

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

*uniting the ICWM, the AWC and the ILWC*

VOLUME 3, No. 2 June 1997

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The *IAWM Journal*, published three times a year in February, June and October, is available through individual or institutional membership.

See membership information address below.

*Individual dues:* \$40.00  
*Senior/student dues:* \$25.00  
*Institutional/Library dues:* \$50.00  
*Affiliate organization dues:* \$75.00

The *Journal* welcomes proposals for articles, news items, reviews, announcements and reports of all activities related to women and music.

Publication deadlines are April 1, August 1 and December 1.

**All finished materials must be in hand by these dates.**

A hard copy plus email and/or a disk are requested.

See the Guidelines for Contributors opposite page one.

Send to Editor Eve R. Meyer at the address below.

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ISSN 1082-1872

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1/2 page (7" x 5") \$120.00  
Full page (7" x 10") \$150.00

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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.)

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- 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 — **NOTE THE CHANGE FOR THE OCTOBER 1997 ISSUE!**

Members' News editor Felicia Sandler is taking a temporary leave-of-absence for the October 1997 issue. Please send all Members' News items to acting editor Sharon Turner, 8138 Perry #93, Overland Park, KS 66204. Fax: (913) 648-0261. Email: <sturner@blairlake.com>. 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. Sharon 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

Dear IAWM Colleagues:

ONE member plus OPEN LINES of communication "shook up" the world! Last fall, Nora Graham noticed an announcement that the Vienna Philharmonic Orchestra would tour the United States in the spring of 1997. She posted that information on the IAWM internet list service along with some information regarding the orchestra's history of discrimination. This sparked tremendous international interest in a problem with which Austrian women musicians had been struggling for years. Regina Himmelbauer communicated information from Vienna. IAWM wrote letters to the VPO, Austrian officials, the presenters and the international press. Monique Buzzarté stepped forward to form the ZAPVPO electronic hotline and to coordinate the East Coast demonstration. Nora Graham volunteered to coordinate the West Coast demonstration. Cathy Pickar fielded calls from the media.

Thanks to Moniqué, Nora, Regina, Cathy, Pauline Oliveros, William Osborne, Elena Ostleitner, Sally Reid, Clare Shore and the many other friends and members of IAWM who fueled the fire and successfully informed the press and the public! I personally have a file six inches thick consisting of international newspaper articles and about 200 electronic posts and faxes. The publicity this advocacy project inspired promises to influence hiring practices of orchestras throughout the world.

## What We Have Learned

- We are good at letter-writing campaigns and electronic communication.
- We are too scattered to show up physically in large numbers for a protest.
- We heartily appreciate the donations of materials and postage, the presence of several chapters of NOW and the letters from musicians' union locals and other musical societies.
- We wield a certain power in being an all-volunteer organization which represents a wide variety of views, cultures, and geographic locations.



10th ICWM planners enjoying Beverly Grigsby's birthday party (l to r): Marshall Bialosky, Julie Feves, Beverly, Jeannie Pool, Joan Huang.

- We have a committed core of leaders who are accomplishing the many and diverse other projects and activities of IAWM. (Please see the list of Board Members, Coordinators, Advisors, and Affiliates.)
- We need to strengthen our inner organization by streamlining our procedures, finding increased monetary resources, and identifying a greater number of members willing to serve.
- We need to divide the organization's responsibilities among more members. Herculean efforts of just a few leaders cannot be sustained indefinitely.
- We can ALL help by sharing the *Journal* and inviting our colleagues to membership.



Deon Nielsen Price with Anna Bofill-Levy in Barcelona, Spain, perusing Anna's book on women composers in Europe, the first on this subject in the Catalan language.

## Plans for the Future

We will be trying to improve the organizational structure in order to facilitate increased activity and involvement of all of our members at the annual meeting of the IAWM Board of Directors to be held during the 10th International Congress on Women in Music, May 29 to June 1, 1997.

"What's next for IAWM?" asked the BBC journalist who interviewed me in Los Angeles. By focusing the attention of the media on the VPO, we inadvertently also drew attention to the International Alliance for Women in Music. Now the media are watching IAWM to see what our next "earth-shaking" advocacy project will be. This is our moment of OPPORTUNITY! "Getting an idea should be like sitting on a pin: you want to jump up and DO something about it!" Best wishes 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

A portion of this month's *Journal* is devoted to up-dating readers on the actions taken by the IAWM to protest the Vienna Philharmonic Orchestra's hiring policies. Those of us on the side-lines were able to follow the developments as they changed almost daily by reading the e-mail postings to the IAWM list and the many newspapers articles and media broadcasts. What an exciting and successful year this has been!

It is important that our organization preserve a record of the events and also inform those members who do not have access to the internet. We asked Monique Buzzarté, coordinator of the protest actions in the United States, to provide background information and a chronology. In the course of her summary, she points out the role of the *IAWM Journal* in its printing of William Osborne's thought-provoking article, "Art is Just an Excuse: Gender Bias in International Orchestras" (October 1996). Copies of the article were sent to the media, and portions of it were often quoted in newspaper articles and broadcasts.

At the end of her report, Monique thanks the many people who worked so hard on this project, and we certainly concur. But we would like to take this opportunity to thank Monique, in particular, for her tireless efforts in stimulating us to action, in organizing protests and in keeping us informed. Messages posted to the IAWM list have called Monique an "inspiration" and a "treasure." Sally Reid, speaking for the Board, wrote: "What a prize it is to find an individual who is willing to give the way you have given....In your short Board tenure, we have all come to know you and treasure you—the way you have acted on behalf of the Alliance and on behalf of all of us—and how unselfishly you have done this, with no sense of personal gain....Brava!"

Congratulations are also due to Catherine Pickar, editor, and to the members of the Board of Directors of the IAWM's sister publication, *Women and Music: A Journal of Gender and Culture*. The first issue of this scholarly annual journal was scheduled for distribution in May/ June, and you have probably already received your copy.

Along with the February *Journal*, we included the 1997 catalogue of Arsis Press, which publishes concert and choral music by women composers. In this month's issue, we offer Gayle Worland's engaging profile of the founder of Arsis Press in "Clara Lyle Boone, Pioneer in Music Publishing." How appropriate it is, after celebrating the success of IAWM's efforts in opposing discrimination in orchestral hiring, to focus on the life of Boone, who has persistently battled discrimination against women composers in the publishing field.

We are pleased to welcome new IAWM member Cherilee Wadsworth, whose fascinating and informative article, "Being a Female Composer in the U. S. Navy," appears this month. We are always delighted to present reports and reviews of

conferences, concerts, radio programs and CDs in which women are featured. Thus it is especially gratifying to publish the article prepared by Vivian Taylor and several of her students about Tufts University, which celebrated the "Year of Women in Music" with an exciting and varied series of events in 1996-97.

My thanks, as always, to Julie Scrivener, Sally Reid and the other members of our Editorial Staff whose names appear on the inside front cover. If you wish to contribute an article, members' news information, an announcement or a letter to the editor, please see the "Guidelines for Contributors" opposite page one. Your comments are always welcome.

Eve R. Meyer  
Editor, *IAWM Journal*



## Letter to the Editor

I spent some time yesterday in one of Santa Barbara's best book stores looking through music dictionaries and record guides. It was very discouraging. The biggest, fattest guides, such as *The Penguin Guide to Compact Discs* (1996), *The Blackwell Guide to Recorded Contemporary Music* (1996), *The Listener's Guide to Classical Music* (1992), *The Record Shelf Guide to Classical Music* (1996), *The Harvard Biographical Dictionary of Music* (1996), *The Oxford Dictionary of Music* (1994), *The New International Dictionary of Music* (Penguin, 1992), *The Da Capo Catalog of Classical Music Composition* (1996—a huge listing) and others have very few, if any, women composers represented. Especially for these very recent sources, I find this deplorable. Women composers are recording more than ever. There are dozens of excellent recordings out there. There are hundreds of publications. IAWM was so successful in prodding the VPO, why don't we educate the editors of the above publications and others? My research was very brief, but perhaps I could spend more time at it, maybe others could. Does this seem like a good project for us?

Emma Lou Diemer  
Santa Barbara, CA

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## Action Aisle

# Advocacy: Vienna Philharmonic Orchestra

by Monique Buzzarté

*“Never doubt that a small group of thoughtful, committed citizens can change the world; indeed it’s the only thing that ever has.”* American anthropologist Margaret Mead (1901-1978)

### Membership Granted to Women

On Thursday, February 27, 1997 the Vienna Philharmonic granted membership status to Anna Lelkes, a harpist with the orchestra since 1974. Lelkes, aged 57, is the first woman musician ever to become a member of the Vienna Philharmonic, and her admittance brings down a barrier against women musicians that has existed since the orchestra’s inception in 1842.

The Vienna Philharmonic was the last major orchestra to refuse women membership, and it had stood steadfast in its policy of exclusion despite criticism which had increased after the Berlin Philharmonic admitted its first women in 1982. The Vienna Philharmonic maintained that as a private institution it was not obliged to open its membership to women musicians. However, the Vienna Philharmonic draws its membership entirely from the publicly-funded Vienna State Opera Orchestra. Since the orchestras have virtually identical personnel rosters, in order for the Vienna Philharmonic to retain its all-male ranks, women had also been excluded from membership in the opera orchestra. In addition to Lelkes gaining membership status with the Vienna Philharmonic, women will now be permitted to apply to audition for positions in the Vienna State Opera Orchestra, which is currently composed entirely of male musicians, aside from two female harpists, one of whom is Lelkes.

The Vienna Philharmonic voted to grant membership to a woman because pressure to do so on all fronts—by the Austrian government, the music community, feminist groups and individuals—was widely publicized in the international media. But changing deeply entrenched attitudes within the orchestra will take time: the integration of women into previously all-male domains is rarely a smooth process, and transitions from tokenism to full equality are usually measured in decades, not in years.

Although this historic decision by the Vienna Philharmonic set a precedent for the orchestra, it marks just the first step of a very long journey. Several factors serve to temper our celebration at this announcement with moderate amounts of cautious optimism. First, the actual composition of the Vienna Philharmonic has not changed with this announcement. Although she was not a member of the orchestra, and was therefore denied the right to vote on orchestra matters, Lelkes had performed as the second harpist for the Vienna Philharmonic for more than 20 years. Granting her membership “effective immediately” after over two decades of service is a far cry from admitting women as



Monique Buzzarté.

members into the orchestra directly through the audition process.

### Audition Procedures

Another reason for wariness is that audition procedures remain unaltered for the Vienna State Opera Orchestra, the orchestra from which all members of the Vienna Philharmonic are drawn. The opera orchestra will hold auditions for trumpet, tuba, double bass, solo viola and solo cello positions in June, and while these auditions mark the first time that applications from women will be considered, there are no assurances that any women will actually be invited to attend the auditions. Since a photograph of the applicant is still required with the audition application, and since the final rounds of the auditions will continue to be played without a

screen, it remains to be seen if the orchestra will be truly open equally to women.

Anna Lelkes is now the token woman member of the Vienna Philharmonic, and it is vital that she be rapidly joined by other women for the process of gender integration in the orchestra to continue. Since prospective members of the Vienna Philharmonic must perform with the opera orchestra for three years before becoming eligible for membership in the Vienna Philharmonic, it will be at least several years before any other women can join Ms. Lelkes. In the meantime, Lelkes will continue as the sole woman in the orchestra. Since she is the second harpist (performing at the very edge of the orchestra) and since the repertoire performed by the orchestra does not often require the services of two harpists (the first harpist is male), audiences at many performances of the Vienna Philharmonic will still observe on-stage an ensemble composed entirely of white male musicians.

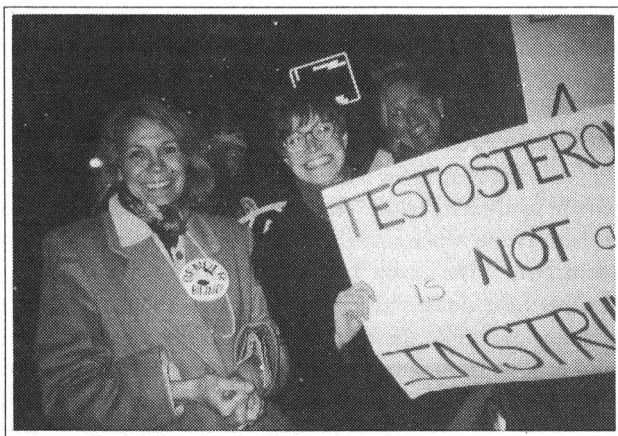
The progress of the Vienna State Opera Orchestra and the Vienna Philharmonic Orchestra in accepting qualified musicians without regard to non-musical factors will be monitored by the VPO Watch, with information available on the "VPO Watch" web site <<http://www.dorsai.org/~buzzarte/zapvpo.html>>.

### Chronology of the Vienna Advocacy Project

When the IAWM commenced its Vienna Philharmonic advocacy effort in November 1996, the organization joined a movement whose efforts to overcome discrimination faced by women orchestral performers stretch back to the beginnings of this century. What follows is a brief chronology of actions that have taken place between October 1995 and April 1997.

### William Osborne's Contribution

The most recent push to open the ranks of the Vienna Philharmonic began with the efforts of William Osborne, a composer based in Munich, Germany, who is now also writing a book about the Vienna Philharmonic for Garland Press. Osborne began posting information about the Vienna Philharmonic on the internet in October 1995. In January



Catherine Pickar (l) and other protestors at the New York VPO demonstration.



Monique Buzzarté (r) being interviewed at the New York VPO demonstration.

1996 he posted documented information about the Vienna Philharmonic's exclusion of women.

In February members of the "Gender and Music" email list wrote directly to the Vienna Philharmonic, requesting specific information about the orchestra's hiring practices and suggesting that the orchestra could be faced with boycotts in the future if it remained closed to women. In May of the same year, Osborne posted on the internet a translation of a panel discussion that had been broadcast in February on West German State Radio, where members of the orchestra spoke in utterly contemptuous terms of women musicians. The Austrian parliament began to exert pressure on the Vienna Philharmonic in August to change its position on women musicians, since the orchestra received a subsidy from the state. Werner Resel, the orchestra's chairman, then issued a statement that women members would be a non-issue within ten years, which was widely reported to mean that women would become members of the orchestra within ten years. This statement was immediately followed by the clarification that what he had meant by this statement was that the public would lose interest in this issue within ten years, not that women would join the Vienna Philharmonic within that time. "Art is Just an Excuse," Osborne's article on gender bias in international orchestras, appeared in the October 1996 *IAWM Journal*.

### IAWM Advocacy Action

A post from Nora Graham sparked renewed discussion on the IAWM email list regarding what we could do to protest discrimination against women orchestral players, both as individuals and as an organization. When a newly-created IAWM Board of Directors position which focused on performers was filled by Monique Buzzarté in November, the IAWM was able to undertake an advocacy action and actively participate in efforts to confront the Vienna Philharmonic's discriminatory policies. As a volunteer organization, the IAWM faces great limitations in the allocation of physical resources to projects. However, by tapping into the vast power of the internet to make information about the Vienna



Philharmonic's policies instantly available, we were able to sustain a concentrated effort that brought international attention to this issue, and at the same time brought worldwide exposure for the position of women in music in general.

### Web Sites

The first step we took was to add an "Advocacy" page to the IAWM web site <[http:// music.acu.edu/www/iawm/home.html](http://music.acu.edu/www/iawm/home.html)> which gave information about the IAWM's involvement in this issue and directed those interested in more specific information on the Vienna Philharmonic action to "Zap the VPO," a web site and email list that I developed and that was linked to the IAWM web site. "Zap the VPO" web site served as a central repository for all types of information relating to the Vienna Philharmonic, and proved to be a very successful way of reaching large numbers of people, especially those outside of the women-in-music community.

### The Media

Since broad media coverage is the most powerful, effective and far-reaching tool available to reach the general public and heighten their awareness on any issue, we chose to focus on drawing the attention of the media to the existence of the Vienna Philharmonic's discriminatory policies. In mid-December we began mailing letters to individuals in the media as well as to Austrian officials and concert presenters, and we sent a letter to the Vienna Philharmonic informing them of our actions. Included with these letters was a reprint of Osborne's *Journal* article, "Art is Just an Excuse," and a fact sheet about the Vienna Philharmonic. (The text of these letters appeared in the February 1997 *IAWM Journal*.) Vice President Sally Reid coordinated all aspects of the preparation of this mailing.

Since the summer of 1996, the Vienna Philharmonic's discriminatory policies had begun to come under increasing public scrutiny throughout Europe, and were the subject of a public symposium held in Vienna in early December (Board Member Regina Himmelbauer's "The Situation of Women Musicians in Austria," a report from the symposium, appeared in the February 1997 *IAWM Journal*.) In mid-January the director of the Vienna State Opera publicly expressed his opinion that women should be allowed to audition for vacant positions in the opera orchestra. When the outgoing Cultural Minister announced that he had reached an agreement with VPO Chairman Resel to open the orchestra's ranks to women, the orchestra's spokesman responded the next day with outright denial that any such agreement had been made, adding that the orchestra would not allow itself to be "dictated to" by politicians, that only the orchestra as a whole could decide such matters, and that their next General Assembly would be in mid-February. Both stories were widely reported.

As the advocacy project grew, additional personnel was necessary to maintain our role. Board Member Catherine Pickar agreed to serve as an additional media contact for the IAWM, while Board Member Clare Shore solicited statements

## The Battle Has Only Begun!

William Osborne compared the number of men and women in six major German-speaking orchestras (as shown in the chart below). He found that not only are women minimally represented but they occupy virtually no first desk positions. Furthermore, the Czech Philharmonic has NO women members. Osborne declares: "The battle has only begun!"



### Vienna Philharmonic Orchestra

□1 woman, ■149 men



### Vienna Symphony Orchestra

□3 women, ■124 men



### Staatskapelle Dresden

□5 women, ■144 men



### Dresdener Philharmonic

□6 women, ■117 men



### Berlin Philharmonic

□7 women, ○4 probationary, ■120 men



### Gewandhaus Leipzig

□13 women, ■193 men

## The Vienna Philharmonic Then and Now

by Anne Gray

The origins of the Vienna Philharmonic Orchestra date back to 1833, when its forerunner, a small group of musicians from the opera orchestra, formed a *Künstlerverein* and played several concerts under the direction of Franz Lachner. The orchestra was named the Philharmonic in 1842, with Otto Nicolai (1842-47) as conductor, but regular concert series did not begin until 1860. The succession of conductors reads like a Who's Who of world-famous maestros: Otto Dessoff (1860-75), who introduced the music of Wagner, Liszt and Brahms into the repertoire, and Hans Richter (1875-98), who showcased Dvorak and premiered Brahms' Second (1877) and Third Symphonies (1883). Johannes Brahms himself conducted his *Variations on a Theme by Haydn* (1873) and was soloist in his D minor Piano Concerto (1871), and Wagner directed a concert of excerpts from *Tannhäuser*, *Tristan und Isolde* and *Die Walküre* in 1872. Bruckner led the first performance of his Third Symphony (1877), and Mahler, as permanent conductor (1898-1901), ushered in the new century, new music and controversy. Other noted permanent conductors were Felix Weingartner (1908-27); Wilhelm Furtwängler (1927-28 and during World War II, for which he was stigmatized as a Nazi but absolved after the war); Clemens Krauss (1929-33), who initiated the annual New Year's Day Concert tradition; and Bruno Walter (1933-38).

Since World War II, the orchestra has chosen prominent guest conductors, including Claudio Abbado in the 1970s, Herbert von Karajan, Riccardo Muti, Leonard Bernstein and Daniel Barenboim, who directed the orchestra on the notorious 1997 tour, with concerts at the Orange County Performing Arts Center in Costa Mesa, California, and New York's Carnegie Hall. Before the March 4th West Coast performance, some 75-80 protesters representing NOW and IAWM gathered at a nearby Italian restaurant (many dressed in evening clothes), ate a hearty meal, walked sedately to the site and handed out flyers and buttons to the dulcet accompaniment of duets by a flutist and violinist (see the photo). The media had a field night! There were even representatives from European television and newspapers. Patrons either avoided the group by going in through the garage entrance or hurried past to enjoy their ticket money's worth.

