992), *7 Miniaturen nach japanischen haiku* (1961), *Concertantes Duo* (1991), and *Triade* (1994).

Tsippi Fleischer's orchestral work, *Salt Crystals*, was performed on June 27, 1996 in Bulgaria by the Ruse Philharmonic, Tsanko Delibozov conducting.

Dorothy Hindman's *drowningXnumbers* for amplified solo cello was performed this summer by cellist Craig Hultgren on the Birmingham Art Music Alliance series at the Hoover Library Theater. The performance featured Leisha Hultgren's accompanying video. Hultgren also performed the work without video on a Global Solo Cello concert at the Birmingham Art Association. Also this summer, Hindman's *I Have Heard...* for a cappella choir was read by the Gregg Smith Singers in Saranac Lake, NY.

Crystal Juelson is currently associated with the Women's Philharmonic orchestra based in San Francisco, and she gives workshops on the music of women composers. In early January, she conducted a two-morning seminar on 20th-century Orchestral Music by Women. She also teaches longer workshops designed for concert-goers on the music of the 20th century.

Rosemary N. Killam presented (co-authored with David D. Joyner), "I'm in Love Again: From Counterpoint Exercise to the Broadway Theater," at the conference, Popular Music and the Canon: Old Boundaries Reconsidered, hosted by Eastman School of Music, September, 1996. In November 1996, Killam presented "Music for Calamity Jane," at the University of North Texas Women's Studies Feminist Theory Discussion Series.

Hope Lee's new string quartet, *arrow of being arrow of time*, will be performed by England's Smith Quartet in Vancouver, Calgary and Montreal, Canada, on March 9, 10, and 13 respectively. The work was commissioned by Innovations in Concert especially for the Smith Quartet's tour in Canada.

Ursula Mamlok's *Violin Sonata* was performed by Calvin Wiersma and Ms. Garth on October 24, 1996 at the opening of the exhibition of "The League / I.S.C.M. - Then and Now" which was on display October 24, 1996 through January 25, 1997 at the New York Public Library.

Margaret S. Meier's set of biblical women songs, *Celebration, Sorrow, Strength*, received the following performances in the past year: July 27, 1996 - Camelia Pioscariu, soprano, winner of 1995 Metropolitan National and 1996 NATS competitions, and Heidi Cerna Salera, pianist, in La Sierra, CA; March 3, 4, 10 and 27, 1996 - Laura Greenwald, soprano, and Barbara Rogers, pianist, in Madison, Caldwell and New Brunswick, NJ; November 9, 1995 - Jamie Parker-Frank, soprano, and Margaret S. Meier, pianist, in Redlands, CA; October 27, 1995 and February 7 and 14, 1996 - Marybeth Haag, soprano, and Margaret S. Meier, pianist, in Walnut, La Mirada and Claremont, CA.

Nancy Binns Reed wrote the music for an original children's musical play, *Perfect Acres Musical*, which received its first performance on August 11, 1996 at the Little Theatre of Alexandria, VA. The author of the text, Barbara Brooks Wallace, is a well-known writer of children's books. On October 26th, at the Summer Museum, Washington, DC, the Friday Morning Music Club Composer's Concert presented Music By Nancy Binns Reed. Judith Shapiro played the violin, with electro-acoustic tape by the composer. The following three works were included: *Bridge In The Park*, *Duncan's Colors*, and *Crossing Duncan's Bridge*.

Felicia Sandler's *Four Cereal Pieces in a Row* was performed at Trinity Chamber Concerts in Berkeley, CA on December 8th by Sonus Imaginorum. Sonus Imaginorum and the Clavion Quartet have formed an alliance called The Chamber Music Partnership, Inc. which concertizes in the San Francisco Bay Area. Her *Something Like Love* cabaret song was sung January 18th by Amanda Satchel, vocalist, with Gordon Beeferman at the piano in Ann Arbor, MI.

Ruth Schonthal's *String Quartet No. 1* was performed on October 1, 1996 by the Windrose Quartet in the Mozartsaal of Vienna's famed Konzerthaus. Ms. Schonthal attended the performance.

Judith Shatin's *Elijah's Chariot*, for string quartet and electronics, was performed by the Kronos Quartet while on tour in America, Austria, Denmark, Germany, Israel, Italy, Norway, and Slovenia. Recent performances were given at the Krannert Center in Urbana, IL on November 10, 1996, and again on November 15th at the Brooklyn Academy of Music's Next Wave Festival. Her *1492* for piano and percussion is on tour this season by the Core Ensemble, with performances ranging from Boston to Florida.