Despite the fabled VPO "sound," which this orchestra touts as "unsurpassed," and which forms the bedrock of the orchestra's prejudicial stand against having anyone other than—in the words of flutist Dieter Flury—"white-skinned men, performing the music of white-skinned male composers," reviews of the VPO's rendition of Mozart's Symphony No. 29 and Bruckner's Symphony No. 9 contained adjectives such as "lifeless" and "embalmed." The March 5th program, which featured Beethoven's First Piano Concerto and Richard Strauss' tone poem, *Ein Heldenleben*, fared only slightly better with the critics. [Bernard Holland of the *New York Times*, however, described the playing of the orchestra as "glorious."] Second harpist Anna Lelkes' appearance with the orchestra was greeted with "loud cheers and foot-stomping," according to *Los Angeles Times* music critic Mark Swed, but her sole performance was in a "minor role" in *Ein Heldenleben*, a work marked (ironically) by rather "banal writing" for her instrument.

*Dr. Anne Gray, musicologist and well-known international speaker, is the author of The Popular Guide to Classical Music and The Popular Guide to WOMEN in Classical Music.*



California Protest Demonstration (l to r): Mitchell Newman, violinist (with the Los Angeles Philharmonic); Phyllis Newman, flutist.

from high-profile individuals. They were joined by Nora Graham, who volunteered to serve as the West Coast Protest Coordinator.

February's General Assembly of the Vienna Philharmonic was eagerly awaited. With the Vienna State Opera director on record as supporting the entrance of women into the opera orchestra, the Vienna Philharmonic vigorously denying the outgoing Cultural Minister's report of an agreement, and concert presenters in the United States facing protest demonstrations, all sides were anxious for a resolution. During this time media coverage in the United States began to build, beginning with a report on National Public Radio's "Morning Edition," immediately followed by a full page article in the *Village Voice* and the first of many articles in the *Los Angeles Times*.

### Events in Vienna

The Vienna musicians met on February 18th in what was reportedly a very heated discussion. Despite new Chancellor Viktor Klima's plea to "use the creative potential of the other half of humanity," the orchestra chose not to make any decision regarding the admission of women into the Vienna Philharmonic, postponing the vote until a later time. The IAWM statement, issued in response to this meeting, said that "the orchestra's continued refusal to allow qualified women as members into the orchestra openly demonstrates to the world their utter contempt and blatant disregard for basic principles of equality," and we vowed to continue our protests against the discriminatory policies of the orchestra in order to bring those policies to the attention of the general public and the international media.

In the days following this assembly, Resel threatened to disband the orchestra rather than admit women, and suggested that if the ensemble admitted women it might be unable to perform due to potential simultaneous pregnancies. Comments such as these subjected the orchestra to increasing ridicule from even the more conservative press. The director of the State Opera announced that since there was no order

forbidding women, he would begin admitting women to auditions, and that if the musicians wished to separate themselves into the Opera Orchestra and the Vienna Philharmonic, they would only divide themselves.

On February 27th the musicians met again, the day before their departure on the international tour, which brought them to the United States in early March. This time the members voted to allow women to audition for positions with the Opera Orchestra, and granted immediate membership in the Vienna Philharmonic to harpist Anna Lelkes. The orchestra's struggles over the issue of admitting women had been front page news in Austria for weeks, and it was now a front page story in the international press as well, including in *The New York Times*.

### The VPO Visits the USA

When the orchestra arrived in the United States, it was met by peaceful, informative protest demonstrations held outside the concert halls in California (March 4-5) and New York (March 7-9). These were jointly sponsored by the IAWM and South Orange County NOW and NYC-NOW, the local chapters of the National Organization for Women. These protests were instrumental in keeping the media focused on issues of discrimination in the music world, and affirmed the commitment of the IAWM to support women musicians. In keeping with our mission to educate and inform the public, leaflets were distributed to audience members by protesters. While congratulating the orchestra on its decision to admit women, the leaflets gave a brief synopsis of the issues and warned of the temptation of allowing the hiring of Anna Lelkes to serve as the orchestra's token gesture towards providing equal opportunities for all qualified performers.

Resel resigned from his administrative position in April, citing "personal reasons" for his departure. Resel had been chairman since 1987 and will remain as a cellist with the orchestra. The Vienna Philharmonic spokesperson insisted that the decision to admit women into the orchestra had nothing to do with Resel's resignation. Dr. Clemens Hellsberg, the current vice-chairman, is assuming Resel's duties until the next elections are held. Hellsberg, who plays first violin, is also the orchestra's archivist and the author of *The Democracy of Kings* (*Demokratie der Könige*; Mainz, Musikverlag Schott; Zürich, Schweizer Verlagshaus, 1992), a history of the Vienna Philharmonic published in celebration of its 150th year.

### The Role of Advocacy

The increased visibility the IAWM derived from this advocacy campaign provides opportunities for our organization to comment on the position of women in many areas of music. Although focused on the relatively narrow issue of discrimination against women orchestral musicians as practiced by one particular orchestra, over the course of the Vienna Philharmonic advocacy effort, the achievements and difficulties of women composers and conductors were also highlighted in the media.

Building coalitions with other groups is essential for successful advocacy work, especially for an organization such as the IAWM, with a relatively small membership widely dispersed geographically. The protest demonstrations were jointly sponsored by the IAWM and the local chapter of NOW (South Orange County NOW for protests in California, NYC-NOW for protests in New York), and the participation of NOW members in the demonstrations was crucial.

Statements from prominent individuals and other organizations helped to show the breadth and depth of support for equal opportunities for women musicians. Along with a statement from Gloria Steinem, we were able to present letters written to the Vienna Philharmonic from Musicians Locals 802 (NY), 47 (LA) and 9-535 (Boston) of the American Federation of Musicians, as well as the International Conference for Symphony and Opera Musicians, all urging the Vienna Philharmonic to open its ranks to all qualified musicians without regard to their gender or race.

We have an unparalleled opportunity before us to use the success of this effort as a springboard for launching other advocacy projects. Although the IAWM is committed to advocating for women in music as an organization, as individuals we also can engage in advocacy work of our own each day. Each one of us can make a difference.

### Media Coverage

Media coverage was comprehensive, and included international coverage in large markets on network television (ORF, CNN, ABC, CBS), radio (ORF, BBC, National Public Radio), wire services (Associated Press, Reuters, Knight-Ridder), news magazines (including *News*, *Time*, and *Newsweek*) and newspapers (front page stories in many Austrian and United States papers, including *Kurier*, *Los Angeles Times* and *The New York Times*). For a complete listing, see the media coverage page on the "VPO Watch" web site <<http://www.dorsai.org/~buzzarte/media.html>>. Links off this page provide the texts of many of the stories.



(l to r): Nora Graham, IAWM Coordinator of the West Coast VPO Protest; JoAnn Perlman, Chair, Orange County NOW Chapter Protest Group; other demonstrators.

## Acknowledgments

As we celebrate this historic occasion, and our role in the process, let us each also acknowledge and cherish the contributions of all those who have spent years—in some cases their lives—working on behalf of women in music, along with others who battle injustice and discrimination in every field. Many of these pioneers worked in obscurity, and while a few fortunate ones were able to see tangible results from their labors, many more did not. How lucky we are to have been a part of this effort, and to have witnessed such substantial changes occurring within such a short period of time.

I extend my heartfelt thanks and deepest appreciation to all those who participated in this effort, at every level. Each of us gives what we can, as we can, when we can, and the success of this endeavor would simply not have been possible without the support of a great number of people, both within and without the IAWM membership.

The following people were closely involved in the IAWM advocacy effort: Anne Conners (President, NYC-NOW), Nora Graham (West Coast Protest Coordinator), Regina Himmelbauer (IAWM International Liaison—Europe), Pauline Oliveros (IAWM Advisor), William Osborne (composer and author), Elena Ostleitner (music sociologist), JoAnn Perlman (South Orange County NOW), Catherine Pickar (IAWM Board Member), Deon Price (IAWM President), Sally Reid (IAWM Vice President), and Clare Shore (IAWM Board Member—Concerts). All were extraordinarily generous in donating their time, energy, and expertise, often at the expense of their personal and professional lives. Thank you.

*Monique Buzzarté is a free-lance trombonist based in New York City. She is a member of the IAWM Board of Directors, serving as spokesperson for the organization along with representing performers' interests. She was the coordinator of the Vienna Philharmonic advocacy effort and will continue to actively champion issues related to women. You may contact her at the above address and at: <buzzarte@dorsai.org> and: <http://www.dorsai.org/~buzzarte/>*

### Souvenirs Available

Missed the protests? Buy a souvenir button! We have some buttons left over from the protest demonstrations, and the anonymous donor who designed (and paid!) for them has requested that the remaining buttons be sold, with all proceeds donated to the IAWM. The buttons are large (4"), with "Gender Blind" in red letters circling around a black eighth-note on a white background, and are available for \$2.50 per button or 5 buttons for \$10.00. Please send your check payable to "IAWM" to Monique Buzzarté, Attn. BUTTONS, 110 Seaman Avenue #5L, New York, NY 10034.

## Action Aisle

### Letter to *The New York Times*

by Deon Nielsen Price

*The following letter was addressed to the music critic of The New York Times, Bernard Holland, who had questioned why an organization "from Culver City, California" should be protesting the policies of an orchestra based in Vienna.*

The New York Times  
Letters to the Editor  
March 5, 1997

Dear Mr. Holland:

As President of the International Alliance for Women in Music, I would like to point out that although your journalistic comparison of two cities—Culver City, California and Vienna, Austria—is clever, it actually is based on a fallacy.

Here are several statements extracted from your *New York Times* article of Monday, March 3, page C11, entitled, "Feminist Protests and Vienna Musicians": "The official voice of protest against the Vienna's exclusionary policies is coming not from Kaertnerstrasse but from Culver City, California."... "Vienna and Culver City live according to different clocks and may occupy different centuries."... "Culver City may have a hard time understanding that the values so immediately important to it may not be important to the Viennese, even to many of its women."... "Feminists in this country...should remember that this hiring is less about the women of Vienna than the women of America."... "The real and lasting protest has to come from Vienna, not Culver City."

I purport that the protests voluntarily organized in the USA against the outrageous hiring practices of the Vienna Philharmonic Orchestra have received their impetus and information not from Culver City, but indeed, from Vienna. The IAWM considers the VPO tour in the United States to be a prime opportunity to lend international support to concerned Austrian women musicians. In addition, we hope to educate the public in these protests by helping to organize the efforts of persons from many organizations who also bemoan the discriminatory message being promulgated across the U.S. by the all-white, middle-European men's Vienna Philharmonic Orchestra. The influence of the hiring practice of such a high profile orchestra certainly affects women musicians in Vienna, as well as those in the Americas, and in every other country.

Just last week, Regina Himmelbauer, Viennese music historian, answered remarks to the media by Werner Resel, Chairman of the VPO, in her open letter to the press dated February 25, 1997: "The International Alliance for Women in Music, organizers of the protests in Los Angeles and New York, have a very specific knowledge of orchestral culture. Herr Resel revealed no secret in his assumption that the organization is receiving information from Austria—it speaks for the serious manner in which this theme is being dealt with, that all possible research is being done on location, and that it is not letting itself be driven forward by any sort of blind ideology. I, however, place value on the fact that this protest is not in any way being initiated or organized from Austria—an institution

that serves as an Ambassador of Austria must accept that not everyone in the lands they travel to will be enthused with Ambassadors who exclude persons due to their genes."

Living in Culver City, California, I was first aware of a middle European attitude of exclusiveness when I was completing my doctoral work at the University of Southern California and one of my compositions was performed in the Arnold Schoenberg Institute. Although the audience responded enthusiastically, I can never forget that after I stood up to acknowledge the applause and it was perceived that I was a woman, the director and patrons of the Institute summarily ignored me and seemed to look right through me, although I was facing them directly.

But I had never noticed that the women musicians in Austria were struggling to be included in the musical scene until I heard of an essay by E. Ostleitner and U. Sirnck, published in Vienna in 1991, titled "Ist die Musik Maennlich?" Then, in November 1993, FEMMAGE, an Austrian organization for the promotion of feminist music and art, organized an enthusiastically received four-day festival in Vienna, which was an introduction to the broad spectrum of women's musical creativity. The following year, in October 1994, FEMMAGE held a second women's music festival on new areas in jazz and improvisational music. The eminent, late Dutch composer/performer/conductor, Tera de Marez Oyens, reported this 1994 festival in the *ILWC Journal* of February 1995. In an oblique reference to the wide-spread practice in Austria of not allowing women to participate in musicological gatherings, she reported, "No MEN were allowed in THIS gathering!"

Six months later, in April 1995, FEMMAGE, together with the International Alliance for Women in Music, produced the Ninth International Congress on Women in Music, held in the historical Wittgenstein House in Vienna. Participants from many European countries, the Americas, Australia, Japan and Siberia shared the situation of women in music in their various homelands. I was particularly impressed with the concert of historical Austrian women composers. I had not been aware that there were any, and that they had composed in the same styles as their better-known male contemporaries. We also were stimulated by scholarly lectures on feminist musicology, acceptance or non-acceptance of women conductors, and results of studies of attitudes of listeners and reviewers toward works by men and women composers (Reports in *IAWM Journals* of June 1995 and October 1995). The Austrian women in music were well-organized and had applied successfully for funding from the State to support all three of these festivals.

The above activities by Austrian women in music illustrate that there is a history of Austrian concern for the musical inequities which exist. Last week, Anna Lelkes, VPO harpist, newly accepted as a full member, stated that she had applied in vain nearly every year for full membership. In addition, Professor Resel's January letter to me indicated that the Austrian government has been putting pressure on the Vienna Philharmonic Orchestra to adopt more equitable hiring policies. I have been receiving letters from several Austrian officials reassuring the IAWM that this change will soon take place. Another evidence of years of Austrian concern over the orchestra's policies is the headline in the Austrian press on Feb. 21, 1981: "The Door is Open: A Bastion of Male Rule is about to Fall." (But nothing changed, I might add.) And international

concern is also not new. The VPO was picketed in Toronto on its 1993 tour, following the publication in *The Globe and Mail*, February 6, of an article denouncing its hiring practices, "Where is the Female Face of the Vienna Philharmonic?"

The International Alliance for Women in Music is decentralized and is not based in Culver City, although I reside here and am currently the president. (The immediate past president lives in New York City.) The main office is in Washington, D.C. and we are incorporated as a non-profit organization in the State of Delaware. Our officers and Board of Directors are in Europe, Canada, across the U.S. and Asia. Therefore, I represent not Culver City, but a diverse 800 members in 31 countries, most of whom are on different clocks from Culver City's.

The real and lasting change, of course, has to come from Vienna, and we would like to support and encourage it. IAWM heartily congratulates the orchestra on taking the first step with their positive vote of February 27. Now we and the world will watch for its continuous progress in establishing equitable audition procedures and visible results in the orchestra.

Sincerely yours,

Deon Nielsen Price, Doctor of Musical Arts  
President, International Alliance for Women in Music  
deonprice@aol.com

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# Composers' Corner

## Being a Female Composer in the U.S. Navy

by *Cherilee Wadsworth*

It is an unhappy fact of life for composers: if we had to exist solely on the profits earned by our compositions, most of us, including our spouses and our children, would starve. The mortgage would go unpaid, the car would remain on cement blocks in the yard, and last year's jeans, already outgrown, would bear three sets of patches on the worn-out knees. Of course, without such mundane matters to distract us, we would have twenty-four hours each day to devote to the true vocation of composing—at a piano we could not see because the electricity had been turned off!

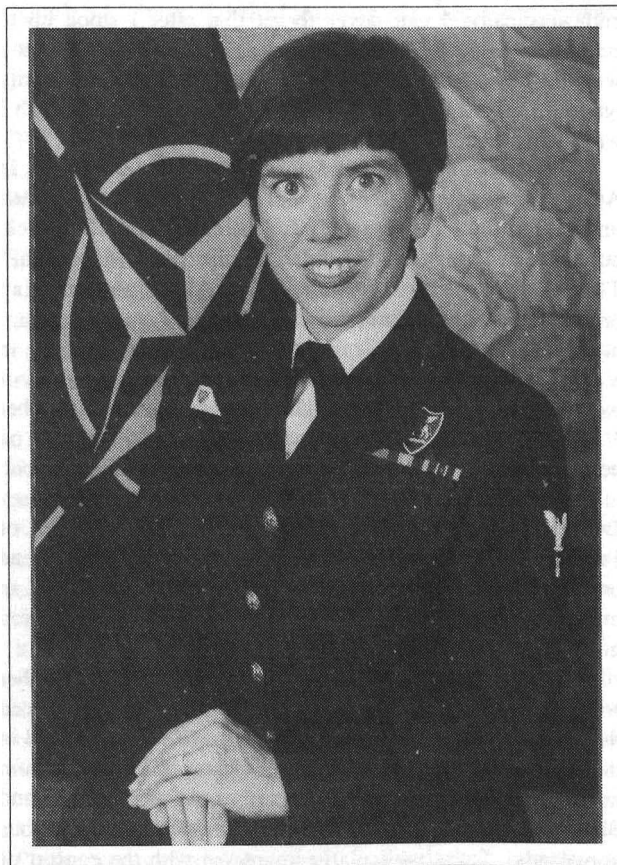
No, for whatever economic reasons of our times, today's composer must seek a steadier income by which to support the "habit" of composing. Fortunately, by the time one understands music well enough to create it by hand, a few additional skills may also have been acquired. So the composer also becomes a professor of theory, a church organist, a conductor, or teaches privately on his/her applied instrument. I joined the Navy.

### The Navy Music Program

Why does the Navy hire musicians? The mission of the Navy Music Program is to support military ceremonies, enhance the morale and welfare of fleet personnel, promote a positive image of the Navy to the general public, and improve international community relations. To accomplish this, the Navy employs about 685 musicians who are assigned to 12 fleet bands across the United States and overseas, plus two premiere bands: one at the Naval Academy in Annapolis, Maryland, and one at the Naval Yard in Washington, D. C. Exactly how this mission is carried out differs somewhat according to the needs of each band's particular location. I will be referring specifically to my own experiences at the U. S. SIXTH Fleet and CINCSOUTH (a multi-service, multinational unit) Bands, both of which are seated in Naples, Italy.

Fulfilling over 500 engagements annually to a combined audience of more than 30,000,000, these bands travel to every major port in Europe, the Black Sea and North Africa. With approximately 30 musicians in each band, they occasionally combine together to form a wind ensemble, but each individual command maintains a ceremonial unit, jazz band and rock band. Depending upon the needs of a particular engagement, they may further divide into a brass quintet, saxophone quartet, trombone quartet, mixed woodwinds, Dixieland band, guitar trio, a small choir and various soloists.

During my two years at SIXTH Fleet and the last nine months at CINCSOUTH Band, which is commonly referred to as the NATO (North Atlantic Treaty Organization) Band, I have had the opportunity to write for many of these groups. Performances range from the internationally-broadcast reenactment of the D-Day landing in Normandy to the Rome



Jazz Festival, diplomatic receptions to Department of Defense high school clinics, military dances, local parades and festivals, and other cultural exchanges, where language may be a barrier, but music is not. From the beginning of IFOR (a NATO peace-keeping implementation force) operations in December 1995 and throughout the entire year of 1996, the NATO Band travelled in the former Yugoslavia, tasked with building better relations between military and civilian personnel and entertaining IFOR troops. Indeed, it is a wide spectrum of musical experiences that challenges both the performers and the composer/arranger.