Clare Shore's *Grave Numbers* was performed by Ekko! (Christine Schadeberg, soprano, and Michael Rosensky, guitar) at Christ & St. Stevens Church in NY City and again on Nov. 2, 1996 at St. Peter's Church in NY. It was recorded by Elite Recording. Feb. 16, 1997, a new work for trumpet and tape will be performed by Richard Stoelzel in Poland. February 18th, Shore's *Canonic Polemic* is to be performed by Paul Green, clar.; Johanne Perrone, cello; and Heather Coltman, piano at the Florida Atlantic University Chamber Music Series in Boca Raton, FL.

Nannette Kaplan Solomon performed several piano works by American women composers during the 1995-96 season. Most of these composers are members of IAWM: Sheila Silver (*Fantasy quasi Theme and Variation*, based on Aaron Copland's Piano Variations), Ruth Schonthal (*In Homage of... 24 Preludes*), Diane Thome (*Pianismus*), Vivian Adelberg Rudow (*Rebecca's Suite*), Stefania de Kenessey (*Sunburst*), Dianne Goolkasian-Rahbee (*Three Preludes, op. 68*) and Emma Lou Diemer (*Fantasy*), on recitals at Cal State Northridge; Echerd College, St. Petersburg, FL; St. Mary's College; Ball State University; Hartwick College; SUNY Potsdam and Washington College, Chestertown, MD. She recently recorded those works to be released on a compact disc on the Leonarda label in 1997. Nannette and her sister, Iris Kaplan, also performed IAWM member Hilary Tann's *Water's Edge* for piano, four hands, at Slippery Rock University, PA, and at the Freeport Library, Long Island, NY.

Williametta Spencer's *At The Round Earth's Imagined Corners* was performed in May, 1996 by the Los Angeles Chamber Singers conducted by Peter Ruttenberg.

Karen P. Thomas's *When night came...*, for clarinet and chamber orchestra, was performed January 27, 1997 in New York City by the Prism Chamber Orchestra, conducted by Jeffrey Domoto. The work is dedicated to the women of Bosnia-Herzegovina, and was composed for Seattle Symphony clarinetist Laura DeLuca with support from a 1993 Artist Grant from the Seattle Arts Commission. It had also been performed in March 1996 at the Fourth International Festival of Women Composers in Pennsylvania. *Over the City, In Memory of the Victims of the Bombing of Hiroshima*, for choir and chamber ensemble, will be performed in March 1997 in Miami, at the National Conference of the Society of Composers. It was commissioned by a nation-wide consortium of 30 Unitarian Churches to commemorate the 50th anniversary of the bombing of Hiroshima (August 6, 1945). Her *Sopravvento*, for woodwind quintet and percussion, was performed at the Pacific Contemporary Music Center at California State University, LA on May 3, 1996. *Four Delineations of Curtmantle*, for solo trombone, received numerous performances in 1996. Monique Buzzarté performed it at the International Alliance for Women In Music concert at the Museum of Women in the Arts, Washington DC, June 9, 1996; at the Music Under Construction concert in New York City, June 22, 1996; at two Ekko! concerts, one in Hampden-Sydney College, Virginia, October 20, 1996 and the other in New York City, October 21, 1996. Jeff Domoto performed the work at the Manhattan School of Music in New York on May 5, 1996; and Eileen Massimon performed the work twice in Texas in 1996. *Four Lewis Carroll Songs*, for SATB choir received performances by the Minneapolis Vocal Consort in Minneapolis on May 18 and 19, 1996. Thomas' *Cowboy Songs* for voice and piano were performed on tour throughout Maine by Nancy Ellen Ogle and Alison Moore during the spring of 1996. Ms. Louise Marley performed Thomas' *Ancestral Hunt*, a concert aria for mezzo-soprano and piano, at California State University, Hayward in March 1996.