### Ceremonial Music

Much of the music for military ceremonies is prescribed by tradition and U. S. Navy Regulations. National anthems and official honors used during a change-of-command or retirement ceremony are published by the Department of Defense; they are not to be altered without prior approval. Prelude and postlude time, however, offers about half-an-hour for other music. Keeping in mind that this kind of engagement is usually performed by a ceremonial band or a brass quintet, how much flexibility can there be? Whenever

possible, the music selected is related to the particular occasion; for example, when an officer being honored was known to favor country music, the marching unit rendered Garth Brooks' hit, *Friends in Low Places*—and prepared it with only two days' notice.

After the arrival ceremony for visiting military or civilian dignitaries has been completed, there is usually an official reception. In my current assignment to CINCSOUTH Band, we are often charged with finding additional music from the home country of the honored guests and adapting it. My first assignment, upon my return from this past Christmas leave, was to find a folk tune from each of the NATO countries represented at AFSOUTH, and set them in such a way that they could be performed with voice and piano, or by a jazz combo. Finding the music was not too difficult; however, re-setting bazouki lines for trombones is not a task for the faint-hearted. And speaking as the vocalist who must sing in each of the languages, I am still having trouble getting my stubborn American tongue around Turkish lyrics!

### Promoting Personnel Morale

Promoting morale and welfare of Fleet personnel involves a wide range of musical activities and potential hazards. My husband, who is also a Navy musician, was severely sunburned at a "steel beach" picnic; that is, performing party music for the crew on the flight deck of a ship, while it is underway. There are also numerous military dances, such as the Navy and Marine Corps Birthday Balls during October and November. These become especially important for personnel stationed overseas, as this may be the only taste of "home" a member may have for his/her entire two- or three-year tour. In preparing for dances, the composer uses his/her skills in transcribing popular music from recordings and adapting the often synthesized sounds to whatever live performing group has been assigned.

Naples has a particularly large military and Department of Defense (DODS) community to support. For the last several years, SIXTH Fleet and CINCSOUTH Bands have performed a summer concert series of each band's independent units, finishing with a joint showcase of both groups. The bands also frequently combine during the winter holiday season, touring bases and DODS schools throughout southern Italy. These events have enabled me to experiment and grow in both traditional and third stream techniques. I have premiered three arrangements for voice and wind ensemble, and a suite of carols for a cappella jazz singers, two of which were re-worked for the brass quintet a year later. This year's saxophone quartet owed quite a debt to the cross-breeding of San Francisco's "Nuclear Whales" and Richard Strauss, as *Zarathustra Went Walking in a Winter Wonderland*. My big band arrangement of *Angels Who Have Heard Take Five* was very well-received; in fact, one of my former bandmasters called me from his new duty station in Virginia to request a copy. But when I turned *O Holy Night* into a double concerto for voice and soprano saxophone in a reggae style,—let's just say that not everyone has the same spirit of Christmas!

### Educational Services

In further support of civilians and military dependents living overseas, the bands provide various educational programs throughout the school year at American, British, and International schools. For "Music in Our Schools" month last year, the SIXTH Fleet Band brought its various performing ensembles and families of instruments into the elementary school. And a few months later, several individual band members gave solo recitals to demonstrate the specific capabilities of his/her particular instruments.

As a composer, perhaps this was the most intriguing challenge the Navy had offered to date: to write a piece for a solo wind instrument utilizing its full potential in range, dynamics and extended expressive technique, and yet still be accessible to children. It took my husband several weeks of patient explanation to describe to me the intricacies of trying to flutter-tongue on a soprano saxophone without sounding like a weed-eater. And I am still not really sure what he did, but the kids loved it! From that exposure, I have received several additional requests to compose for other soloists and chamber groups in the area, as the recital series has become an ongoing event.

### Musical Services for the General Public

To understand what musical services the Navy Bands provide for the general public, let me give a few examples of engagements which are and are not acceptable. Navy Bands may not perform for money if the band is to be the main attraction. Thus a band may participate in a county fair when an admission is charged because the fair will happen, regardless of whether or not the band appears. But a community may not put the band in a theater and charge an admission, if the band is the headliner.

For special events, Navy Bands are often called upon to provide patriotic opening music: about 20 minutes of the national anthem and marches. At a convention, that would be fine, but if a specific private company issued the invitation, the engagement would be declined; Navy Bands may not endorse any products. Neither may bands seem to favor one political party over another. About a year ago, the SIXTH Fleet showband was touring the Adriatic coast, giving a series of concerts in various towns. One of the sponsors asked that the band parade the streets, stopping in a square to advertise that night's concert. We were ready to cooperate, until someone noticed that the site he had selected for our concert preview was directly under the Communist Party Office, and it was the town's election day! It was rather difficult to make the sponsor understand why we could not perform on that street, but we were perfectly willing to accommodate his request if we could play a few blocks away.

### Sponsors of Band Performances

What is a sponsor? And why is a sponsor needed? Contrary to the other services, the Navy Music Program does not receive mission funding. That is, musicians' salaries and basic operating costs for office supplies do, indeed, come out of the Defense budget. However, money for expenses related

to performing does not. Once an appearance by a Navy Band is authorized, the sponsor must pick up the tab for transportation, food, lodging and other incidental expenses. How does that impact the composer? It depends upon the nature of the engagement. It is obviously more cost-effective to have a unit perform several times in a close vicinity, once the decision to utilize a Navy Band has been made; it becomes the band's responsibility not to put on the same show every time. Ensuring that each unit has enough material to choose from is the arranger's job. On a recent trip to Dublin, Ireland, for example, the SIXTH Fleet Band logged 14 engagements in seven days: a Navy Ball, football game, military dedication ceremony, embassy dance and several public concerts. These were divided among its showband, jazz combo, ceremonial band and rock band. Needless to say, the SIXTH Fleet's arrangers were very busy!

But just as frequently, even a single performance will have very specific requirements. For a Father and Daughter Girl Scout Dance in Naples, I arranged several traditional folk dances, reels, polkas, mixers and a few modern line dances. Another example would be a retired officer who is beginning a second career as a jazz singer. For his guest appearances with the CINCSOUTH Band last summer, our bassist set the man's original compositions for the big band.

## International Community Relations

Finally, and perhaps most importantly to overseas bands, is the mission of promoting international community relations. These assignments may be as dignified as providing reception music for an ambassador, or as dirty as sludging through half a mile of mud to set up in a Serbian soccer field for a half-time performance. Most of the engagements fall somewhere in-between: riding the blossom-covered floats at Carnevale in Nice, France; parading the streets on a given city's patron saint's day; riding the flagship through the Black Sea to honor visiting admirals and serenading the orphans of Romania. It requires sensitivity and savvy for the composer to not only pay tribute to the music of the host or honored country, but also to take care not to offend local customs. Regardless of anyone's political beliefs, is it not better to build international relationships on the foundation of music?

For members of the CINCSOUTH Band, there is an unmistakable message of international unity. Just as troops of differing nationalities work side by side in the fields of NATO operations, here musicians from Greece, Italy and the United States work together. When preparing a concert for the winter holidays, music for Chanukkah, Kwanzaa, Boxing Day and St. Stephen's Day is included along with typical Christmas songs. And not just western European carols, but music from Greece and Turkey as well. The band also performs for the British tradition: "Trafalgar Night," a celebration of Lord Nelson's victory, for example. Or in another context, the NATO band marched as part of a military festival in Lille, France, last fall. Units from the Czech Republic, France, Holland, Lithuania and several other countries participated in the evening's "Tattoo," a ceremony involving music, field maneuvers, and homage to fallen comrades. As I stood on the sidelines, a musician from The Netherlands nudged me and said, "Isn't it wonderful? Just five years ago, under Soviet rule, such a gathering would not have been possible."

## Original Compositions

Given the imposition of Navy Regulations and the constraints of tradition, perhaps it might be difficult for the reader to imagine opportunities for original composition. But they do exist. As bands undertake engagements in public relations and education, occasions for new music present themselves almost daily. And in the ongoing support of military ceremonies and concern for the well-being of fleet personnel, opportunities for arranging and orchestrating are virtually limitless.

I must point out one odd note of discord: at present, the Navy Music Program does not hire composers or arrangers. All personnel audition for and enter the Program as musicians, first. Each instrument carries an NEC (Navy Enlisted Code), which is used to assign the correct amount of guitarists, brass players, saxophonists, etc. to each band. Upon successful completion of a tour of duty, and with the recommendation of a band officer, a musician may return to the Armed Forces School of Music to study for a secondary NEC as an arranger, drum major, or enlisted band leader. Musicians are then re-assigned, according to both primary and secondary codes, and are distributed throughout the Fleet bands. Obviously, this is to ensure that one band does not hoard seven arrangers, leaving another band without any. But that is not to say that if a musician does not have the proper NEC, he/she may not write at all. There is one incubating composer I know of who has written his first jazz band chart, eight measures at a time; had it read, eight measures at a time; revised it, eight measures at a time; and brought it back. Imagine how much that would have cost if he'd had to hire musicians. Or how many friends he might have lost in the process?

If you were to ask how many commissions to write music have I received from the Navy, my most honest answer would have to be none. I receive a salary because of my NEC as a vocalist. What I do have is the opportunity to communicate with 30 professional musicians every day. Depending upon operational commitments, anything I compose or arrange can be read immediately by a group that rehearses together regularly. The music can be taken home for revision, and read again. (I would like to clarify that I am safely beyond the eight-measure stage.) I compose and arrange and enjoy premieres of concert music, dance charts, chamber music, and solos in places from Ireland to Israel. As with many other positions and commissions, it is not always the music I would choose to write, but I do write.

Do I intend to make a career of the Navy Music Program? I am not sure; I have a salary, job security, full medical and dental coverage, various tax-free allowances and travel bonuses. And it is only a 20-year commitment until I could have a retirement package to augment those benefits. Speaking both as a composer and as a performer, I know I will always search for additional venues to grow in, outside the military. But in the meantime, my rent is paid, my car is on the road, and my husband and I are clothed and fed. Most importantly, the light above my piano is still shining.

*MU3 Cherilee Wadsworth, Fleet Vocalist, United States Navy, is currently assigned to CINCSOUTH Band, a multi-service, multinational unit stationed in Naples, Italy. Ms. Wadsworth performs regularly with CINCSOUTH's wind ensemble, jazz band, "Alliance," and rock band, "Ambassadors," touring Europe, North Africa and the Middle East. She is a recent member of the IAWM and originally presented this article as a paper at the Society of Composers National Conference in March 1997.*



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# Composers' Corner

## In Search of a Libretto

by Margaret Garwood

Good librettists are as hard to find as the Bible's virtuous woman or Diogenes' honest man or the proverbial hound's tooth. A good librettist must be sensitive to the musicality and singability of words and must have an intense awareness of dramatic structure. She must have the ability to communicate and to make a point simply. And most important, she must understand that the libretto is not the finished creation in itself, but merely the point of departure for the composer. The libretto, therefore, has a different function from that of a poem or novel in which words have meaning and unity solely unto themselves. Changes are often made in a libretto which improve the dramatic action yet do nothing to enhance its literary quality. Thus, conversely, it would be inconceivable to ask Shakespeare to make cuts in dialogue, delete philosophical points or make other changes that would restructure or alter his conception of the work. Yet the composer constantly asks this of the librettist because it is the composer's responsibility to bring the work to fruition. Consequently, the librettist's work is completed with the writing of the libretto but the composer's work has just begun.

Since it requires a certain amount of perspective for a librettist to understand her role in the creation of an opera, it is surprising that there have been so many successful collaborations between first-rate writers and composers. Though writers such as Victor Hugo and Emile Zola wrote operatic libretti, these are not considered to possess the literary value of their non-operatic works nor were they meant to. One need not be a first-class writer in order to be a good librettist; in fact, it could be a hindrance. The more that the librettist sees her work as the final artistic creation, the more difficult it may be to shape it in a way that will fit the composer's needs. The greater the talent of the writer, the harder it may be to create a piece that is not a complete work in and of itself, but rather the point of departure for one.

The librettist must be sensitive to words that are sung rather than spoken. The librettist cannot anticipate the setting of the words or be aware of the registers in which certain vowels will be set, or how the rhythm and inflection of the words will be married to that of the music, or how the modulations of every-day speech will be reflected in the musical line. The librettist will probably not be aware of which sounds will carry over a full orchestra and which will

not, and which sounds are masked by certain instruments in certain registers. It is therefore vital that she understands that musical and vocal considerations transcend those of a literary nature and may cause necessary changes in the text.

The language of a libretto must also be as direct as possible. The words should be short and used as dramatic "signposts," as Verdi used to say. There should be few, if any, double entendres, except in comedy. They will almost certainly be lost in a dramatic work. The libretto should be short, since it takes much more time to sing words than to speak them. One paragraph of prose can sometimes require

anywhere from 30 to 100 measures of music. The best libretti are often the most unobtrusive. Though the words are the bones which form the unseen frame of

the body, ideally, the dramatic intent should come through even if the words are not understood.

The librettist must be aware that the music controls the unfolding of the drama, causing the staging and the rate of musical change to mesh. If the dramatic intention of the music is strong enough, the stage actions will be obvious. Since the music controls the inflection of the singer's lines as well as the page and the emotional tone of the scene, the composer is ultimately responsible for the success as well as the failure of an opera.

The librettist must be prepared to give up favorite phrases or change them. Some phrases just do not want to be set;

either the music takes a turn of its own or a beautiful, descriptive phrase sounds awkward when sung. I can give an example from my opera, *Rappaccini's Daughter*, for which I wrote my own

libretto based on a story by Nathaniel Hawthorne. A favorite phrase—"The moon is a strange golden flower"—sounded in context as if the soprano would strangle. Although it was exactly the phrase that I wanted, I had to change it to a "great golden flower." A librettist might have a more difficult time with this kind of choice. For these reasons, it seems clear to me that the composer must either have complete control over the text or, better still, write her own libretto.

Not that the composer-librettist does not have problems in dealing with her own text. For example, prosaic language can sound ridiculous if insensitively set, while spoken dialogue is not always a good substitute. Sometimes a parlante setting seems to be a good compromise, since the

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act of setting words to music creates an emotional climate which must somehow be neutralized. The problems regarding spoken language are more difficult to solve. There is often a temptation to solve certain dramatic problems in this way, but it is often the easy way out. There is also the probability that singers will not be able to speak lines as well as they sing them.

Many other problems arose in *Rappaccini's Daughter* which could only be solved by myself as the composer. One such problem was how to retain the color of Hawthorne's language without making it sound stilted. Consequently, words such as "whence," "thou," "would'st," and so forth, though beautiful when spoken, could tend to sound archaic when sung. There was also the problem of how to bring out certain twentieth-century psychological insights implicit in the story without ruining the particular nineteenth-century flavor of the work. The solution, I think, lies in a deep concern for the dramatic and musical integration of the text, singing and orchestral colors, as Strauss was able to do so effectively in *Salome* by creating a haze of decadent sensuality through his harmonic language, orchestral colors and text repetition. In this case, Strauss threw away the libretto that was written for him because of its wordiness, and used the play almost as Oscar Wilde wrote it. So I guess that this is not the best example to prove my point, but sometimes the exception proves the rule.

One of the advantages of the composer writing her own libretto is that sometimes the music itself will suggest the words. One such example is from my opera, *The Nightingale and the Rose*, for which I wrote the libretto, very loosely based on one of Oscar Wilde's fairy tales. As I began getting strong musical ideas, the libretto was in its second draft, and a short musical phrase kept coming to me along with the words, "Ah love, could it be, could it be me?" This had not been part of the first draft of the libretto. This small motive became one of the most important musical ideas in the opera, appearing in many guises and finally ending as the basis of a large orchestral coda. In fact, for me, the music inspires the words so much of the time that by now I am reluctant to use any libretto other than my own. But if in the future a compelling libretto written by someone else should surface, I am certain that I would be powerless to resist.

That is, if I had complete control!

*Philadelphia composer Margaret (Peg) Garwood's critically acclaimed stage works have received full productions in New York, Philadelphia and on the West Coast; her songs cycles are widely performed; and her ballet, Aesop's Fables, has been given more than 500 times. Recent commissions include a children's opera from the Camerata Opera Theater. See the IAWM Journal (October 1995, pp. 12-14) for Barbara Silverstein's article on the Pennsylvania Opera Theater's 1980 production of Garwood's Rappaccini's Daughter, a work that Silverstein describes as "passionately lyrical, melodic and accessible."*

## International Trombone Association

The International Trombone Association Literature and Publication Committee announces it is now accepting trombone-related compositions for publication consideration.

1. Send camera-ready works with a cassette recording of each composition to:

Marta Hoface  
Chair ITA Literature and Publication Committee  
4 Oak Ledge Lane  
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2. Works should be high-quality, computer-generated manuscript.

3. Works approved by the ITA Literature and Publication Committee will be advertised in the *ITA Journal*, a publication with a circulation of nearly 5,000 worldwide.

For additional information, contact:

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mhofacre@ocean.st.usm.edu



## Early Music America

*Early Music America* magazine, edited by Robin Perry Allen (RPAllen@his.com), is featuring women composers in their new spring issue (Vol 3 No. 1), including an article by Robert Eisenstein and a timeline, selected bibliography and discography by Barbara Garvey Jackson. The cover photo is of The Folger Consort (directed by Drew Minter) performing Hildegard's *Ordo Virtutum* at the National Cathedral in Washington last January.

## California Association of Professional Music Teachers

The California Association of Professional Music Teachers (CAPMT) seeks to commission a California composer, living and working in any county north of the line drawn by the northern borders of San Luis Obispo, Kern, and San Bernardino Counties to write a new solo or chamber work for performance at their state convention in San Francisco, January, 1999.

Commission is \$1000. Interested composers must submit a current resume and a score and tape of a recent or representative original chamber work (scored for 2-7 performers) for consideration by a selection committee.

For further information contact: CAPMT Composer Commissioning Chair Patricia Plude, 70 Wawona St. San Francisco, CA 94127, until 6/25/97 and after 8/2/97: (415) 661-5912 or pplude@aol.com 6/26/97—8/2/97: at The Walden School, (603) 563-8212 (no email. Postmark deadline for submission of scores and tapes is **September 1, 1997**.)

# Publisher's Profile

## Clara Lyle Boone, Pioneer in Music Publishing

by Gayle Worland

All the dogged determination that would drive Clara Lyle Boone through the next four decades rose up in her that night in 1957 when she dined at New York City's Le Ruban Bleu in the company of Hans Heinsheimer, one of the sharpest minds in the music publishing business. What if someone—like herself—founded a company to publish the neglected works of America's contemporary female composers, the wide-eyed young music teacher proposed. "Look, Clara," replied her mentor, who would soon be heading to Europe to scout out new operas for the Metropolitan, "nobody will buy music written by a woman."

The 20th-century grandniece of Daniel Boone then sat back in her chair and understood perfectly that it was her destiny to be a pioneer. In the next 17 years, Boone would teach school, compose music, work on John F. Kennedy's presidential campaign, run for Congress in Kentucky on a civil rights platform, help an African American neighbor manage his trucking company, and watch her pennies.