Nancy Van de Vate was involved in two concerts/presentations in the US this past November where she was a visiting composer. On November 14th at the School of Music, Miami University, Oxford, Ohio, she presented her *Katyn* (1989) for large orchestra and chorus; *Gema Jawa* (Echoes of Java - 1984) for string orchestra, and *Twelve Pieces for Piano on One to Twelve Notes* (1986) to music students in Souers Recital Hall. At the evening all-Van de Vate concert, the program included the following pieces: *String Quartet No. 1* (1969) - the Veronika String Quartet; *Letter to a Friend's Loneliness* (1976), for soprano and string quartet with the VSQ and Mari Opatz-Muni; *Trio for Strings* (1974), and her *Second Sonata for Piano* (1983), pianist Jerome Stanley. On November 15th, at Cincinnati College-Conservatory of Music, the evening concert by the Contemporary Music Ensemble, Gerhard Samuel, Director, included *A Night in the Royal Ontario Museum* (1983), for Soprano and Tape, Michelle Vought, and the *Second Sonata for Piano* (1983), performed by Laetitia Abrams-violin, Debora Netanel-cello, and Mark Butler-piano. Van de Vate also presented lectures and master classes in composition at both institutions during the week of November 11th. Other recent performances include *Poem*, for solo violin, at the Region I SCI Conference at Wellesley College and at Salon Concerts in Austin, TX, and *Scherzo For Three Hands* (2 pianists) at the Pianists' Weekend Faculty Concert. On December 9th, 1996, WROT 89.9 FM, Madison, Wisconsin broadcast a three-hour program devoted entirely to the music of Nancy Van de Vate. The program, organized by Tracy Eietzel, included an interview with the composer, begun in Vienna, Austria, last summer and continued by telephone in the United States in October. An International Theory and Composer's Conference, which VMM chaired (of which Van

de Vate is the vice-president) took place on June 22nd in Main Conference Hall of the Riga Hotel in Ruse. Siegrid Ernst, Margaret Meier and Van de Vate, among others, talked about their careers and music. Meier and Van de Vate made video presentations of their music and Meier sang, as well. Andrea Olmstead, chair of the Music History Department at Boston Conservatory spoke about the life and music of Roger Sessions, and reviewed the June 21st concert, commenting on contemporary music and the Ruse recordings. The Bohuslav Martinu Trio of Brno, Czech Republic, performed Nancy Van de Vate's *Trio for Violin and Piano* at Radio Brno, June 20, 1996. The performance was broadcast live and recorded for Czech Radio archives and later re-broadcasts.

On April 3rd, re-broadcast April 15th, Geert de Vos hosted on de ConcertZender Netherlands two-hour presentations about Nancy Van de Vate and her music. Aired and commented upon were her *Piano Concerto* (1968) - Makiko Hirashima, Koszalin State Philharmonic Orchestra (KSPO), Szymon Kawalla, conductor; *Four Sombre Songs* (1970), orchestra and mezzo - Sulie Girardi, Slovak Radio Symphony Orchestra (SRSO), Kawalla; *An American Essay* (1971-72), Chorus Soranus (Denmark) - Knud Vad, director, KSPO, Kawalla; *String Trio* (1974) - Bohuslav Martinu Philharmonic (BMP) String Trio; *Letter to a Friend's Loneliness* (1976) - Girardi, BMP String Quartet; *The Pond* (1970), a cappella - Chorus Soranus; *Voices of Women* (1978/79) - Girardi, Silesian University Chorus (Halina-Gorniewicz Urbas, director), KSPO, Kawalla. On April 10th, re-broadcast April 22nd, de Vos hosted two-hour programs presenting Van de Vate's: *String Quartet* (1969) - Ridge Quartet; *Dark Nebulae* (1981) - Polish Radio and TV Symphony Orchestra (PRTVSO), Kawalla; *Gema Jawa* (Echoes of Java - 1984) - String orchestra, SRSO, Kawalla; *Distant Worlds* (1985) - Janus Mirynski, solo violin, PRTVSO, Kawalla; *Pura Besakih* (Besakih Temple, Bali - 1987) - SRSO, Kawalla; *Chernobyl* (1987) - PRTVSO, Kawalla; *Krakow Concerto* (1988) - percussion and orchestra - PRTVSO, Kawalla; *Katyn* (1989) PRTVSO and Chorus (Bronislaw Wietrzny, director), Kawalla. All music and commentary for the de Vos programs were from VMM CDs and CD booklets.

Elizabeth Vercoe's *Herstory I* (excerpts) was performed by soprano Nancy Ellen Ogle at the National Poetry Foundation last summer and at the University of Maine at Presque Isle in September. Her *Fantasia* was performed by Allison Potter, flute, and Eric Phinney, percussion, in New York City, at the University of Virginia, and at Hampden-Sidney University in Virginia in October. *Sonoria* for unaccompanied cello was performed at the Lochotinsky Pavilion in Plzen, Czech Republic, December 2, 1996. Vercoe directed a one-day regional festival for the Society of Composers at Wellesley College on October 19, 1996, with performances of music by about thirty composers including seven women.

Ellen Taaffe Zwilich's February performances include the *Bassoon Concerto* by the Orquesta Sinfonica de Tenerife, and *Celebration for Orchestra* with Keith Lockhart conducting the Chicago Symphony.

## Premieres

Wang An-Ming's *Lan Ying* (opera in three acts) received its world premiere at the Kennedy Center Terrace Theater in Washington, DC on September 14, 1996 to a sold-out audience.

Mary Jean van Appledorn's *Trio Italiano*, a six-movement work for trumpet, horn and trombone, was premiered June 7, 1996 at the ITG Conference in Long Beach, CA. *Passages* for trombone and piano was premiered at the 25th International Trombone Festival,

July 2-6, 1996 at Feldrich, Austria. Appledorn was commissioned to write *A Native American Mosaic* for the native American flute. The work was premiered by internationally acclaimed flautist James Pellerite at Texas Tech University on January 31, 1997.

Elizabeth Austin has had some recent commissions including a work for viola d'amore and harpsichord, *Sans Souci Souvenir*, which was premiered in July at the International Viola D'amore Congress in Michaelstein, Germany, as well as music for Baroque flute and percussion (marimba), *Sans Souci Suite*, to be premiered in Hartford in January 1997. Austin's association with the Brandenburg Colloquium for New Music deepened when the Connecticut Composer, Inc. was invited by the State of Brandenburg (Germany) to present a concert sponsored by the Rheinsberg Music Academy in September, 1996. *Litauische Lieder* for baritone and piano was premiered on this occasion.

Elizabeth Bell's concerto for piano, percussion and strings *Andromeda* received its world premiere by the Lvov (Ukraine) Philharmonia, Ivan Yoosuk, conductor, with Ocsana Rapita as the piano soloist.

Andrea Clearfield's *On the Pulse of Morning*, winner of the 1996 Nancy Van de Vate Prize for orchestral music, was premiered March 10, 1996 to a capacity audience at the Fleisher Art Memorial in Philadelphia, and with a favorable review in the Philadelphia Inquirer. The piece is a cantata for soloists, SATB chorus, orchestra, and narrator, set to the poetry of Maya Angelou. Voces Novae et Antiquae, the choral ensemble, was directed by Robert M. Ross. On November 10, 1996, Clearfield's *Spirit Island: Variations on a Dream*, for flute, cello and piano was premiered in the same venue.

Tina Davidson's music theater piece, *Billy and Zelda*, commissioned by Opera Delaware and co-produced by the American Music Theater Festival had its first reading on October 3, 1996 by the Curtis School of Music. The work, to be premiered in Fall of 1997, is a fascinating combination of opera and theater. It is based on a short story by the composer's sister, Lale Davidson, and the poetry of Eva Davidson. Davidson's *Over Salt River*, commissioned by the Newark Symphony Orchestra, received a standing ovation at its premiere in May. *It is My Heart Singing*, for string sextet, was commissioned by the Wilmington Music Festival and premiered by Barbara Govatos and other musicians of the Philadelphia Orchestra in June.

Tsippi Fleischer wrote the music for and produced a large-scale, multi-media video called *Daniel in the Den of Lions*, scored for soloist (Daniel), men's chorus and string quintet, and filmed in monasteries of the Western desert and in Cairo, Egypt. Dr. Fleischer was inspired by a limestone tablet depicting Daniel in the Lions' Den in the Coptic Museum of Cairo, and she used the Coptic language and incorporated authentic Coptic melodies. The work received its first performance on 19 September 1996 at Bet Gabriel in Israel, under the auspices of the Israel Foreign Ministry, Department of Peace and the Middle East. The video was subsequently presented in Tel-Aviv, Jerusalem and Haifa where it was a huge success. The video in VHS format NTSC is available from Tsippi Fleischer, P.O. Box 8094, Haifa 31080, Israel.

Lita Grier's *Sonata for Flute and Piano* received its European premiere in Vienna at the Urania concert hall on November 20, 1996. The piece was wonderfully performed by Dorit Fuehrer-Pawikovsky, flute, and Clarissa Graf Cost, piano.



**Katherine Hoover's** *Stich-te Naku* (1994), written for cellist Sharon Robinson, was given its world premiere on October 12 and 13, 1996 at Rohnert Park, CA; the Rohnert Park Chamber Orchestra was conducted by Nan Washburn. The work is the third of Hoover's pieces to be inspired by Native American cultures of the Southwest. Here, the cello represents the Spider-Deity who weaves the world and its inhabitants as she weaves her web.