By 1974 she had saved enough to launch Arsis Press, the first company dedicated to publishing the chamber and sacred

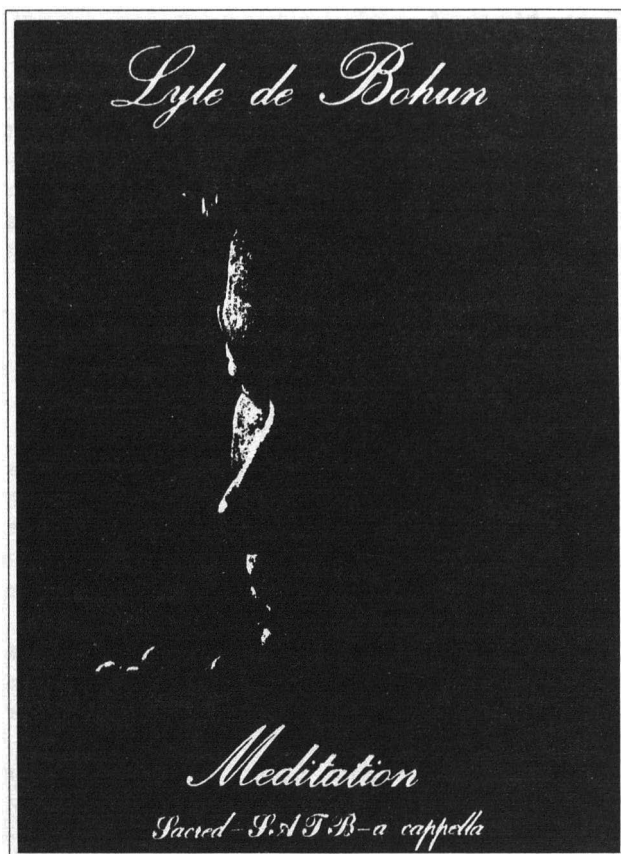
choral music of living female composers. [Her own work, *Meditation*, was the first piece to be published by the Press in 1974; her picture appears on the cover. After publishing several works by Boone, Arsis began to publish works by other women, beginning with Elizabeth Vercoe and Ruth Lomon in 1978.] Today, close to 40 composers (including one man) are listed in the eight-page Arsis Press catalogue. Not only a source of sheet music, Arsis—the Italian word for "upbeat"—is a testament to Boone's unwavering and resolute passion: to make women's music heard.

"In my time, it was believed that women did not write music, and if they did, it wouldn't be music that anyone would listen to," the white-haired Boone, 69, explains in a delicate bluegrass drawl. Wearing sensible shoes and a neatly pressed A-line skirt, she sits ramrod straight on the piano bench in her Washington, D. C., Capitol Hill living room. "I was a rebel," she says. "I know that now."

Boone's girlish voice and measured, genteel speech belie a fiery spunk. When she taught school near the D.C. housing projects, for example, she became a master at breaking up fights and counseling shattered lives. She has been known to chew out concert programmers who refuse to feature music by women, and even tried to convince the Justice Department that the male stranglehold on classical music performances was a violation of antitrust laws. "She's a steel magnolia," says Frances McKay, a Washington composer who has known Boone for 15 years. "Clara is such a treasure," continues McKay. "She's given so much to allow women an opportunity that she didn't have."

Born "on the trail of the Lonesome Pine" in the Appalachian foothills of Kentucky, young Clara learned about women's exclusion from history when she discovered there were no Boone women—only men—listed in the family Bible. Boone's father was a banker and her mother a semi-professional singer, and all four children grew up with a piano nearby. Clara went east to Radcliffe College and then to Harvard University to major in composition and study with Walter Piston. To ensure that she got a fair hearing as a composer, she published her first works under the male pseudonym of Lyle de Bohun. In her opinion, classical music was, and, to a large extent still is, "the last bastion of male chauvinism."

"Publishers are reluctant to take on women composers because their scores don't rent as well as other works," particularly those by the "dead white men" of the standard Western repertoire, says Judy Patrick, the executive director of the Women's Philharmonic. When the Philharmonic ran a survey last year of the nation's 23 top-budgeted orchestras, it found that of the 1,534 pieces of music they performed, only three were written by women. Yet a great deal has changed in the 23-year lifetime of Arsis Press (Arsis will mark its 25th



*Meditation*, the first piece published by Arsis Press (1974), features a photo of Clara Lyle Boone (Lyle de Bohun) on the cover.

dedicated to Evelyn Zuckerman

# FANTASY

Elizabeth Vercoe

$\text{♩} = 50 \pm$

Piano

*f* (no Ped.) *f* Ped. (hold)

(octave harmonic)

*p* *f* *pp* *f* Ped.

*cresc.* *ff* *dim.* *mp* Ped.

*expr.*

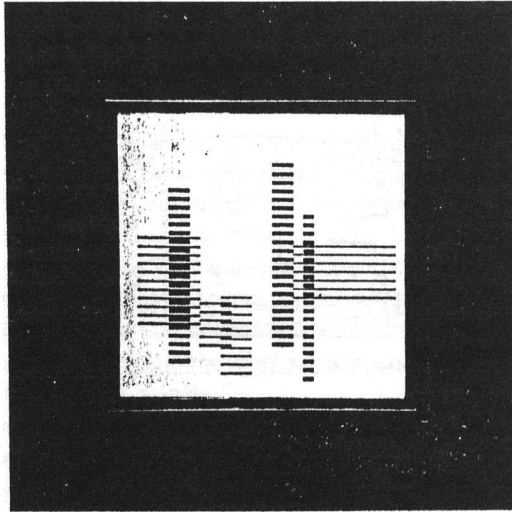
*mp* *p* *mf* Ped.

No. 110  
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1719 Bay Street, Southeast. Washington, D. C. 20003

*Fantasy* by Elizabeth Vercoe (1978) is one of the first non-Boone works published by Arsis. The music was beautifully engraved by a master craftsman.

## TOCCATA FOR PIANO

BY EMMA LOU DIEMER



*Toccatà* (1980) illustrates the type of the artistic design selected for the covers of Arsis (Sisra) publications.

anniversary in 1999): two women composers have won Pulitzer Prizes, women's studies courses are now commonplace at universities and an increasing number of young women are pursuing careers in composition. Composer McKay, who was the lone woman in her graduate composition seminars of the 1960s, sees a hopeful trend among her young charges at Washington's Levine School of Music: three of her seven composition students are female.

Boone takes a close interest in Arsis composers, attends performances of their works and promotes them in the performance world. Washington-area composer Anna Larson explains what the support of Boone has meant to her. When Boone first heard and offered to publish Larson's *The Listener*, a setting of a Walter de la Mare poem for voice and piano, Larson "was very heavily involved in raising a family.... What Clara did was recognize my ability before anyone else did. She gave me the dignity and recognition of being published. It's hard to exaggerate how much it means to make that connection with the outside world of publishers and agents," says Larson, who now frequently writes music for the theater and recently saw her *Dance for Orchestra* recorded on CD by the Prague Radio Symphony Orchestra. Boone "helped me see myself as a professional, in both a spiritual sense and a practical sense," she says.

Boone's job is not easy, and certainly not lucrative. New catalogues must be printed each season and sent to members of the IAWM and the College Music Society. Between household chores, frequent rides on her Fuji mountain bike (in prim white gloves and a broad-brimmed straw hat in

summer, and a bright yellow slicker in winter), and visits down the street to care for a neighbor with Parkinson's disease, Boone secures copyrights and negotiates contracts, hires printers and deals with her distributors. The royalty checks she writes on her kitchen table pay double the standard industry rate of 10 percent. But as the work-load grows too great for one person, Boone's Olivetti typewriter is ceding administrative work to Associate Editor Elizabeth Vercoe's home computer in Boston.

Boone constantly auditions new compositions, but most are returned to their composers along with a polite and detailed letter giving the reasons for rejection. Boone's selectivity and "wonderful taste" have earned Arsis Press "tremendous respect" in the performance field, says Catherine J. Pickar, associate professor of music at George Washington University and editor of IAWM's Journal, *Women and Music*. "It's a very small press, but highly respected and discriminating; it is very catholic in its public offerings," adds composer and pianist Anthony Stark, the programming director for Washington's Contemporary Music Forum. Clara Boone "is an extremely bright woman," says Stark. "She's an explorer."

Near the end of an interview, Boone picks up a copy of Arsis sheet music from a bookshelf. She takes a meticulous pride in the fine paper and in the prize-winning cover artwork that she scouts out in galleries for every edition. [Arsis Press, or Sisra Publications for ASCAP composers, has won six Paul Revere Awards from the Music Publishers' Association for the quality of its publications.] "It's a way to make every woman's published music stand out," she explains. But such printing is expensive. [See *Fantasy* (1978) by Elizabeth Vercoe; the music was beautifully engraved by a master craftsman who worked for the Press in the early years.] To make ends meet, Arsis Press now requires its composers to deliver camera-ready scores that have been written on a computer. Several Arsis composers have created a modest fund for advertising, and one day hope to add anthologies and recordings to the catalogue.

Arsis has more competition these days—other music presses dedicated to works by women have cropped up in the past decade, and mainstream publishers are now adding more female-written music to their catalogues. "It's the small presses that have led the way," says Stark. Clara Boone, gentlewoman, takes no offense when composers move from her company to a larger publishing house. "If a door opens for them to have more exposure and better marketing, I say, 'Go for it,'" she declares. Women's opportunities are infinitely greater than they were when Boone started Arsis Press, and the music world needs to recognize and applaud her pioneering work.

*Gayle Worland, a former staff member of National Public Radio's "Performance Today" and now its web site manager, is a free-lance writer in Washington, D. C. She frequently writes on music and the arts for The Washington Post. A different version of her article appeared in The Washington Post, March 9, 1997, p. G4. Special thanks to Clara Boone and Elizabeth Vercoe for supplying the illustrations and additional information.*

## Concert Review

### The Marina del Rey-Westchester Symphony Concert of Women Composers Los Angeles, California, March 15, 1997

by Merle Hunt

On March 15, 1997, The Marina del Rey-Westchester Symphony, a Los Angeles area community symphony conducted by Frank Fetta, gave a concert devoted entirely to works by women composers. As the President of the symphony board of directors and long-time orchestra musician, I was gratified to have played a part in acquiring funding for the concert and in helping to ensure that our concert would be a worthy representation of women's works in a community where such works are rarely played. In September 1995, we applied for a grant from the City of Los Angeles Cultural Affairs Department to fund the concert. At that time, we had only a nebulous idea of the works that we wanted to play.

This was my first encounter with the IAWM. I discovered the internet mailing list and received many enthusiastic responses to a posting asking for support and suggestions. (I felt very avant-garde in attaching more than a dozen printouts of mailing-list messages to the grant application.) We were also grateful for the information contained in Dr. Anne Gray's book, *A Popular Guide to Classical Music*, which has a chapter on women composers. When we received notification in June 1996 that we had been awarded a generous grant from the City, we realized how much research we needed to do. It was through the IAWM mailing list that I first met Deon Price who, as it happens, lives very close to our concert venue and, early on, was of great assistance to our music director-conductor, Frank Fetta, in planning the program.

Our original concept was to present a concert that would offer an overview of orchestral works—one that would be similar to our traditional concerts. The only difference would be that we would perform works by women instead of men. I was surprised to discover how naïve I was in thinking that we would have access to unlimited amounts of published music by historic women composers. Of course, this was not the case, so we decided to include just two historic works: an overture by Fanny Hensel and *Concertino for Flute* by Cécile Chaminade, with Patricia Maki as soloist. The rest of the concert was devoted to living composers, mostly local Los Angeles area residents. The contemporary works were *Epitaph* for piano and orchestra, composed and played by Deon Nielsen Price; *Inner Voyage* by Tania Gabrielle French; *Bledsian* by Maria Newman; and *Overture for the End of a Century* by Libby Larsen, who, of course, is not a local composer. We were also scheduled to include a work by Lisa Bloom Cohen, which she is composing specifically for our orchestra, but decided, instead, to feature her work in our first concert next fall.

Realizing that the body of works by women composers would be unfamiliar to our typical audience members, we included a pre-concert talk by Anne Gray, who gave an overview of women composers in a historical context. We initially had some sense of trepidation; we did not have the slightest idea of how many people would attend. Ours has traditionally been a Tchaikovsky-loving audience, and we wondered if they would stay away in droves from a concert featuring not only unfamiliar composers, but a preponderance of contemporary music. I am happy to report that we had quite a respectable audience for both the half-hour talk (it should have been longer—we'll know better next time) and the concert itself. The response was warm and enthusiastic. I am sure the concert attracted many people who came specifically to hear women composers, but we also saw many familiar faces in the audience, a fact that may contradict the conventional notion that people simply do not want to hear anything new.

We are very grateful to the City of Los Angeles. The Cultural Affairs Department has a philosophy of stimulating and encouraging their grantees to be forward-looking and even adventurous in programming, and without their support, the concert could not have become a reality. For reasons unknown to us, this concert was not reviewed in the local newspaper, as are most of our concerts. One of our violinists, however, spotted this letter to the editor in the Santa Monica newspaper which stated, in part, "It is my hope that the venerable Los Angeles Philharmonic, as well as other major orchestras, follow the example set by the Marina del Rey-Westchester Symphony by giving women's music the attention and exposure it richly deserves."

*Merle Hunt is an avocational violinist (since age 4) and President of the Marina del Rey-Westchester Symphony Society. She retired four years ago from her position as a Los Angeles County Probation Officer and is now trying to correct wrong notes instead of wrong-headed people. ("One is just as difficult as the other," she reports.)*



### Opera available on videotape

Wang An-Ming's opera, *Lan Ying*, is available on videotape for loan or for sale. The video can be used for educational purposes on the subject of ethnic women composers or for entertainment. For information, contact the composer at 11920 Canfield Rd., Potomac, Maryland USA 20854. Phone (301) 762-8334.

## Educators' Enclave

# The "Year of Women in Music" at Tufts University: 1996-97

by Vivian Taylor, Esperanza C. Andrade, J. Abena Aggrey, Helena Hsu, Vinaya Pai, and Michael Peluse

Tufts University, in Medford, Massachusetts, set as its mission to celebrate the "Year of Women in Music" during the fall and spring semesters of 1996-97. The university's intent was to raise the consciousness and awareness of the students, faculty and community of the significant role of women in music by showcasing and highlighting women in a variety of roles: as composers, performers, musicologists, critics, agents and managers.

### Summary of Events

The "Year of Women in Music" was exceptionally successful, with 29 events held under this theme. A remarkable diversity of musical presentations included classical, world and early music concerts; jazz and multi-genre performances; guest lectures and a career panel.

The two community concerts were among the highlights, having the largest attendance among the year's events. "The Ruth Hamilton 75th Birthday Celebration and Concert," co-sponsored by VIDEMUS (a chamber music group directed by Vivian Taylor), was held at the Jesuit Urban Center in Boston and drew an audience of more than 800. It included performances by VIDEMUS; New England Spiritual Ensemble; the Patterson Chorale; choirs from Hamilton's home church, the Charles Street A.M.E.; several soloists; Tufts Third Day Gospel Choir; and a quartet from Temple Ohabei Shalom, where Hamilton was a contralto soloist for 25 years. The second community concert, entitled "Women in Choral Traditions," featured guest performers including the Arlington High School Madrigal Singers and the Winn Brook Elementary School Fifth Grade Chorus, along with the Tufts Chamber Singers and the Third Day Gospel Choir. Works by Marga Richter and Aline Shader were presented on the program, which included nine women composers.

Another highlight of the "Year" was the Career Panel on March 31st, which featured conductor Kay Roberts, station WGBH sound engineer Jane Pippik, and Arsis Press representative Elizabeth Vercoe. Composer Marti Epstein was also part of the panel, and her commissioned work for the Tufts New Music Ensemble was premiered at the event.

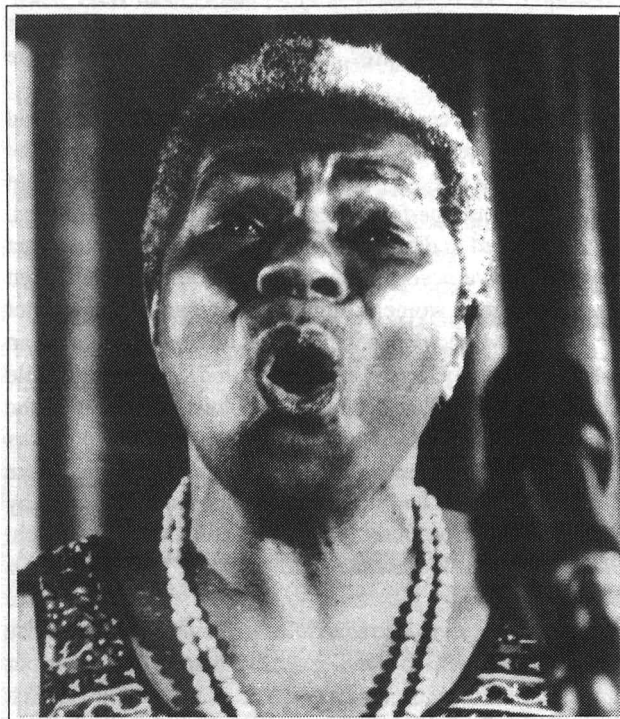
Five multi-genre concerts were given, each containing a rich variety of performers and musical styles. The inaugural event for the "Year," held on September 27th, was a performance by Lynn Torgove and Semanya McCord of classical, contemporary and jazz songs. On October 8th, the music of Hildegard von Bingen received new interpretive treatment by the trio of William Allaudin Mathieu, Shira Kammen and Devi Mathieu. Original improvisations were incorporated into the devotional music from medieval and modern times. *Sister Song '97* featured an eclectic mix of women musicians: Semanya McCord, Abby Rabinovitz, Claire Arenius, Ellen Powell, Lorena Marmol and Yasuko Kubota, and storyteller Onawumi Jean Moss. The Tufts Women Composers concert featured the improvisatory drumming group, Mpuannum, piano solos by Helena Hsu and Jennifer Fitzgerald, and solo flute music by Rebecca Cormier.

Eleven concerts of classical music highlighted women composers: the Tufts New Music Ensemble performed pieces by Pauline Oliveros and Meredith Monk; the Tufts Chamber Singers and Chorale sang *Gartenlieder* by Fanny Hensel and works by Eleanor Daley and Emma Lou Diemer; two Early Music Ensemble

concerts (one in collaboration with Wellesley College) spotlighted women composers from the 15th and 16th centuries; the Tufts Orchestra played works by Fanny Hensel and Edie Hill; the Wind Ensemble featured composer Anne McGinty; the Flute Ensemble performed works by Catherine Hoover and Jennifer Higdon; and Frances Conover Fitch's harpsichord concert presented music by Penka Kouneva, Nicole Clement, and Elisabeth-Claude Jacquet de la Guerre. Students of the Applied Music Department at Tufts presented a concert of solo and chamber works by women composers such as Andrea Simms, Cécile Chaminade, and Elisabeth Jacquet de la Guerre. Two faculty recitals offered music by contemporary women composers: Joan Tower, Juliet Palmer, Dorothy Hindman, Pamela J. Marshall and Tera de Marez Oyens.

At the two jazz concerts, the Lynn Ariel Trio performed original compositions and jazz classics, and the Tufts Jazz Ensemble presented works by pianist/composer Toshiko Akiyoshi. World music was also a part of the "Year." The three concerts included a performance and demonstration by the AfroCuba drum and dance group, which focused on the role of female deities in their music; Margaret Bennett performed songs from Scotland, Ireland and the Isle of Skye; and Boston area flute player Abby Rabinovitz presented a lecture/demonstration on Indian classical music.

The first of the five lectures that were given during the "Year" presented visiting composer Tamar Diesendruck on September 26th. Internationally known musicologist Susan McClary, who specializes in cultural criticism of both European classical music and contemporary popular genres, gave a well-attended lecture entitled "Second-hand Emotions: Constructions of Interiority in



Ruth Hamilton: 75th Birthday Celebration and Concert.



Music." Renowned scholar and ethnomusicologist Portia Maultsby discussed her recent examination of the approaches, ideology, and perspectives that prevail in the literature on African-American music. Composer-in-residence Edie Hill gave two lectures; in the first, she discussed her compositions, and in the second, she spoke about "Being Heard: A Composer's Role in the New Millennium."

"Women in Choral Traditions" was the first concert sponsored by the Tufts Music Department to feature children's choirs from the Boston area. In an effort to include the community, a subcommittee of the "Year" was formed whose goal was to involve and inform the African-American and Medford-Somerville communities of this unusual concert, which paired classical and gospel music performances by community groups as well as Tufts ensembles.