**Stefania de Kenessey's** solo piano sonata, *Sunburst*, received its NY premiere at Carnegie Hall's Weill Recital Hall, performed by pianist Mary Kathleen Ernst. The work was published by SeeSaw Music Corporation. Her commissioned one-act opera, *The Other Wise Man*, premiered in New York City, December 12-15, 1996 at Theatre 22 in workshop performances by the Golden Fleece Chamber Opera Company. The story is based on a holiday parable by Henry Van Dyke, with a libretto by Peter Wallace.

**Hope Lee's** *one thousand curves, ten thousand colours*, a project that was developed in part by the composer, will have its premiere in Calgary, Canada on March 25, 1997. It integrates interactive acoustic and electro-acoustic music with lights and projected images. The aXi/ (alternate expressive input object) is a new electro-acoustic instrument/controller which gives the musician a broad range of expression and multi-dimensional control of MIDI synthesizers and samplers. It is played through a Macintosh computer and will be used as a multi-media MIDI & Quicktime controller. The performance will be a concert version of a multi-disciplinary project with the theme of the artist's role in society. Participants include composers David Eagle and Hope Lee, and six performers: soprano, violin, bass clarinet, piano & keyboard, aXi/, live electronics, audio files on computer, interactive electro-acoustic music (using MAX) and visual artist/computer graphic designer. Lights and images, projected via Macintosh computers & Quicktime, will be coordinated with the music. Most of the music will be performed live and will influence changes in the projections. The composers, performers and artists will have worked closely together in Calgary for two years prior to the premiere. The project has received generous support from the Video, Audio and Computer-Integrated Media section of Canada Council, the Alberta Foundation for the Arts and Calgary Region Arts Foundation.

**Mary Mageau's** *The Furies* was premiered on March 6, 1996 by the Queensland (Australia) Philharmonic Orchestra, Lyn Williams, conductor, and Wendy Lorenz, soloist.

**Margaret S. Meier's** *The Dawning* was premiered on June 21, 1996 in Ruse, Bulgaria by the Ruse Philharmonic Orchestra under the direction of Tsanko Delivov. It was subsequently recorded by Vienna Modern Masters on their "Music of Six Continents" series and released on CD VMM3037 in the Fall of 1996. Meier's *Three Mary's In Four Songs* was premiered on May 17, 1996 by soprano Marybeth Haag, with the composer at the piano, at a NACUSA concert jointly sponsored by California Polytechnic University-Pomona. Her *Listen to the Women Who Wrote the Music*, which received third place in the 1994 Denver Women's Chorus Composition Competition, was premiered on October 22, 1995 by Women in Music - Columbus (Ohio), under the direction of Carol Marty.

**Elizabeth Raum** composed several pieces that are being premiered in 1997. They include a horn concerto written for principal horn, Kurt Kellan, of the Calgary Philharmonic, premiered on January 16th and 17th in Calgary, Alberta. The piece is entitled

*Sherwood Legend*. The Regina Symphony Orchestra will be premiering a major orchestral piece in May called *Impulse*.

**Felicia Sandler's** *Tzu Yeh Songs* were premiered October 28, 1996 at the University of Michigan by Monica Cantrell-sop., Emily Lambert-flute, Melinda Zwart-clar., Daniel Romain-violin, Tim Smith-cello, and John Polito-vibes. Sandler was also commissioned to compose the music for the Ann Arbor based Wild Swan Theater's production of *Charlotte's Web*, which had its premiere weekend November 15th-17th. A subsequent 32 show run continued throughout December at the Henry Ford Museum in Detroit, MI. The musicians were Julie Spencer-marimba, and Pamela Meiselfiddle. On December 8th, Sandler's *The Bone Flute*, text by Melanie Kenney, was premiered at the Kerrytown Concert House in Ann Arbor, MI with Elizabeth Larsen-soprano, and Gabriela Lena Frank, piano. On the same concert, her *Something Like Love* with text by Ron Nyren was premiered by Jennifer Goltz with Carter Pann at the piano.

**Judith Shatin's** *Elijah's Chariot* for string quartet and electronics, was premiered by the Kronos Quartet in San Francisco. Her *Dreamtigers* for flute and guitar, composed at the Virginia Center for Creative Arts this past summer, was recently premiered by Ekko! Ms. Shatin's *Adonai Ro'i*, a Hebrew choral setting of Psalm 23, composed in memoriam for Yitzhak Rabin, was premiered at Christopher Newport University in November 1996, as part of a residency that Ms. Shatin completed there.