Many of the "Year of Women in Music" events received significant media attention. "The Ruth Hamilton 75th Birthday Celebration and Concert" had a pre-concert feature article in the *Boston Globe* by Richard Dyer as well as a lengthy review. Several articles also appeared in community newspapers: the *Tufts Journal* and the *Tufts Daily*. In addition, four radio interviews were broadcast, three of which took place during the weekly program "Something About the Women," hosted by Emily Durand, Wendy Barrett, and Sabrina Crawford on 91.5 FM, WMFO in Medford.

*Michael Peluse is a senior at Tufts University, majoring in music and minoring in English. He plans to remain in the Boston area after graduation, and to pursue a career in musical production or ethnomusicology. J. Abena Aggrey is a senior at Tufts University majoring in economics. She has been a staff assistant to the Music Department for four years. She is originally from Accra, Ghana, and has lived in the United States for the past twelve years.*

## Women's Music Recital

The "Year of Women in Music" gave the applied music students a chance to experience the beauty of music other than compositions from the standard repertoire. At the end of the fall semester in 1996, applied music instructors informed students that they would be studying one composition by a woman composer during the spring semester. At first, most students accepted the stereotypical idea that women's music was salon music for entertaining friends and family members. After months of researching and practicing music by women composers, however, students were overwhelmed by the great emotional range and variation in styles found in these works.

On February 23, 1997, the applied music students presented an afternoon of music by women composers in Alumnae Hall at Tufts. The audience was unusually large and included Tufts students and faculty as well as Medford-Somerville residents. Innovative advertising of the concert included a live interview on radio station WMFO on the Tufts show, "Interstellar Lunchbox," hosted by Mike Peluse. Examples of women's music that would be featured at the concert were played and received positive feedback from numerous listeners.

The concert itself included solo piano and ensemble works from the Baroque to the twentieth century, with special emphasis on music by Cécile Chaminade and Rebecca Clarke. Their contrasting styles in musical expression highlighted the diverse contributions of women composers. The concert, which was very well received, proved to be a valuable learning experience for everyone.

*Helena Hsu, a music major concentrating in piano performance at Tufts University, is originally from Taipei, Taiwan. She is graduating in May 1997 and plans to pursue a career in performing arts administration. Vinaya Pai is a junior and has played the flute for*

*ten years. She is a biology major and expects to continue working in the health profession when she graduates.*

## "In Her Own Words: A Musical Celebration of Women"

"In Her Own Words: A Musical Celebration of Women" was chosen as the title of a concert given by Essence, an African-American, student-run, a cappella group that performs its own arrangements of popular music. As a female organization, Essence always aims to perform music by women as much as possible, but when Professor Vivian Taylor proposed that Essence sponsor a concert to celebrate women in music, the group could not envision that it would be such a resounding success. The audience packed Alumnae Hall and heard an exuberant concert of soul, jazz and popular music performed by, composed by, or related to women musicians. Some of those who were featured—En Vogue, Billie Holiday, Sweet Honey in the Rock, and Aretha Franklin—paved the way for the women in music we so admire today. Although the concert was an Essence production, it highlighted Tufts students and individual members of Essence. We thank the Department of Music for giving us the chance to share this music with the greater Tufts community.

*Esperanza C. Andrade is the president of Essence. She is a senior at Tufts University majoring in art history. She is currently applying to graduate schools for architecture.*

## Acknowledgments

As with all projects of this scope, success is dependent upon the active involvement of a multitude of individuals. In the "Year of Women in Music at Tufts," faculty, students and staff united in an effort to highlight women in different aspects of the field of music. David Locke, chairperson of the Music Department, gave philosophic, financial and moral support to our goal. Members of the "Year of Women in Music" Committee worked in organizing and promoting events: Peggy Barrett of the Women's Center worked on fund-raising for the Career Panel; Rachel Cyrere Blackman, the music department's concert coordinator/publicist, worked on organizing, scheduling and promoting events; students Abena Aggrey, Helena Hsu, and Mike Peluse worked on community outreach and promotion; Vinaya Pai, Helena Hsu, Rebecca Cormier and Esperanza Andrade each organized a student production; Traci Craig and Deborah Brown worked on the subcommittee for the Career Panel; and Sharon Fendrick and Jennifer Fitzgerald participated in planning and organizing.

Many of the Tufts ensemble directors were active in programming music by women, including Jonathan Hirsh, conductor of the Chamber Singer and the Tufts Chorale; George Mathew, conductor of the University Orchestra; Deborah Brown, conductor of the Third Day Gospel Choir; Joel La Rue Smith, conductor of the Tufts Jazz Ensemble; John McDonald, conductor of NME (New Music Ensemble); John McCann, conductor of the Wind Ensemble; Nina Barwell, conductor of the Flute Ensemble; and Jane Hershey, conductor of the Early Music Ensemble. The applied music faculty was genuinely supportive of the effort, and like the ensemble directors, did research to find specific literature suitable for their students. In addition to faculty-directed groups, Tufts sponsors a large number of student-run musical organizations that draw from music majors as well as from the university at large; these groups are also to be commended for their contributions to the "Year."

*Vivian Taylor was acting chair of the committee for the "Year of Women in Music." She is a member of the faculty of the Department of Music at Tufts University. Visit our web site at: [www.tufts.edu/as/music](http://www.tufts.edu/as/music)*

# Reports

## Report from Canada

by Ursula Rempel

The School of Music, University of Victoria (Victoria, B.C.) was the setting of a two-day conference last November. Sponsored by the University of Victoria and the Goethe-Institut Vancouver, and coordinated by **Dr. Harald Krebs**, "Women Composers of Song" included recitals and papers on **Josephine Lang**, **Clara Schumann**, **Emilie Zumstegg**, **Louise Reichardt**, **Alma Mahler**, **Fanny Mendelssohn Hensel**, **Cécile Chaminade**, and **Lili Boulanger**. Performers and presenters included **Suzanne Summerville**, **Nancy Reich**, **Alexandra Browning-Moore**, **Jennifer Waelti-Walters**, **Janina Klassen**, **Joan Backus**, **Susan Young**, and many others. Special guests included **Dr. Imogen Fellingner**, the great-great granddaughter of **Josephine Lang**. From **Harald Krebs's** generous account of the conference (severely edited in this brief report!), this was a tremendously successful event.

**Dr. William Bruneau** (University of British Columbia) continues his work on **Jean Coulthard**. Bill has also recently completed an article on the history of women music teachers/educators (placed in various historical perspectives) for a new publication, *Historical Dictionary of Women's Education* (Greenwood Press, forthcoming). **David Duke** writes that B.C. composer **Sylvia Rickard** has a new web site which reflects her parallel activities as environmentalist and animal rights activist: <[www.geocities.com/RainForest/Vines/1454](http://www.geocities.com/RainForest/Vines/1454)>.

Ensemble Resonance (Calgary) presented the multimedia composition *One Thousand Curves, Ten Thousand Colours* on March 25, with music by **Hope Lee** and **David Eagle**. Hope and David describe the work as integrating "live acoustic and electroacoustic music with computer-generated images. Inspired by a Chinese legend about a painter, the underlying theme is the merging of fantasy and reality within the creative artist's perception of the world." Lee's new string quartet, *arrow of being, arrow of becoming*, was performed in March in Vancouver, Calgary and Montréal.

The Fall 1996 issue of *Prairie Sounds* (Canadian Music Centre, Prairie Region) included a feature article on Regina, Saskatchewan composer and oboist **Elizabeth Raum**. Her new work, *Sherwood Legend*, a concerto for horn and orchestra, premiered in January with the Calgary Philharmonic in Calgary, Alberta. **Kurt Kellan**, principal horn of the CPO, was soloist.

Edmonton's 5th Annual New Music Festival in November featured works by **Hope Lee**, **Elizabeth Raum**, **Violet Archer**, and **Linda Catlin Smith**. By contrast, Winnipeg's one-week, sixth annual, duMaurier New Music Festival in late January included many women performers, but disappointingly few works by women composers. The

nine-concert event gave us works by **Heather Schmidt**, **Lori Freedman**, and **Diana McIntosh**. Diana's works will also be performed in the next few months in Winnipeg, Toronto, Ottawa, Halifax, and New York.

**Paul von Wichert**, director of the Eckhardt Foundation, reports that three major premieres of works by **Sophie-Carmen Eckhardt-Gramatté** occurred recently. On December 22 (the twenty-second anniversary of her death), the chamber music series at the School of Music, University of Manitoba, Winnipeg (artistic director **Delores Keahey**), presented the world premiere of **Eckhardt-Gramatté's** opera fragment *Die Wirtin von Ghent (The Hostess of Ghent)*. On February 15, the Calgary Philharmonic (conductor **Victor Sawa**) presented the world premiere of **Eckhardt-Gramatté's** *Tanzbild (Dance Scene)*, an orchestration of the virtuosic rondo movement of her third piano sonata. On February 21, the Winnipeg Symphony Orchestra (**Bramwell Tovey**, conductor), gave the North American premiere of the overture to the ballet-pantomime, *Der Träumende Knabe (The Dreaming Boy)*, the first performance in 74 years.

**Carol Ann Weaver's** new work, *I have been a traveller*, premiered on March 7 at Conrad Grebel College, University of Waterloo, Waterloo, Ontario. Weaver describes this as a multi-movement work with dramatic elements, based on the poetry of Canadian poet **Judith Miller**.

**Gayle Young**, editor of *Musicworks Magazine*, writes that the current issue (MW66) has two articles on women's music. "From Hope to Reality" is about Japanese koto player **Kazue Sawai**, and "High Tech vs My Tech" is by and about **Sarah Peebles**. This second article deals with issues of women in electroacoustic music, specifically the terminology used in computer music, and more generally with her experiences of being a woman composer in this field. The electronic addresses for Musicworks are: <[soundpop.web.net](http://soundpop.web.net)> and <<http://www.musicworks.web.net/sound>>.

**Janet Hilts** is a disk jockey at the campus/community radio station at CHUO 89.1 FM in Ottawa, and once a month, on a program devoted to women's music ("Fallopian Tunes"), plays contemporary music by women (classical, avant-garde jazz) "and whatever other interesting sounds by women that come my way."

**Eleanor Stublely**, on the faculty at McGill University, extends her work to the community. A conductor and music educator, Eleanor organizes opera workshops for Montréal elementary and secondary school students, "finding elements which her younger students can relate to....such as love, jealousy, and conflicts of the sort that we experience in our everyday lives."

In Toronto, Andra McCartney has been co-hosting CIUT 89.5's "Temporary Nice Place" every second Monday. Andra writes that "the themes of the show are live radio art and acoustic ecology." She invites participation and comments and can be reached by email at: <andra@yorku.ca>. In October, Andra and Sarah Peebles participated in Sonic Circuits '96, a festival of electroacoustic music. For more information, check the continuing website at: <www.finearts.yorku.ca/selena/sonic.html>.

The vocal ensemble Diva Complex will premiere Stella Goud's *The Maid on the Shore* at their Spring concert at Cal. Tech. Stella writes that the piece was one of five chosen during a recent competition sponsored by the ensemble. Symphony New Brunswick (conductor, Nurhan Arman), will premiere Stella's *Through the Fog* in its 1997/98 season.

The Guelph Jazz Festival, in association with the Centre for Cultural Studies/Centre d'études sur la culture and Women's Studies, will present a colloquium at the University of Guelph on September 5, 1997 entitled "Women in Jazz: Nice Work if You Can Get It." For further information, contact Gillian Siddall at the University of Guelph: <gsiddall@uoguelph.ca>.

G.R.I.M.E. is an international organization of 115 members devoted to Gender Research in Music Education. G.R.I.M.E. provides a forum for promoting scholarship that addresses gender issues in music education and enables its members to share research and classroom materials that focus on gender issues in music education. Roberta Lamb, at Queen's University in Kingston, Ontario, is its founder; in addition to editing its newsletter, Roberta also organizes an internet list. For information about the newsletter and/or listserv, please contact Roberta at: <lamb@post.queensu.ca> (fax: 613-545-6808). The annual meeting of G.R.I.M.E. will be held in June at the Feminist Theory and Music Conference 4 at the University of Virginia.

The Association of Canadian Women Composers Bulletin (Winter 1997) is chock-full of information on the activities of the members of the ACWC. The current issue profiles composer Anita Perry, and includes an interview with Janet Danielson, the associate artistic director of the Vancouver New Music Society, as well as members' news from across the country.

*Ursula Rempel is an associate professor at the School of Music, University of Manitoba where she teaches courses in music history, women in music, and recorder ensemble techniques. Her research and publications span Medieval music and dance, Renaissance consort music, and women in music. Recent and forthcoming publications focus on women harpist-composers (ca. 1770-1830) and on music as social accomplishment as evidenced in conduct and education manuals, and in the novels of Jane Austen.*



## Reports from Eastern Europe: A Czech Republic Concert of American Women Composers

by Emma Lou Diemer

On December 2, 1997 a concert of works by American women composers was performed at the Lochotin Pavilion in Plzen, Czech Republic. The concert was planned by Czech composer Karel Pexidr in collaboration with the Czech Ministry of Culture.

"It was the first opportunity to hear live chamber music by USA women composers in Plzen," according to Mr. Pexidr. The concert included *Sonaria* for violoncello by Elizabeth Walton Vercoe, performed by Dana Jelinkova; *Arachnid* for piano by Carolyn Bruse, performed by Vera Rezkova; *Sonata No. 1* for flute and piano by Elisenda Fabregas, performed by Jana Brejchova and Jana Jechova; *Three Dances* for harpsichord by Barbara Harbach, performed by Alena Ticha; *Piano Trio* by Melissa Maier, performed by Frantisek Drs, Ales Ters, and Karel Friesl; and two works by Emma Lou Diemer: *Toccata* for piano, performed by Eduard Spacil, and *Encore* for piano, performed by Jindrich Duras.

It is the hope that there will be exchanges of musical performances between the Czech Republic and the USA. Suggestions are welcome for this enterprise and should be made to Emma Lou Diemer <75123.1015@CompuServe.COM>.



## A "Mini-Portrait" of Ilona Brege

by Violeta Dinescu

I recently attended a conference on German culture and music in the eastern part of Europe, and was impressed with the talented and well-trained performers, composers and musicologists from the former Soviet bloc—the "forgotten" countries that are just starting to open to the opportunities in the outside world. One of the musicians, Ilona Brege, was so outstanding that I am providing a "mini portrait" of her to introduce this composer, pianist and musicologist to IAWM members. She was born in 1959 in Riga, Lettland (Latvia), and studied at the local music academy. By the age of 24 she was a soloist with the Lettland Philharmonic Orchestra and made numerous tours of Russia, Ukraine, Germany, Korea, Canada and elsewhere. Her very large repertoire includes traditional music as well as contemporary works, and she has been awarded numerous prizes for her interpretations as a soloist and chamber musician.

In 1990 she began to study the musical history of Riga and has focused on the music presented at the German Theater when it flourished between 1782 and 1863. In addition to her work as a musicologist, she is active as a composer and writes in genres ranging from chamber music to religious works to orchestral and concert pieces. Her opera, *Das Lebenswasser* (The Waterlife), based on a theater work by Mara Zalite, was performed with great public and critical success in September 1996 in Riga. She is also vice-president of the Union of Composers of Lettland, a very prestigious position.

# Conference Report: The 18th Asian Composers League Conference and Festival Manila, the Philippines, January 19-26, 1997

by Jin Hi Kim

In June 1996, at the IAWM Executive Board Meeting, I was nominated as Asian Liaison. My primary desire in assuming this responsibility was to reach out to Asian women and, in so doing, determine how to attain a balance between the ever-increasing presence of Western music in Asia and the experiences and traditions of Asian women musicians. Western music has left a deep imprint on Asian composers, many of whom received their training in Europe and America and function within the compositional standards set in the West. The dominance of Western music has created a particular problem for women composers who are often in close contact with the indigenous cultures of their societies; as a result, they sometimes create works that are not clearly defined and do not easily fit into Western categories of creative activity.

## Cultural Differences

Asian and Western women musicians need to understand their respective aspirations and aesthetics viewpoints, and they must also be aware of some of the major cultural differences. One is the concept of the "composer." The notion of "the composer as an individual" is not central to Asian creative activity; it is a Western idea that developed over the centuries along with the rise of individualism. Until the infusion of Western thought, the creative process in Asia was conceived of as a collective or group effort. Therefore, the evolution of a work in the traditional style or the development of a new work with historical cultural roots is often not thought of as "composition" by the practitioners, many of whom are women.

The IAWM can become a catalyst for a sharing of ideas between Asian and Western women composers, and one means of doing this is at a bi-cultural conference. Bi-cultural conferences have been held in the past, but historically, the initiative has come from the West and, unfortunately, the conference contents and value systems of the West have generally been the norm. Participants need to identify what is unique about each group and not have the expectation that women from Asia will be predisposed to accept the ideas and goals of the IAWM. I believe this can be achieved by bringing together the women of various nations in an atmosphere of open discussion, and I have suggested to the IAWM Board that we develop an international conference of women musicians as a means of enhancing the process of listening to and learning from our colleagues in Asia. Such a conference would attract a large number of Asian participants and could serve as a model for future conferences.

## ACL Conference and Festival

With the goal in mind of promoting an IAWM outreach to Asian women, I attended the 18th Asian Composers League (ACL) Conference and Festival held in Manila, the Philippines, January 19-26, 1997. Each year the ACL festival has been hosted by a different Asian country. This year's conference was the largest gathering of composers, musicologists and Asian traditional musical artists in the Asia-Pacific Region. Representatives from 13 countries were present: Australia, Azerbaijan, Hong Kong, Indonesia, Israel, Japan, Korea, New Zealand, the Philippines, Taiwan, Thailand, and Vietnam. Guest specialists also came from the

USA, Canada and Germany. My main goal was to make an initial contact with the many representatives from Asia and to inform them about the IAWM and the organization's desire for outreach in Asia.

At the Opening Ceremony, Carmen D. Padilla, Executive Director, National Commission for Culture and the Arts of the Philippines, gave the welcoming remarks; she was followed by Dr. Jaime C. Laya, Chairman, NCCA; Dr. Lucrecia R. Kasilag, Chairman of Filipino Composers and one of the most respected of the native



Panel chair, Jin Hi Kim.

composers; and Della G. Besa, Associate Artistic Director, Performing Arts Department, Cultural Center of the Philippines. After the opening remarks, Dr. Ramon Santos, Director of the Conference and Festival, gave his formal address.

It is encouraging that the four women mentioned above are prominent within the higher echelons of Philippine cultural circles. The presence of women in important positions was noticeable throughout the festival. Many of the events were hosted by different organizations, institutes and universities, and in each instance the host who gave welcoming remarks was a woman. After noting the importance of women at the conference, I was surprised when Dr. Santos introduced the ACL Executive Committee and Chief Delegates from Asia—

they were all men, with the exception of one Korean woman on the Executive Committee, Professor Suh Kyung-Sun (composer).

The festival program included seminars; country reports; workshops on the traditional music of Indonesia, Korea, Taiwan, Australia, and the Philippines; concerts, including electroacoustic music, chamber music, traditional music, choral music, and orchestral music; and competitions. A large number of works by Asian women, many of whom were Korean, were performed throughout the festival.

### IAWM Panel Discussion

The IAWM panel discussion was scheduled for the morning of January 23. The topics for discussion were (1) women's activities as composers and musicians in the various countries, (2) the role of women in an indigenous context, and (3) the political problems or issues encountered by women composers/musicians. Although a large number of countries were represented at this and at other sessions, all participants spoke in English. Below is a brief summary of the remarks given by those who participated on the panel.

**Dr. Eve de Castro-Robinson**, composer and secretary of the Composers Association of New Zealand, reported that New Zealand was the first country to grant women the right to vote, and since then the opportunities for women have been fairly equal to those for men. Women composers are not discriminated against, and they have already produced two women-in-music festivals.