**Clare Shore's** *Rebecca's Gift* was premiered by the Contemporary Music Forum (Helmut Braunlich, violin; Lori Barnett, cello; Nannette Shannon, piano) at the Corcoran Gallery, Washington, DC. Her *Messenger of Fire* was premiered by the Palm Beach Atlantic Chamber Orchestra with Marcy Rosen, cello, and Alexander Jimenez, conductor, at Kravis Center's Rinker Playhouse, West Palm Beach, FL. On May 18th, 1997, Shore's *Trimint* (scored for flute, bassoon, trombone, guitar, percussion, piano, and string trio) will be premiered by Ekko! with guest artists Elaine Boda, cello; Kristen Conn, piano; Michael Ellert, bassoon. The work will be conducted by Alexander Jimenez at Duncan Theatre, Lake Worth, FL. It will also be performed May 22, 1997 at the Netherlands Embassy, Washington, DC; May 27th at Merkin Concert Hall, NY; and May 28th at St. Peter's Church in NY. The work will be recorded by Elite Recording. In the Fall of 1997, *Suite Dreams*, which received a 1996 NEA Commission, will be premiered by the Blair String Quartet on the Blair Chamber Music Series, Blair School of Music at Vanderbilt University, Nashville.

**Williametta Spencer's** *And The White Rose is a Dove* was given its premier on May 31, 1996 by the Savannah-based choral group *I Cantori*, conducted by Robert Harris in Savannah.

**Hilary Tann's** *FROM AFAR*, a large work for full orchestra, recently received its premiere with the Knoxville Symphony Orchestra conducted by Kirk Trevor (November 14, 1996, Knoxville, TN). The piece was commissioned by a consortium of orchestras consisting of the Knoxville Symphony Orchestra, Women's Philharmonic Orchestra, Augusta Symphony Orchestra, University of South Carolina Symphony Orchestra, Santa Fe Symphony Orchestra, and Columbus Pro Musica. Commissioning *FROM AFAR*, was made possible by a 1994 grant from the Meet the Composer/Readers' Digest Commissioning Program in Wallace—Reader's Digest Fund.



Karen P. Thomas' *Ancestral Hunt*, a concert aria for mezzo-soprano and piano, received its premiere on February 10, 1996 in Seattle. It was performed by Louise Marley and Joseph Adam in their recital "Five Centuries of Music by Women." The work was commissioned by Ms. Marley, and supported in part by a 1995 Seattle Arts Commission Artist Grant. *Deep River* for SATB choir was premiered by the Seattle Pro Musica on May 11, 1996, and received additional performances on June 1 and 2, 1996 in Seattle.

Elizabeth Vercoe's *Varieties of Amorous Experience* was premiered by soprano Katherine Wright and pianist Jack Jarrett at Wellesley College in October 1996.

Lynette Westendorf premiered her new work for avant-jazz ensemble on September 2, 1996, as part of the Bumbershoot Arts Festival in Seattle, Washington. The creation of the work was made possible by a Seattle Artists Award from the Seattle Arts Commission. The work, *Dreams of the Internal Animals*, is a 70-minute suite in 5 movements for trumpet, alto sax/flute-piccolo, tenor/soprano saxes, piano, bass and hand percussion. The music was also presented in a live radio broadcast on KCMU-FM (90.3) in Seattle on November 2nd at 11 p.m.

Ellen Taaffe Zwilich's *Concerto for Piano, Violin, Cello and Orchestra*, commissioned by the Minnesota Orchestra, the New Jersey Symphony, the Scottish Chamber Orchestra, the Duluth-Superior Symphony, the Louisville Orchestra, and the Kalichstein-Laredo-Robinson Trio, received its premiere February 7, 1996 with the Kalichstein-Laredo-Robinson Trio, and the Minnesota Orchestra, with Zdenek Macal conducting. The European premiere of this work took place in Glasgow and Edinburgh with the Scottish Chamber Orchestra under Yoel Levi. The Glasgow performance was broadcast on the BBC. In March, the K-L-R joined forces with the New Jersey Symphony, of which Macal is music director, and also performed the work with the Duluth-Superior Symphony under Taavo Virkhaus. Next season the New Jersey Symphony will perform the Concerto in Carnegie Hall. Additional performances are scheduled by the Louisville Orchestra and the National Symphony. Her *Jubilation* for Orchestra, commissioned by the University of Georgia for the opening of the Performance and Visual Arts Center at the University of Georgia, Athens, received its premiere April 14, 1996 with the University of Georgia Symphony Orchestra, Yoel Levi conducting. In March, Zwilich's *Romance* for violin and piano, commissioned by the McKim Fund in the Library of Congress was premiered by Ida Kavafian and Menahem Pressler at the Kennedy Center. The short work, composed in 1993, is also available for violin and chamber orchestra and celebrates some of the simple pleasures of playing the fiddle.

## Publications and Recordings

Beth Anderson's *Minnesota Swale* (1995) has been released on Opus One CD156, New Music for Orchestra, performed by the Slovak Radio Symphony, conducted by Joel Eric Suben. (It is very difficult to obtain due to the ecologically-correct packaging; write to Opus One to purchase a copy: Box 604, Greenville Maine.) Anderson's *Belgian Tango* will be reissued on Sony Classics, Spring 1997 (previously in 1993 on White Rabbit, Newport Classic NPD 85536, performed by the Tango Project).

Wang An-Ming's flute and piano composition, *East Wind* is included on a recent CD release entitled *Sounds Like 1996: Music by Asian American Artists* issued by EIL of Chicago, IL.

Mary Jeanne van Appledorn's choral and organ composition *Spirit Divine* was accepted for publication by Moon of Hope Publications. Her *Cycles of Moons and Tides* for symphonic band, performed by the Texas Tech University Symphonic Band, was released on Opus One CD 170 in August 1996, and has been accepted for publication by Southern Music. Appledorn's *Variations and Toccata on "Jerusalem the Golden"* for solo organ will be published by Vivace Press. *Trio Italiano*, a six movement work for trumpet, horn and trombone, was accepted for publication by Southern Music. Southern is also publishing *Reeds Afire* for clarinet and bassoon. Her *Passages* for trombone and piano will be published by Warwick Music. *Shabat Shalom* (Sabbath Peace) was recorded by organist Barbara Harbach on a CD album released by Hester Park in August 1996.

Elizabeth Austin's CD, *Reflected Light*, Capstone 8625, was greeted with critical acclaim.

Betty Beath's Indonesian-inspired composition, *Lagu Lagu Manis II*, appears on VMM 3036.

Elizabeth Bell's piano piece *Variations and Interludes*, recorded by Max Lifchitz for a North/South Records compact disc, was released in the Fall of 1996.

Andrea Clearfield has music on a CD which was released on the Crystal Label in December of 1996. *Songs of the Wolf* is a recording which features works commissioned by Ms. Wekre. The CD was recorded with Ms. Wekre, horn and Ms. Clearfield, piano, in Oslo, Norway last April. Clearfield's piece, *Songs of the Wolf*, is the title track.

Tina Davidson's long-awaited solo compact disc, *I Hear the Mermaids Singing*, was released in October 1996, on CRI's Emergency Music Label. The recording features six chamber works of the composer, and includes performances by the Mendelssohn String Quartet, Charles Abramovic, Marshall Taylor and Philadelphia Orchestra percussionists Anthony Orlando and Don Liuzzi.

Siegrid Ernst's orchestral work, *Variationen fuer Orchestra*, which was performed on June 27, 1996 in Bulgaria by the Ruse Philharmonic, was recorded by Vienna Modern Masters (VMM 3035). Vienna Modern Masters (VMM 2018) is also releasing a CD of her chamber music.

Tsippi Fleischer's orchestral work, *Salt Crystals*, which was performed in June by the Ruse Philharmonic in Bulgaria was recorded by Vienna Modern Masters (VMM 3037). It has also been recorded for release on CD by the Warsaw Philharmonic.

Stefania de Kenessey's solo piano sonata, *Sunburst*, was published by SeeSaw Music Corporation. Her orchestral composition, *Wintersong*, is featured on the opening track of *The Orchestra According to The Seven*, issued by Opus One Records (no. 170). The performance is by the Slovak Radio Orchestra under the direction of Joel Eric Suben. It was aired on WQXR (NY City) on September 2, 1996.

Mary Mageau's piano concerto, *The Furies*, was released in November 1996 on VMM 3036, Vienna Modern Masters' 1996 "Music from Six Continents" series.

Margaret S. Meier's *The Dawning* was recorded by Vienna Modern Masters on their "Music of Six Continents" series and released on CD VMM3037 in the Fall of 1996, with the Ruse Philharmonic Orchestra.

Megan Cyrisse Parry's *Gloria* (SATB, tenor solo, and two violas) and *Orchid* (SATB a cappella) were published in October 1996 by the Manitoba Composers Association in a choral anthology.

Deon Price's *Big Sur Triptych* has recently been published by Southern Music. The work is scored for soprano sax and piano. Cambria Recordings is releasing Deon Price's new CD: *SunRays: Music of Deon Nielsen Price, with poetry by Maya Angelou*.