**Professor Chan-Hae Lee**, composer and Secretary General, Korean National Committee the of ACL, stated that in Korea there are at least five organizations for women composers and the opportunities for women composers are equal to those for men. Women hold a forum twice a year to perform, record and publish their works, with the funding coming from membership dues as well as from government grants. I spoke about traditional music and Korea's 5,000-year history of Shamanism. The Shaman is usually a female spiritual leader who sings and dances while she conducts the various rituals for the entire village. The role of women was diminished during the Yi Dynasty (17th to 19th centuries), and remnants of this still impact on the daily and social life in Korea today.

Filipino panelist **Professor Korazon Dioquino**, a musicologist, said there was no discrimination against women composers and musicians in her country. The field of music education is dominated by women, including deans of music departments at the university level. In many indigenous populations in the islands, women play an important role in the musicmaking of their tribes. She also remarked that some of the early researchers, ethnic musicians and dancers were women.

From Japan, **Professor Reiko Irino**, Director of the Japanese Music Life Seminar, Yoshiro Irino Institute of Music, acknowledged that although there are numerous opportunities for women musicians, few have attained leadership positions. Many professors of music are women, but very few are deans, presidents or directors. In comparison



IAWM Panel (l to r): Eve de Castro-Robinson, Chan-Hae Lee, Korazon Dioquino, Edi Sedyawati, Chan Wing Wah, Reiko Irino, Janet Danielson, Eve Duncan.

to the rest of Asia, Japan has a substantial number of western-type symphony orchestras, but the concert masters of the major orchestras are men. Until recently, traditional theater, such as *noh*, *kabuki* and *bunraku*, allowed only male performers; the 20-century *takarazuka* was for female performers.

**Janet Danielson**, Canadian composer and Associate Artistic Director of Vancouver New Music, reported that there are a large number of women composers in Canada, many of whom are of Asian descent. Although there is not much discrimination, women composers suffer from lack of interest by the general public; in fact, the women's music festival had to be canceled. She then questioned the desirability of concerts devoted specifically to the music of women composers. She asked if the compositions would be judged on their own merits or as the work of women.

**Eve Duncan**, composer and Chairman of the Melbourne Composers League, said that there are very few women composers in Australia, but as early as the 1920s and '30s, works by women composers were being performed by the major orchestras. Many of the music educators and musicologists in the country are women. One difficulty in Australia is that the continent is so large that composers and other musicians must travel long distances to gather for festivals and conferences. In earlier eras, most of the indigenous population was massacred, and not much traditional music survives.

**Dr. Edi Sedyawati**, Director General for Culture, Department of Education and Culture, reported that in Indonesia, Western music is fairly new and there are relatively few composers of so-called "serious music." In the traditional music, however, many of the instrumentalists and dancers are women. In the past, composing and playing music was always done by men, but dancing was done by women. In a break with tradition, there is currently a female gamelan ensemble in Jakarta.

**Chan Wing Wah**, composer and Chairman of the Music Department at the Chinese University of Hong Kong and the only male panelist, remarked that the Chief Secretary of Hong Kong is a woman. In China, women have been poets, musicians and composers since ancient times and many were very famous. The Beijing Opera, however, allowed only men to perform until the late 1950s.

I was fortunate to have such a delightful, intelligent and thoughtful group of panelists and the session was both informative and stimulating. I particularly want to express my appreciation to the Director of the ACL Conference, Dr. Ramon Santos, who invited the IAWM to participate in the panel discussion and who assisted me in meeting the delegates from Asia. Without his support it would not have been possible to organize the panel.

During the festival I met only one other IAWM member, Mary Talusan from Massachusetts; I am very grateful for her secretarial assistance at the panel discussion. Both she and I believe that IAWM members would have benefited from interacting with the Asian musicians at the conference and would have admired their high level of creativity, scholarship and accomplishment. A smaller ACL festival will be held in Japan in 1998 and a major festival is planned for Jakarta, Indonesia, in 1999; IAWM is planning to organize a panel discussion at either the 1998 or 1999 festival. Would you like to attend a conference in Asia for a change? I can assure you that it will be a remarkable and enlightening experience.

*Jin Hi Kim is highly acclaimed both as a composer and a virtuoso performer on the Korean komungo (a 4th-century fretted-board zither). She is especially known for her bi-cultural series of compositions called Living Tones. She has received awards and commissions from the Rockefeller Foundation, the Lincoln Center for the Performing Arts, the Kronos Quartet, the Mary Flagler Cary Charitable Trust, Meet The Composer/Readers' Digest Commission, the Asian Cultural Council, the National Endowment for the Arts, the Korea Society and the Japan Society.*



## Announcements

### New opera seeks presenter

*Ruthie and Me*, a new opera by **Marylou Dunn** (music) and **Karen Wescott** (book and lyrics), is seeking a college, university or opera group to present its world premiere. It is a love story as well as a delightful comedy based on the biblical tale of Ruth and Naomi. The nine-character, two-act musical is designed to uplift, entertain and enlighten audiences in its treatment of prejudice and hatred. For information, contact the creators at 3405 El Dorado Drive, Long Beach, CA 90808. Phone (562) 430-3813.

### Newsletter seeks links

The *Music, Gender and Education Newsletter* (MGEN) would like to establish links with American composers, musicologists and educators and would appreciate receiving news of festivals, conferences and other events. To subscribe and/or receive a complementary copy of the newsletter, contact: Rosemary Evans (editor), MGEN, PO Box 14, Manchester M23 0RY, England. Phone/Fax: 0161-902-9893. E-mail: revans@wmrc.u-net.com

## Conference Report: A Celebration of Women Composers— A New York Soundscape

by *Barry Wiener*

On Friday, February 28, 1997, New York Women Composers, Inc. presented a day-long conference at Barnard College, Columbia University in New York. The conference, titled "A Celebration of Women Composers: A New York Soundscape," was co-sponsored by the Barnard Center for Research on Women. Musicologist **Adrienne Fried Block**, composer/conductor **Victoria Bond**, composer **Eva Wiener**, and NYWC Conference Steering Committee members, prepared a wide-ranging program of events, including a paper session, a panel session, two concerts, and a tape gallery. The theme of the conference was the woman composer in New York in the twentieth century. The conference was dedicated to the memories of **Miriam Gideon** and **Louise Talma**, both prominent composers who spent the greater part of their careers in New York, and who died during the summer of 1996.

The morning paper session, chaired by **Adrienne Fried Block** of the CUNY Graduate School, was titled "The New York Experience: An Historical View." It focused on the manner in which residence in New York affected the careers of four distinguished composers: **Rebecca Clarke**, **Miriam Gideon**, **Ursula Mamlok**, and **Ruth Crawford**. **Liane Curtis** (Brandeis University) provided an overview of the life and compositional career of **Rebecca Clarke**. In Curtis's view, Clarke's career as a composer waxed and waned relative to her distance from strong male authority figures. She established her reputation as a composer after leaving her native England and settling in the U.S. during World War I, thereby distancing herself from her father. Conversely, she stopped composing completely after she married pianist-pedagogue **James Friskin** in 1944. Jewish music specialist **Irene Heskes** spoke about the life and music of **Miriam Gideon**. Heskes stressed Gideon's capacity for continuous intellectual and spiritual renewal. In her talk, she paid special attention to Gideon's works on Jewish themes. **Barbara Petersen** (BMI) provided an outline of the career and music of **Ursula Mamlok**, whose *String Quartet* was to be performed later in the day. She chose representative chamber works from three decades to illustrate Mamlok's artistic evolution. The last speaker of the morning was **Judith Tick**, professor at Northeastern University. Her topic was **Ruth Crawford's** years in New York. Crawford's studies with Charles Seeger in New York shaped her style in the early 1930s, when she produced a series of works which are central to the history of American music. Tick's paper explored the evolving relationship, both professional and personal, between Seeger and Crawford. **Judith Tick's** book, *Ruth Crawford Seeger: A Composer's Search for American Music*, will be issued in June by Oxford University Press.



"The New York Experience" session (l to r): Adrienne Fried Block (chair), Liane Curtis, Barbara Petersen, Judith Tick, and Irene Heskes. (Photo by Leigh Hill)

The late afternoon panel discussion, "Beyond the Notes," was chaired by **Victoria Bond**. An impressive array of music industry executives and composers assembled to discuss the practical realities of being a woman composer today. **Barbara Petersen** (BMI) and **Fran Richard** (ASCAP) reviewed the history of composers' rights organizations in the United States, while **Christopher Johnson** (OUP), **Sylvia Glickman** (Hildegard Publishing Co.), **Diana Jaensch** (Schirmer), **Nancy Clarke** (AMC), and **Marnie Hall** (Leonarda Productions) suggested strategies for marketing new works. Composers **Daria Semegen** (SUNY-Stony Brook) and **Myra Melford** discussed the dissemination of music that is not traditionally notated. **Beth Anderson**, **Nancy Clarke**, and **Diana Jaensch** discussed the advantages and perils of using the Internet as a tool to distribute information about contemporary music. Jaensch urged extreme caution in placing scores and recordings on the Web, due not only to the possibility of theft, but also to that of alteration of a composer's music.

Pianists **Marcia Eckert** and **Margaret Kampmeier** presented an afternoon recital devoted to music by six composers, three of whom had been the subjects of papers delivered earlier. The recital began with performances by **Marcia Eckert**. *Four Preludes* and *Study in Mixed Accents* by Ruth Crawford displayed her development as a composer during the formative period of her career, with *Study* representing the emergence of her mature idiom. *Play Within a Play* by **Eleanor Cory** was commissioned by pianist Eckert, and had been premiered only a few weeks earlier. It effectively contrasts modal and atonal harmonies, and disjunct and flowing melodic and accompanimental figures. *Pastoral Prelude* and *Alleluia in Form of Toccata* by **Louise Talma**, written to be performed together, are Neoclassical works which show both mastery and individuality. **Margaret Kampmeier** began her portion of the recital with the *Cortège* of **Rebecca Clarke**, a brief and affecting piece marked by the influence of the English Pastoral school. She continued with the three-movement *Sonata* of **Miriam Gideon**, written in a tensile and sonorous

atonal idiom. The concluding piece was **Ruth Schonthal's** *Nachklänge*. This deeply moving work weaves tonal reminiscences of a vanished pre-WWII Germany together with violent, dissonant atonal commentary. In her pre-performance remarks, Schonthal evoked the image of "children playing in a bombed-out cathedral."

The featured ensemble of the evening concert was the Flux String Quartet. The concert opened with *L'air du temps*, a quartet by **Bun-Ching Lam**, a substantial, one-movement, multi-sectional work. Sustained music at the beginning and the end of the quartet frame dramatic eruptions of sound, creating a broad arch form. Next on the program was the *Divertimento* of **Katharine Hoover**, an elegantly crafted and extroverted work of Neoclassical inspiration. It was given a brilliant performance by flutist **Jayn Rosenfeld** and members of the Flux Quartet. The first violinist of the Flux Quartet, **Tom Chiu**, then played *The Cresset Stone* by Hilary Tann, an intense, lyrical soliloquy written in a sophisticated tonal idiom. The Flux Quartet concluded its portion of the program with the *String Quartet* of **Ursula Mamlok**. A challenging work, it presents a kaleidoscope of varying articulations and polyrhythms in its three movements.

The concert continued with a work by **Justine Fang Chen**, who appeared on the program both as composer and performer. She gave a virtuosic performance of her *Flying Presto*, a moto perpetuo for solo violin. It concluded with a program of short works for women's chorus by **Mary Ann Joyce**, **Amy Beach**, **Joelle Wallach**, **Jeanne Singer**, **Ruth Crawford**, and **Stefania de Kenessey**. The performers were the Barnard/Columbia Chamber Singers, conducted by **Gail Archer**. The conference was attended by a large and enthusiastic audience. New York Women Composers hopes to present its second annual conference in 1998.

*Barry Wiener has pursued doctoral studies in musicology at the City University of New York. His graduate studies include work in composition and computer music. He resides in New York City.*



## American Academy of Arts and Letters Congratulations to Marilyn Shrude, Deniz Ince, Barbara A. White and Jennifer Higdon!

**Marilyn Shrude** was one of four composers to receive a \$7500 Academy Award in Music, "which honors a lifetime achievement and acknowledges the composer who has arrived at his or her own voice," as the American Academy of Arts and Letters honored 16 composers on March 3, 1997. In addition, Shrude will receive \$7500 for the recording of one work.

**Deniz Ince** and **Barbara A. White** will each receive a Charles Ives Scholarship of \$7500, "given to composition students of great promise." The \$12,500 Charles Ives Fellowship, "for a composer of extraordinary gifts," was awarded to **Jennifer Higdon**.

# Conference Reports:

## The 1997 Society of Composers, Inc. National Conference

by Kristine H. Burns

The Society of Composers, Inc. (SCI) National Conference took place March 5-8, 1997 at the Florida International University (Miami, FL). The conference host, **Orlando Jacinto Garcia**, is to be commended for arranging presentations and performances by such a diverse group of composers, theorists, researchers and performers. We were pleased that women were so well represented. A number of visiting performers and professional ensembles were in residence, including Andiamo, Continuum and The Miami String Quartet, and two local groups, The Bergonzi String Quartet and The Other Music Ensemble (University of Miami). In addition, the conference received a great deal of support from Florida International University ensembles and soloists.

The conference schedule was filled with events from morning till night, including a gala banquet with **Donald Erb** as the Keynote Speaker. A special presentation was made to **Greg Steinke**, the outgoing SCI President. Each morning, two installations were available for listeners/viewers to explore: CD-ROMs by **Elizabeth Hinkle-Turner** (*Full Circle*) and **Kristine H. Burns** (*Dido and Anais*). Papers were presented by **Deborah Weigel** ("Schenker, Schoenberg, and Form"), **Elizabeth Hinkle-Turner** ("Digital Notation Representation and Online Retrieval of Music Information: A Discussion of Current Options and Practices"), and **Sally Reid** ("Women Composers in Cyberspace: Tools for Networking"). The Committee on Minorities, with **Marshall Bialosky** presiding, had two presentations: **Dolores White**, "Composing Black," and **Cherilee Wadsworth**, "Being a Female Composer in the US Navy." The latter marked the first time in SCI's history that a member of the armed forces spoke at a National Conference! Her engaging paper is presented in this issue of the *IAWM Journal*.

The twelve concerts featured more than 60 compositions in genres ranging from string quartet to chorus to electronic music. The first performance was **Karen P. Thomas**'s *Over the City* (in memory of the victims of the bombing of Hiroshima), for SATB chorus and chamber ensemble. The composition offered a wonderful balance of contrasts between homophonic and polyphonic textures. *Sonnets for a Solitary Oboe* by **Elaine F. Lebenbom** was a panoply of extended oboe techniques. **HyeKyung Lee**'s *Sonatina*, for soprano saxophone and piano, featured Lee at the piano with **Todd Yukumoto** as soloist. The composition as well as the level of performance made this work one of the highlights of the conference.

*Songs of Ana Akhmatova* by **Judith Shatin** was an extraordinary, lush composition, beautifully performed. In **Margaret Brouwer**'s *Diary of an Alien*, for solo flute, each

of the four movements represented various aspects of alienation that ranged from serious to comical. The performance by **Ulla Suokko-Hixon** was quite theatrical. **Sue Dellinger**'s *Awakening* for solo cello was a somber and reflective work, masterfully performed by **Darrett Adkins** of Continuum. A work of contrasts, **Elena Ruhr**'s *Black and White*, for clarinet and piano, was both angular and melodic. *The Plain Presentation of It*, for soprano, flute, and violin by **Beth Wiemann**, was expertly written and was well executed by members of Continuum.

**Pamela Madsen**'s *The Red Shoes*, for solo percussion with spoken text, was unusual and innovative and featured an outstanding performance by **Patti Cudd**. The work made use of rotational sets of rhythms in both the percussion part and in the text by **Anne Sexton**. *The Blue Melody*, for flute, clarinet, violin, cello and piano by **Kui Dong**, was skillfully composed and was particularly effective in the interaction among the ensemble members. **Elisenda Fabregas**, pianist, performed her *Sonata No. 1* for flute and piano. Through repetition and cellular development this expansive sonata provided challenging parts for each of the players.

Other performances included **Ursula Mamlok**'s *Die Laterne*, for soprano, flute, violin, clarinet, piano and cello; **Melissa Maier**'s *Der Geist von Schlegel Klaviertriosatz*, for violin, piano, and cello; **Margaret Fairlie-Kennedy**'s *Windrider/Final Ascent*, for flute and piano; **Dorothy Hindman**'s *Echo*, for solo horn; and **Laura Elise Schwendinger**'s *Cascade Range*, for cello and piano. **Jacob Druckman**'s *Death Be Not Proud* for chorus, was a touching tribute to the late composer (1928-1996), who was a long-time member of the Society of Composers, Inc.

The 1997 SCI National Conference offered a marvelous amalgamation of compositions, performances and research interests. Congratulations should go to **Frederick Kaufman** (FIU School of Music Director), **Elizabeth Hinkle-Turner** (technical coordinator), and most especially, **Orlando Garcia**. Their hard work and organization were much appreciated at this very special conference.

*Kristine H. Burns is the Artistic Director and Composer of the performance art group [schwa]. She is owner and editor of WOW'EM, Women On the Web—ElectronMedia (<http://music.dartmouth.edu/~wowem>), a web site devoted to young women with interests in the music and visual art technology. Her intermedia compositions have been performed throughout the United States, Canada and Europe, including the Ninth International Congress of Women in Music (Vienna); the FUTURA Festival (Drome, France); SEAMUS National Conferences; and SCI National and Regional Conferences.*



# American Choral Directors Association National Convention San Diego, California, March 5-8, 1997

by *Monica J. Hubbard*

On Wednesday, March 5, 1997, more than 5,000 choral conductors arrived in San Diego to participate in the bi-annual national conference of the American Choral Directors Association. Over the four days of the conference participants attended concerts, special interest sessions, choral repertoire reading sessions, 7 a.m. meetings of the 13 repertoire and standards committees, and various state and divisional business meetings. Due to the large number of attendees, there were two tracks for the concert sessions and each chorus performed twice.

On the first day of the convention, the international concert was held. Choirs featured were: Elektra Women's Choir from Vancouver, British Columbia, **Morna Edmundson** and **Diane Loomer**, co-conductors; **Komorni Zbor Ave** from Ljubljana, Slovenia, **Andra Hauptman**, conductor; **Orfeón Universitario Simón Bolívar**, **Albert Grau** and **Maria Guinand**, conductors; **Coro de Niños de San Juan** from San Juan, Puerto Rico, **Evy Lucio**, conductor; and **Eric Ericson Chamber Choir** from Stockholm, Sweden, **Eric Ericson**, conductor. Women composers represented in these concerts included **Hildegard von Bingen** and **Ramona Luengen**, both programmed by Elektra Women's Choir.

On Thursday morning the Repertoire and Standards Committee for Women's Choirs met. National Chair **Leslie Guelker-Cone** introduced a panel of women conductors who discussed imaginative programming for women's voices. In addition to **Morna Edmundson** and **Diane Loomer**, panelists included **Janet Galvan** (Ithaca College, NY) and **Sigrid Johnson** (Plymouth Music Series and St. Olaf's College, MN). Complementary choral copies of treble voiced music from various publishers were available and several lists were distributed including a discography of women's choirs and order forms for a 115 page database with over 3,000 titles for women's choirs prepared by **Monica Hubbard**. Of particular interest is **Mary Lycan's** Treble Clef Music Press, a relatively new publishing house dealing exclusively with music for women's choirs with an emphasis on women composers. <Mlycanclef@aol.com> Conductors of women's choirs will find a treasure trove of newly composed music as well as wonderful new editions of out-of-print and long forgotten music by women.

Women were represented in other Repertoire and Standards Committee meetings as well. Composer **Jean Belmont** was a speaker at the College and University Repertoire and Standards Meeting; composer **Michele Weir** was a panelist at the Jazz and Show Choir Repertoire and Standards Meeting; and conductor **Jing Ling Tam** spoke to the Sr. High School Repertoire and Standards Committee on the "path to vocal colors." **Cheryl Anderson**, conductor, was a panelist at the Two-Year College Choir Repertoire and Standards Session on choral development strategies in the two-year college.

Additional sessions on Thursday included a presentation by **Maria Guinand** and the **Orfeón Universitario Simón Bolívar** on South American choral music, and concerts by the Seattle Washington Girls' Choir, Prime Voci, and by Cherry Creek High School's Girls' 21 choir (which numbered 44 singers) from Englewood, Colorado, under the direction of **Charlotte Adams**. The lone woman composer represented on all the Thursday concert sessions was **Sarah Hopkins** (*Past Life Melodies*).

Friday morning repertoire and standards sessions included a panel on children's choirs with **Deborah Mello** (ACDA National R & S Chair for Children's Choirs), **Doreen Rao** and **Barbara Tagg** (National R & S Chair). **Patricia Evans** was a panelist at the Worship R & S meeting; **Kathleen Anderson** spoke at the Junior High/Middle School R & S meeting; and **Amy Tucker** represented students on the Youth and Student R & S panel.

Elektra Women's Choir, under the co-direction of **Morna Edmundson** and **Diane Loomer**, presented a morning special-interest session entitled "Northern Lights: Coloring the Sound of Your Women's Choir." These two gifted conductors, with differing strengths but a common vision for building choral community, are a model of collegiality for us all.

**Judith Willoughby-Miller**, conductor of the Temple University Children's Choir, included two compositions by women in her program: *Mayim, Mayim* by **Valerie Shields** and *Li'l David*, arranged by **Evelyn Simpson-Currenton**. At the second of her two performances—which this reporter did not witness—Ms. Willoughby-Miller, an extremely talented conductor, and her young singers were "escorted" off the stage before their last song. The reason given was that the concert session was running over and the choir had exceeded its allotted time. No other choir or conductor was treated in such an egregious manner, and I am told that both the ACDA official who curtailed the performance and the stage hands who came on stage to reset for the following choir were resoundingly boo-ed. The Al McNeil Jubilee Singers included compositions by **Rosphanye Powell** and **Mariam Mekeba**. **Judith Shatin's** *Wendigo* was performed by the Indianapolis Children's Choir.

Saturday marked the appearance of four national honor choirs: children, junior high, two-year college, and community. No compositions by women composers were performed by the children or the junior high choruses. The two-year college chorus performed **Louise Talma's** *Let's Touch the Sky* and the community choir offered **Alice Parker's** *By'n Bye*.

Since 1993 the ACDA Executive Committee has commissioned a special composition to be performed on the last day of the national convention. This year there were two **Raymond W. Brock Memorial Compositions**: *God Be With Us* by **Stephen Paulus** and *Jacob's Prayer* by **Gian Carlo Menotti**. No women have been commissioned to write a choral composition for the national convention to date. There is to be a women's honor choir for the 1999 national convention in Chicago, Illinois. **Gene Brooks**, Executive Director of the ACDA, will be encouraged to commission a choral-orchestral work by a woman composer for this convention.

Women conductors, choirs and composers need to be better represented at both divisional and national ACDA conventions. This can happen only when tapes and scores are submitted for consideration. Conductors and composers are encouraged to contact their state, divisional or national ACDA leadership for information and deadlines for submitting audition tapes and/ or choral compositions for consideration at the 1998 divisional conventions and the 1999 national convention.

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

## CD Reviews

### Works by Mary Jeanne Van Appledorn, Dorothy Rudd Moore, Gail Barber and Stefania de Kenessey

by Sharon Mirchandani

Dorothy Rudd Moore: *Modes* (The Meaux String Quartet: Nora Carter and Rebecca McFaul, violins; Sharon Neufeld, viola; Rebecca Thornblade, cello). Mary Jeanne Van Appledorn: *Atmospheres* (Texas Tech Trombone Ensemble, Robert Deahl, director); *Rhapsody* (Willie Strieder, trumpet; Gail Barber, harp); *Sonic Mutation* (Gail Barber, harp). Gail Barber: *Songs of Destiny* (Cynthia Vonn Preid, mezzo-soprano; Gail Barber, harp). Opus One CD 169

*The Sonorous Landscape*. Mary Jeanne Van Appledorn: *Incantations for Trumpet and Piano* (Willie Strieder, trumpet; Jennifer Garrett, piano); *Patterns* for horn quintet (Anthony Brittin, John Whitaker, Marcie Walzel, Lucy Dawson, and Harvey Landers, French horns). Also chamber music by George Boziwick and Reed Holmes. Opus One CD 162

*The Orchestra According to The Seven*. Mary Jeanne Van Appledorn: *Cycles of Moons and Tides* (Texas Tech University Symphony Band, James Sudduth, conductor). Stefania de Kenessey: *Wintersong*, op. 44, (Slovak Radio Symphony Orchestra, Joel Eric Suben, conductor). Opus One CD 170

#### Mary Jeanne Van Appledorn

The six works by Mary Jeanne Van Appledorn under review here demonstrate her great skill and sensitivity in writing for a wide variety of instrumental combinations and in creating attractive, colorful effects. *Atmospheres* (for trombone ensemble) is in two sections. In the first, "of evocation," a clustered layering of sound leads to a fanfare dialogue; the second section, "erwas Gemütlich," alternates a romantic-sounding trombone solo, featuring a slow glissando, with antiphonal and more dissonant clusters by the ensemble. *Rhapsody* (for trumpet and harp) is my favorite of the shorter pieces and is beautifully played by Strieder and Barber. The piece unfolds in two contrasting sections as ABABA. The A section begins with a freely-roaming trumpet solo accompanied by an intermittent triplet figure in the harp; the trumpet soon settles into a more metric lyrical melody that features lovely trills at varying speeds against gentle harp glissandos. The B section is more dramatic as the trumpet plays a rapid melodic line against a sixteenth-note harp ostinato. *Sonic Mutation* (for solo harp), in an ABCBA arch form, explores the tone color capabilities of the instrument, using harmonics and percussive strikes of the soundboard. The piece is captivating overall, but I found the percussive taps to be somewhat distracting.

*Incantations for Trumpet and Piano* consists of two brief, contrasting sections that create a stirring, jubilant mood. In the first, the trumpet plays a rhythmically-free introductory solo with a sparse piano accompaniment of quartal chords; the second section is pandiatonic and features an exciting metric ostinato of rapid even notes in the piano against a "metamagicaltema" in the trumpet that undergoes continuous development. *Patterns* (for horn quintet) is a short, humorous rondo (ABACA) in which the horns enter in imitation on a repeated-tone motive at intervals of perfect fourths. The resultant "bell-tone pyramid" contrasts with more lyrical B and C sections, the latter of which has a horn solo.

*Cycles of Moons and Tides* (for symphonic band) portrays the lunar cycle with colorful neo-impressionist effects and creative use of the percussion section. The work consists of a series of dynamic and textural crescendos that represent tides. The culmination of each musical tide depicts a phase of the moon and is highlighted with distinctive instrumental combinations, such as marimba and vibraphone passages against trills in the upper woodwinds. The timpani, roto-tom, xylophone, and glockenspiel are also used extensively in this charming work.

Van Appledorn received her university training, including the Ph.D. degree, at the Eastman School of Music and is currently Paul Whitfield Horn Professor of Music at Texas Tech University, Lubbock, Texas. Since her solo piano debut at Carnegie Hall in 1956, she has won numerous national and international composition awards, has published with more than ten major publishing companies, and has recorded her compositions on a variety of labels.

#### Dorothy Rudd Moore

Dorothy Rudd Moore's *Modes* is a well-crafted, three-movement string quartet written in a modal language. The first movement begins with a low somber theme in the cello that is treated as a canon; a brief second, more vigorous theme is also treated canonically before a shortened version of the opening canon returns. The second movement has a solemn nature; it begins with a violin duo and then a lower string duo before the four instruments, playing in a closely-knit contrapuntal texture, rise into their upper registers. Cross meters, syncopation, accents and a bit of pizzicato create a vigorous dancelike third movement that ends the quartet with an elated mood. Rudd Moore was one of the founders of the Society of Black Composers and wrote the music and libretto for the opera, *Frederick Douglass*. She has been a panelist for the National Endowment for the Arts, the Illinois Arts Council, and the New York State Council on the Arts and has received

grants from Howard University, the American Music Center, and Meet the Composer. She composes, sings, and teaches in New York City.

### Gail Barber

Gail Barber's six *Songs of Destiny*, set to poems by Linda Stogner, address the idea of a universal spiritual power from various points of view. The first two songs, "Song of Trust and Obedience" (sung by an Aztec youth about to be sacrificed) and "Song of Celebration" (honoring the Goddess of Spring at an ancient Irish festival), use simple harp accompaniments in even, flowing sixteenth-note and triplet arches; the lyrical vocal melodies are in contrasting aeolian and ionian modes. The vocal line of the third song, "Song of Praise" (a Thanksgiving hymn of the ancient Hebrews), is recitative-like; the harp plays rolled chords, at first mostly to accentuate specific words of the text, but gradually becoming more regular. The "Song of Wrath" (sung as Atlantis sinks into the sea) exploits the lower register of the voice and uses a more exotic mode; it is particularly notable for its musical depiction of a storm in an extended harp interlude. The final song, "Song of Freedom," concerns cosmic unity. It is successively mysterious, lyrical, passionate, and finally, mysterious again, with harp glissandi creating the universal wind. Much use is made of the whole-tone scale in the voice part. The cycle is quite moving and works well as a whole, especially with Barber's expertise on the harp. As a world-renowned performer, she is able to create (and play) sensitive and idiomatic accompaniments that suggest her comfort with many styles: classical, pop, folk, jazz, and New Age. Barber was the editor of *The American Harp Journal* for nine years and was a Guest of Honor at the International Harp Contests in Jerusalem, Israel, in 1979, '82, and '85. Currently, she is Professor of Harp and Music Theory at Texas Tech University.

### Stefania de Kenessey

Stefania de Kenessey's *Wintersong* for orchestra clearly reflects her interest in creating lyrical and accessible contemporary music that uses consonant harmonies and classical forms. The lush, quiet work easily evokes the composer's inspiration—the calm beauty of a snow-filled country scene—using only strings and woodwinds (versions for string quartet and for string orchestra are also available). Its clear dorian mode, long sequential melodies, and rich ostinato backdrop in the low strings create a stirring and radiant work. De Kenessey, who has received awards from ASCAP and the "Meet The Composer" program, is a professor at the New School for Social Research, and is the founder and director of *The Derriere Guard*, an affiliation of traditionalist contemporary artists.

*Sharon Mirchandani has recently completed her dissertation on Ruth Crawford Seeger for a Ph.D. in musicology at Rutgers University and currently teaches at Rowan College (Glassboro, New Jersey). A pianist, she has given frequent lecture/recitals on American music and women composers. She also teaches private and class piano.*



## Elizabeth Lauer: *Five Flower Rags*

by Judith Radell

I Virtuosi IVR 502

Elizabeth Lauer's *Five Flower Rags* features music for solo piano performed by the composer, and music composed or arranged for two pianos performed by the composer and pianist-friends. The title piece consists of five ragtimes, each named after a flower, and each written for someone important in Lauer's life. Of "Fleur de Lou," dedicated to the composer's husband, Lauer writes that her "use of two pulses, the standard two-to-a-bar, and the alternate broad 'swing' of three may refer to the subject's enjoyment of ballroom dancing." The second set in the album, *Six Haiku* (published by Arsis Press), was inspired by brief poems Lauer's son wrote when he was 12. The composer precedes her performance of each piece with a recitation of its corresponding poem. The remaining works on the album are for two or more pianists. *It Takes Two*, performed by Lauer and Linda Maranis, is a collection of dances—"some real, others dances of the imagination." The final piece is a two-piano, eight-hand arrangement of Irving Berlin's well-known "I Love a Piano." Lauer is assisted by Maranis, Margaret Mills, and King Bosworth.

The album contains a number of charming moments. Some of the pieces show a good bit of wit and allure—qualities that could lead Lauer in exciting directions. The first *Haiku*, in particular, makes effective use of the piano's coloristic possibilities. The *Rags* are stylized, slow-tempo ragtimes, in which a simple tune is accompanied by more or less unexpected chord progressions, a genre frequently used in movie music. The *Rags* would have benefited from a more tongue-in-cheek performance with perhaps a more "jazzy" rhythmic approach. Since the *Rags* are very similar in style and thematic material, it might have been more effective to offer a smaller number of them as part of a larger set of works written in more varied forms or styles.

In this album, Elizabeth Lauer seems to draw together the threads of her life: she performs her own piano works, she recites her son's poems, and she includes an album cover and several drawings by her daughter. There is something appealing about this gathering of the disparate elements of one's life to make a pattern, to "compose a life," to quote the title of Mary Catherine Bateson's fine book. But for a listener unfamiliar with the composer and her music, the album needs a different focus, one which highlights the music itself. The solo music might have benefited from the fresh viewpoint of a performer who was not also the composer.

Lauer's biography is interesting in that her early talent for music did not lead to extensive musical training when she was young. After a few years of piano lessons and undergraduate work at Bennington College she pursued graduate study at Columbia University, including composition classes with Otto Luening. A former Associate Producer with the Columbia Masterworks Series, Lauer currently teaches privately, performs as a pianist, and composes.

*Judith Radell is Assistant Professor of Music at Indiana University of Pennsylvania. She received her DMA in piano at the University of Illinois. She is editor of Fanny Mendelssohn Hensel's piano sonatas and Six Piano Pieces from the 1820s for Hildegard Publishing Co.*

## CD Reviews

### Works by Beth Anderson, Janice Misurell-Mitchell and Melinda Wagner

by Michael Johns

Beth Anderson: *Minnesota Swale* (1994). Opus One CD 156

Janice Misurell-Mitchell: *On Thin Ice* and *Sub-Music and Song*, for solo flute (1983). Opus One CD 160

Melinda Wagner: *Sextet* (1989). Opus One CD 168

Beth Anderson's *Minnesota Swale*, commissioned by the Minnesota Sinfonia in 1994, is performed in this recording by the Slovak Radio Symphony. Linernotes tell us that "a swale is a meadow or a marsh where a lot of wild plants grow together." This ten-minute work in one movement presents a chain of diverse musical ideas that follow one another in unbroken succession. A series of folk-like tunes for various solo instruments alternates with ensemble passages. The work's unhurried pace, spaciousness, and readily-grasped melodies make for pleasantly engaging listening.

Janice Misurell-Mitchell's *On Thin Ice*, for guitar and flute, is a ten-minute workout for both instruments. Pitch content and form are secondary to the sheer diversity of extended instrumental techniques that keep the music interesting and moving. An improvised quality is felt through rhythmic separation of the lines; this also allows moments of simultaneity, such as at cadence points, to be doubly arresting. The work is impressively played by Caroline Pittman, flute, and Jeffery Kust, guitar. The composer's *Sub-Music and Song*, for solo flute (1983) was developed from an improvisation. The first section, *Sub-Music*, is filled with rough, jagged figures that eventually become more refined in the *Song*. The music flows from a knowledge of flute technique and could only have been written by a flute player. Once again, Caroline Pittman's performance displays exceptional skill.

Melinda Wagner's *Sextet* is a four-movement work scored for flute, clarinet, violin, viola, cello, and piano. Movement one is tightly constructed around a widely spaced, slow-moving motive that reappears in various guises: imitated, inverted, reorchestrated, and at different speeds and registers. The warm, intimate tone of movement two is established with a lyrical cello solo. Moments of intensity are contrasted with serene, detached areas of quiet. A connection between sections is achieved by combinations of instruments sustaining notes from one section to the next, also creating a sense of timelessness. The shortest movement, number three (0:47), is scored for piano alone. Slow motion, sustained sonorities, and soft dynamics combine to project a quiet, peaceful mood. Movement four is a series of variations, with the initial motive reappearing at the end of the movement. Changes in register, meter, and texture are the principal means of variation.

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 Company.



### Works by Elizabeth Scheidel-Austin, Mary Jeanne van Appledorn, Susan Hurley, and Tina Davidson

by Eleonora M. Beck

*Songfest*: Works by Elizabeth Scheidel-Austin, Mary Jeanne Van Appledorn and Susan Hurley. Capstone CPS-8618, Digital Stereo (1994)

Tina Davidson: *I Hear the Mermaids Singing* (1996). Composers Recordings, Inc., CRI 681

Elizabeth Scheidel-Austin hails from Baltimore and resides half the year in Mannheim, Germany, where her music, as in the United States, is critically acclaimed. The *Songfest* CD includes her *Five Sonnets from the Portuguese* on texts by Elizabeth Barrett Browning. I found these to be the most accomplished pieces in this collection, perhaps because the texts themselves, which include references to music, propel Austin into a strong musical collaboration. Sonnet III is particularly lovely with its operatic melodic line that shows Scheidel-Austin as a master of the voice. The singer, however, must have the skill to maneuver the rushes to a high tessitura without tripping over the registral changes.

Mary Jeanne Van Appledorn offers her *Freedom of Youth* for speaker and Yamaha DX7 synthesizer. Unlike the other selections on this CD, this piece sounds best when heard on digital equipment. van Appledorn is a stylist and creative artist, whose range on the synthesizer is noteworthy. Swatches of the reciting voice blurt out between clumps of electronic tinkles. The electronic sounds evoke the neon, harp-like chimes that flood the airline walkways mixed with the sound of a pinball machine when the ball falls into the "extra game"

slot. A dazzling synthesizer cadenza erupts at 5 minutes into the eleven-minute composition. The piece originally accompanied a 1986 installation of a nine-foot bronze structure by artist Rosie Alford at Texas Tech University (where Van Appledorn is a professor), which explains the atmosphere the music creates.

Susan Hurley's *Wind River Songs* consists of three short, charming pieces for soprano, cello and piano. The poetry is by Nick Bozanic, whose lines Hurley sets lovingly. The first of the three, "Wind," to me sounds more like rain because of a descending four-note figure that recurs in the cello. The second song, "River," is based on a slow, descending three-note pattern. "Song," the most beautiful and delicate of the three selections, betrays its namesake as it hovers around a single series of pitches and moves gently to its conclusion.

Tina Davidson's new collection of works, entitled *I Hear the Mermaids Singing* (1996), grapples with profundity. Her music searches for meanings and beginnings, and answers difficult questions that start with "why"—why, for example, does music exist? Sometimes I think it is because music is beautiful; it makes one feel beautiful; it reflects the beautiful. While listening to Davidson's compositions I sense that incandescent glimmer—the fleeting "why?" of music. Davidson knows why—you can hear it. Her music is primal. Ostinati knock calmly at the door and thirds resound like emergency vehicle horns sans the usual impatience and anger. What remains are delightful sounds—sounds that make us human and resound in the universe. If these words sound lofty, it is the result of listening to this otherworldly music.

Davidson's first piece for saxophones, called *Transparent Victims*, treats each line as expressive and unique. The saxophones reach into the upper part of their range, and then new material enters, which reminds one of the hymnody in Ives' *Concord Sonata*. Glissandi intrude and the piece fades to its conclusion. Her *Lullaby*, for saxophone, flute, English horn, bassoon and piano, churns like the one your mother might have hummed. *Fire in the Mountain* plays with rhythmic jaggedness, rapid chord changes and punching piano effects. The mountain fire spits, crackles, and flashes as played by the marimba, vibraphone and piano.

*I Hear the Mermaid Singing* is written for viola, cello and piano. The piano plays the ostinati with plaintive strings that imitate the Neptunal sounds of mermaids. As pizzicato playing takes over, the emotions change and the music exudes the strength. Possibly Davidson is mindful of the Mermaids Parade that takes place every year in Coney Island, Brooklyn, where women parade in their true power. As the piece ends, chromatically colored scales bid the mermaids adieu.