Nancy Binns Reed's song *Years Behind Us and Years To Go*, was featured on the cover of the Biennial Issue 1996 of *The Pen Woman*, the magazine of the National League of American Pen Women. On October 6th at their Pen Arts Headquarters, Washington, DC, there was a concert of songs by Reed.

Felicia Sandler had two pieces released in the Fall 1996 packet of E.C. Schirmer: *In The Valley of the Moon* (SSAA, #5099), and *Shout For Joy* (SATB, #5098). The pieces were recorded by the American Repertory Singers, Leo Nestor conducting, for Arsis Press—a CD which accompanied the octavos upon release.

Clare Shore organized and edited a publication entitled *David Diamond: A Musical Celebration* which is due for release this season by Pendragon Press.

Karen P. Thomas's *Four Lewis Carroll Songs* for SATB choir will be published by Jaymar Music, Ltd.

Nancy Van de Vate, Vice-President and Artistic Director of Vienna Modern Masters, and Clyde Smith, President, were in Ruse Bulgaria from June 14th to July 11th supervising recordings and editing of music for fall 1996 release into international distribution of VMM CDs 3035, 3036, and 3037. These will appear in VMM's "Music From Six Continents" series of distinguished orchestral and orchestral-choral music from around the world. Already the label with more music by women than any other worldwide, VMM recorded six more orchestral works by five women composers, all IA WM members, in Ruse. The five composers are here listed with the names of their works following: Betty Beath from Australia - *Lagu Lagu Manis dan Sederhana*; Siegrid Ernst from Germany *Variationen*; Tsippi Fleischer from Israel - *Salt Crystals*; Margaret Meier from the USA - *The Dawning*; and Nancy Van de Vate - *Violin Concerto No. 2*, and *Suite from Nemo No. 1*. The Ruse Philharmonic, Tsanko Delibozov conductor (and conductor Thomas Sleeper in one case) recorded 15 works by 14 composers from seven countries, all works first performed in public concert on June 21st or 27th. The works of Van de Vate, Fleischer and Meier were world premieres. Beath's received its European premiere.

Nancy Van de Vate's *Violin Concerto No. 2*, and her *Suite from Nemo No. 1*, were released on VMM's "Music From Six Continents" series of distinguished orchestral and orchestral-choral music from around the world.

Lynette Westendorf's research article on avant-garde jazz pianist Cecil Taylor was published in *Perspectives of New Music* in 1996.

Judith Lang Zaimont's music can be heard on two new all-Zaimont CD releases. From the Arabesque label, Neon Rhythm presents four chamber works featuring wind instruments. It was released in January. *Summer Melodies* is an album of piano music composed and performed by Judith Zaimont, and was released in October on the 4-Tay label. It includes *Nocturne*, excerpts from *Calendar Collection*, and two *Piano Rags: Suite Impression* and *Snazzy Sonata*, for four-hands at one keyboard with Doris Kosloff. Neva Pilgrim performs on *Women's Voices, Let it be forgotten* from the cycle to women poets, *Greyed Sonnets*, on a Leonarda anthology disc. Vivace Press has published several piano works, including *Suite Impressions*, the *Calendar Collection*, *Snazzy Sonata*, *Reflective Rag* and *Judy's Rag*.

Ellen Taaffe Zwilich's new *American Concerto*, written for the brilliant trumpeter Doc Severinsen, has just been published by Merion Music in a trumpet and piano reduction.



## CMS Electronic Discussion Group

The College Music Society is pleased to announce a new electronic discussion group, "cms-teaching-womgen." This group is intended to focus on discussions related specifically to issues in teaching women and gender in college music, and to complement several other discussion groups on women and gender currently in existence. The group will be unmoderated.

To subscribe send an electronic mail message to:

majordomo@music.org

with the following:

subscribe cms-teaching-womgen

If you are subscribing an address other than the one from which you are sending the subscribe message, use the following format:

subscribe cms-teaching-womgen <address>

For further information, visit the CMS home page at [www.music.org](http://www.music.org), or send a message to:

majordomo@music.org with the following:

info cms-teaching-womgen

or: info cms-teaching-womgen <address>

This discussion group has been developed by the CMS Committee on Music, Women, and Gender. For information about the committee, contact Barbara Coeyman, chair: [bcoeyman@ccwf.cc.utexas.edu](mailto:bcoeyman@ccwf.cc.utexas.edu). For technical information about the listserve, contact Robby Gunstream, College Music Society: [robbyrdg@music.org](mailto:robbyrdg@music.org).

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