*Bleached Thread, Sister Thread* is based on a poem by the composer's sister, Eva. In a string quartet that splinters open with octaves, we hear what has become Davidson's

signature: a slow preparation of ideas, a heating up of the furnace, and a return to the calm of the beginning. There are a few moments of what I would call "down time," where the emotions catch their breath. This piece is longer than the others, 16 minutes or so, and for me is least attractive of the set, which is not meant as a criticism, because the music of the set as a whole is very enjoyable. The final work is *Blue Dawn*, where Davidson recomposes the Adam and Eve story so that Eve is eating the promised fruit of salvation. Davidson is a feminist—no question about that!

*Eleonora M. Beck is Assistant Professor of Music at Lewis and Clark College, 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.*



## Awards

### Third Annual CalArts/Alpert Award in the Arts

The Herb Alpert Foundation, in collaboration with the California Institute of the Arts, announced the recipients of the third annual CalArts/Alpert Award in the Arts. Five artists in the fields of dance, film/video, music, theatre, and the visual arts each received an award of \$50,000. The ceremony was held on May 4th at the home of CalArts president Steven D. Lavine. The Awards are given to those whose work might be thought of as "early mid-career" rather than to well-established practitioners or those beginning their creative lives. One unique aspect of the qualifications considered by the Foundation is the artist's attention to social issues, and applicants are asked to describe their work in relation to issues of social responsibility. The recipients were chosen by a panel of judges comprising both artists and art professionals selected for their range, artistic accomplishment, and integrity. The Music Panel consisted of Martin Bresnick, Leroy Jenkins, and Pauline Oliveros.

This year's music recipient is **Chen Yi**, a member of the composition faculty at the Peabody Conservatory, Johns Hopkins University in Baltimore. She was trained as a violinist in the European classical tradition and came into contact with Chinese folk music when she was forced to relocate to the countryside during the Cultural Revolution. Widely celebrated in China as a major new composer during the increasingly open cultural climate of the 1980s, Chen Yi came to the United States in 1986 to continue her musical studies. She writes both intimate and large-scale works for traditional European and Chinese instruments, and she fuses Western orchestral and choral idioms with traditional Eastern pentatonic tonalities.

## CD Reviews

### CD Releases by Shulamit Ran

by Cynthia Folio

*Mirage*: Chamber Music for Solo Flute by Shulamit Ran; Mary Stolper, flute.  
*Mirage* (1990); *Hatzvi Israel Eulogy* (1969); *East Wind* (1987); *Concerto da Camera I* (1985);  
*Sonatina* (1961); *O The Chimneys* (1969).  
Erato 0630-12787-2

*Songs of Solitude*; Curtis Macomber, solo violin.  
Shulamit Ran: *Inscriptions* (1991). Also compositions by Mario Davidovsky, John Harbison,  
Steven R. Gerber, Elliott Carter, and Robert Parris.  
CRI CD 706

Israeli-born Shulamit Ran has a strong personal voice and a powerfully expressive musical style. Her compositions on the *Mirage* CD are also united by their common reliance on Middle-Eastern elements. Whether an early work, such as the exuberant Israeli folk-song inspired *Sonatina* (for two flutes), or the relatively recent *Mirage* (for five players), her music reflects her heritage. The latter work is an exotic and effective mixture of an “incantational style of delivery” (from the composer’s notes), frequent heterophonic textures, and Middle-Eastern scales and ornamentations. Even Ran’s choice of amplified alto flute evokes the timbre of the *ney* (middle-Eastern end-blown flute).

While the CD features flutist Mary Stolper, most of the works are not “flute works,” per se, but chamber pieces involving flute. Two of them actually feature Lucy Shelton, soprano, and in these two cases it is the text more than the musical style that reflects Ran’s Jewish heritage. *Hatzvi Israel Eulogy*, a beautifully sung text from the second book of Samuel, is supported by flute, string quartet, and harp in a magical textural weave. The other work that features Shelton, *O The Chimneys*, is an emotionally-charged work that sets five poems by Nelly Sachs, a German-Jewish poet who wrote almost exclusively about the Holocaust. The ensemble of voice and five instruments is augmented at the end by tape, since, as the composer relates, “instrumental sound alone would not suffice to express the horror.” The ensemble presents a bold performance of this work, whose dark instrumental colors, German language, moments of *Sprechstimme*, and atonal language are reminiscent of Schoenberg’s *Pierrot Lunaire*.

Stolper has more of a chance to display her virtuosity in the solo flute piece, *East Wind*. Ran effectively describes the central image for the piece as follows: “from within its ornamented, inflected, winding, twisting, at times convoluted lines, a gentle melody gradually emerges.” In this superb performance, Stolper plays flute, alto flute, and piccolo in *Concerto da Camera I*, which is a woodwind quintet that employs a total of ten instruments! In the three movements, Ran creates a variety of colors, textures, and gestures

unprecedented in quintet literature. For example, the imaginative combination of contra bassoon and bass clarinet at the beginning and end of the second movement clearly expresses its subtitle, “Dark, gnarly.”

On the *Songs of Solitude* CD, Curtis Macomber includes one work by Ran, *Inscriptions* for solo violin, a devilish piece that he performs with much flair. The first movement, “Possessed by the Devil,” is a clever stylistic blend between the unaccompanied sonatas of J. S. Bach and the etudes of Paganini (the Devil himself!) that results in stunning virtuosity. As might be expected, the tritone as “diabolus in musica” makes its appearance in all three movements. Macomber’s excellent CD is the second he has made that is, as he describes, a “comprehensive look at the great wealth of American music for solo violin.” All the compositions in this collection explore the instrument’s color, lyricism, and virtuosic potential.

Cynthia Folio is Associate Professor of theory at Temple University. She is Treasurer of the Society for Music Theory, with research interests in the analysis of contemporary music, analysis of jazz, and the relationship between analysis and performance. She is an active composer and flutist and regularly performs with Network for New Music, Temple Faculty New Music Trio, and Hildegard Chamber Players.



### International Young Composers Meeting

The Third International Young Composers Meeting, for composers under the age of 30, was held in Apeldoorn, The Netherlands, during the last week in February 1997. Two women composers, Patricia Martinez (Argentina) and Maja S. Kjelstrup Ratkje (Norway), were the winners of the competition to receive commissions from the *de ereprijs* ensemble.

# Broadcast News, Part I

## Composers/Compositions Aired on “Eine kleine Frauenmusik” Southeastern Public Radio Network, January to April 1997

by Jeanne Shaffer, Producer and Host

- Anonymous. *Bele Doette* (Hyperion CDA 66625)  
Austin, Elizabeth. *Lighthouse I*, harpsichord (Capstone CPS-8625)  
Bacewicz, Grazyna. *Sonata III*, violin and piano (Cambria 1052)  
Beach, Amy. *Ecstasy* (Northeastern NR 9004-CD); *Trio*, op. 150 (VoxBox 1529)  
Bingen, Hildegard von. *O rubor sanguinis; Favus distillans; Laus Trinitati; In Matutinis Laudibus; O Ecclesia; O aeternae Deus; Cum vox sanguinis; Instrumental piece; Nunc gaudeant materna; O orchis Ecclesia* (Deutsche Harmonia Mundi 05472 77346 2)  
Bonds, Margaret. *Three Dream Portraits* (Koch Internat'l Classics 3-7247-2H1)  
Caccini, Francesca. *Suite* from *La Liberazione di Ruggiero* (Nannerl NRARS002)  
Capers, Valerie. “Cool-Trane” and “Billie’s Song” from *Portraits in Jazz* (Leonarda Le 339)  
Carrena, Teresa. *Scherzo & Allegro Risoluto* from *String Quartet* (VoxBox, CDX 1529)  
Degenhardt, Annette. *A Double Jig for You and Me* (ANDEG 02)  
Dring, Madeleine. *Moto Perpetuo; Valse Francaise; Waltz Finale; Jig* (Cambria 1084)  
Eubanks, Rachel. *Moderato and Larghetto* from *Five Interludes* (Leonarda LE 339)  
Gardner, Kay. *Viriditas, I* (LadySlipper 107 CD)  
Glanville-Hicks, Peggy. *Etruscan Concerto* (Music Masters Classics 01612-67089-2)  
Groendahl, Agatha B. *Noveletta & Gavotte* (Swedish Society SCD 1043)  
Gubaidulina, Sofia. *Symphony in 12 Movements* (Chandos 9183)  
Howe, Mary. *Men* (VMM 2005)  
Jacquet de la Guerre, Elisabeth. *Six Dances* for violon and clavecin; *Le Racomodement comique de Pierrot et de Nicole* (Arion ARN 268012)  
Karaindrou, Eleni. *Woman’s Theme* (ECM New Series, 1570)  
Le Beau, Louise Adolpha. *Romance* (GEMA. F0N0 FCD 997-728)  
Lowe, Ruth. *I’ll Never Smile Again* (RCA Victor 7999-2RC)  
MaConchy, Elizabeth. *Quartets nos. 10 & 13* (Unicorn Kanchana 9082)  
Mahler-Werfel, Alma. *Ich wandle unter Blumen* (CPO 999 016-2)  
Makeba, Myriam. *Kica da Silva* (Swiss Dev. Coop. [UNESCO, etc.] 38040)  
Malibran, Maria. *Les Brigands & La morte* (VMM 2005)  
Mbulu, Letta. *Not Yet Uhuru* (Swiss Dev. Coop. [UNESCO, etc.] 38040)  
McKennitt, Loreena. *Courtyard Lullaby* (Music for Little People 9 42565-2)  
Mendelssohn-Hensel, Fanny. *Klavierquartett in A-flat* (Troubadisc TRAO-CD01408); *Ich wandle unter den Baumen; Lied no. 186 and Sehnsucht*, op. 111 (OPS 30-71); *Schöne Fremde* (CPO 999 012-2); *3 Pieces for Piano*, four hands (Sony SK 48 494); *Nachtwanderer* (Arcobaleno AAOC-93292); *Trio in D minor* (Hyperion CDA66331); *Schwanenlied* (Leonarda LP)  
Moore, Undine Smith. *Before I’d be a Slave* (Leonarda LE 339)  
Newman, Maria. *Solus* (Raptoria Caam 1004)  
Odetta. *No More Auction Block; Hold On; Sometimes I Feel Like a Motherless Child* (Vanguard LP)  
Perry, Julia Amanda. *Short Piece for Orchestra* (CRI LP)  
Poldowski. *Spleen & Dimanche d’Avril* (Albany, Troy 109)  
Price, Deon Nielsen. *To the Children of War; L’Alma Jubilo* (Cambria CD 1056)  
Price, Florence. *My Dream* (Koch Internat'l Classics 3-7247-2H1); *Sonata in E minor* (Cambria CD 1097)  
Rainier, Priaulx. *Quartet for Strings* (Leonarda LE 336)  
Robbins, Susan. *Swedish Lullaby*, arr. (Music for Little People 9 42565-2)  
Schumann, Clara Wieck. *Liebst du um Schönheit* (Arcobaleno AOC-93292); *Three Romances* (Tudor 788); *Abendfeier in Venedig; Vorwairts; Gondoliera* (Bayer 100 041 CD)  
Simone, Nina. *Marry Me* (Elektra 9 61503-2)  
Smith, Irene Britton. *Sonata* for violin and piano (Leonarda LE 339)  
Smyth, Ethel. *Sonata* for violin and piano (Meridian CDE 84286)  
Sommer, Sylvia. *La vida de cada canto* (Bayer 100 255 CD)  
Strozzi, Barbara. *Tradimento* (ADDA 581 173)  
Tower, Joan. *Black Topaz* (New World Records 80470-2)  
Van de Vate, Nancy. *Trio for Strings* (VMM CD 2006)  
Vellere, Lucy. *Quartet no. 3* (Leonarda CD LE 336)  
Viardot, Pauline. *Hai luli!; Havanaise; Les filles de Cadiz* (London 452 667-2)  
Warren, Elinor Remick. *For You With Love* (Cambria CD-1028); excerpts from *Sleeping Beauty* (Cambria CD-1095)  
Williams, Mary Lou. *Cloudy* (Concord Jazz CCD-4605)

### Public Radio Stations

Broadcasts of music by women composers are still too few, but they are beginning to be noticed by the mainstream press and especially by the radio staff and audience where women’s music is accessible. The March Program Guide for WTSU, the public radio station which originates my weekly broadcasts, began with a banner headline: “20 YEARS of VERDI, VIVALDI and VON BINGEN.” You can be sure that the program guide for March 1977, when the station first went on the air, contained zero music by women and that the editors had never heard of Hildegard. Progress is slow, but it is certainly fun to watch!

On January 22, Melinda Whiting, of National Public Radio’s “Performance Today,” introduced the group called Anonymous 4 singing the music of Hildegard von Bingen. The women performers are noted for their sensitive interpretations of early music. On March 19, Martin Goldsmith of “Performance Today” played two tracks from a Gothic Voices CD of Hildegard von Bingen: *Columba Aspexit* and *Contemplation on the Life of a Nun*.

On March 9, “Pipe Dreams,” from Public Radio International (PRI), featured women performers and

composers in an hour-and-a-half program of organ music by women. Michael Barone, the host of "Pipe Dreams," presented compositions by Ethyl Smyth, Diane Bish and Helga Schauerte, who played her own *Toccata* on a program Barone titled "Sophisticated Ladies." The organists were women, as well, including Diane Bish, Janice Buck and Kimberly Marshall. In honor of Women's History Month, PRI produced two one-hour programs in the "Bravo Baroque" series which were devoted to female musicians of the Baroque period. They aired in our listening area on March 13th and 20th.

### Fallopian Tunes

Some readers may have met Janet Hilts through the IAWM list. She is a dj at the campus/ community radio station CHUO 89.1 FM at the University of Ottawa, Ontario. The broadcast is called "Fallopian Tunes" and airs for 90 minutes once a week. Janet's segment airs once a month. The other three hosts play popular artists, but Janet plays contemporary music which does not fit into the "pop" music genre. In addition to classical music she plays avant-garde jazz and whatever other interesting sounds come her way, as long as the works are by women. Her first show featured music by Diane Labrosse, Ikue Mori, Tenko, Aki Takase and Jin Hi Kim.

During the month of February she aired the following: **Kaija Saariaho**, *Jardin Secret* (J&W Recordings J&HCD 931); *Lichtbogen* (UMM 102); **Cecilie Ore**, *Praesens subitus* (Aurora Contemporary ACD4961); **Ase Hedstrom**, *Sorti* (Aurora Contemporary ACD 4961); *Chain* (NCD 4923); **Maj Senstevoid**, *Per aspera ad astra* (NCD 4923); **Marilyn Crispell**, *Nomad* (Red Toucan Records RT 9305-2); *Sorrow*; *Circles* (Victo CD012).

The March playlist included the following: **Laurie Anderson**, *New York Social Life* (CRI 728); *Speak My Language* (Warner Bros. Records 945534-2); **Amy Denio**, *Traffic Island Psycho* (Ratascan Records BRD010); **Elain Barkin**, *On the way to becoming* (Open Space CD3); **Laurie Radford**, *Landlocked* (Diffusion Media MED-9004CD); **Diane Landry and Fabrice Montai**, *Palimpsestes sonores sur territoires magnetiques* (Avatar 004); **Liette Gauthier**, *La Carriere Miron* (Musicworks no 57); **Kathy Kennedy**, *Tele Jeu* (Rappel); **Joane Hetu**, *Capitaine* (Ambianes Magnetiques, AMO37CD).

### Bluefield College

Mary Heape wrote that the campus radio station at Bluefield College presented a program of women's music during March on the campus classical music hour, which was hosted by Jessica Lege, a junior music student. Included were *Fanfare for the Uncommon Woman* by **Joan Tower**, excerpts from *Ordo Virtutum* by **Hildegard von Bingen**, and a recitative and aria from *Return of Ulysses* by **Elizabeth Jacquet de la Guerre**.

### Auburn University

Auburn University at Montgomery, Alabama, asked me to produce another "Eine kleine Frauenmusik" program for its Promenade Concert Series on April 27, 1997. (It was broadcast on Southeastern Public Radio in May.) The performers were a professional brass quintet, the Capital City Brass. I want to thank all of you who sent scores and tapes. A few of the works had to be omitted because they were just too difficult to prepare in the specified time. The program included the following works: **Madame Brillon du Jouy** (arr. by Daniel Nightingale), *Marche des Insurgente*; **Wanda Landowska** (arr. by Jeanne Shaffer), *Kolendy* (from *5 Polish Folk songs*); **Beth Anderson**, *Saturday-Sunday Swale*; **Stephanie Wilson**, *Suite for Brass Quintet*; **Gwyneth Walker**, *Bright Brass*; **Nancy Telfer**, *Inner Space*; **Jeanne E. Shaffer**, *Montgomery Quintet*; **Elizabeth Raum**, *Quintet for Brass*; **Gwyneth Walker**, *Raise the Roof*.

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. E-mail: <DocShaffer@aol.com>.

## Broadcast News, Part II

### WOMR 92.1 FM, Provincetown, Massachusetts

by *Jeanne Brossart and Canary Burton*

(1) "Listening to Women—and Men." Every Tuesday from 1:00 to 4:00 pm; works by women composers aired January 14 to April 28, 1997.

*Jeanne Brossart, Producer and Host*

- Appledorn, Mary Jeanne van.** *Contrasts* (CRS 9664)
- Aufderheide, May.** *Buzzer Rag* (Northeastern 9003)
- Austin, Elizabeth.** *Zodiac Suite* (Capstone 8625)
- Bacewicz, Grazyna.** *Sonata no. 5* (Cambria 1052)
- Barber, Gail.** *Songs of Destiny* (Opus One 169)
- Beach, Amy.** *Trio for piano, violin & cello*, op.150 (Vox CDX 5029)
- Beath, Betty.** *Lagu Lagu Manis II* (VMM 3036)
- Bodorová, Sylvie.** *Dignitas homini: String Quartet no. 1, Magikon: Concerto for oboe and strings, Tre canzoni da suonare for guitar & strings*
- Borroff, Edith.** *Sonata for horn and piano*
- Boulanger, Lili.** *Pié Jesu* (Intaglio INCD 703-1)
- Buechner, Margaret.** *The American Civil War* (Nord-Disc 2028); *The Old Swedes Church* (Nord-Disc 2030); *The Well-Wishers* (Nord-Disc 2032)
- Chambers, Wendy Mae.** *Symphony of the Universe* (Newport 85552)
- Chen Yi.** *As in a Dream* (CRC 94/388)
- Clarke, Rebecca.** *Two Pieces for viola and cello* (Northeastern NR 212)
- Clearfield, Andrea.** *Songs of the Wolf*
- Cramer, Anna.** *Gefunden*, op.2, no. 3 (Globe 5128)



Demessieux, Jeanne. *Prelude and Fugue* (Gasparo GSCD-294); *Te Deum* (Motette 11671)

Dinescu, Violeta. *Aretusa* (GEMA)

Dring, Madeleine. *March for the New Year* (Cambria 1015)

Eckhardt-Gramatté, Sophie-Carmen. *Piano Sonata no. 1, E. 45* (E-Gré Found. 100D)

Ernst, Siegrid. *Variations for large orchestra* (VMM 3035)

Firsova, Elena. *Meditation in a Japanese Garden*, op. 54 (Koch Schwann 3-1170-2)

Fleischer, Tsippi. *Scenes/Israel Madrigal no. 4, "The Lineaments of My Homeland"* (Opus One 158)

Garcia-Renart, Marta. *Tres Momentos* (North/South 1010)

Gubaidulina, Sofia. *Silenzio* (Naxos 8.553557)

Holland, Dulcie. *Piano Miniatures no.1* (Jade 1029); *Romantic Song* (Jade 1038)

Hyde, Miriam. *Lullaby for Christine; Study in Blue, White & Gold* (Cherry Pie Records)

Jacquet de la Guerre, Elizabeth-Claude. *Sonata no. 6 in A* (Wildboar 9601)

Jazwinski, Barbara. *Winter Dreams* (Capstone 8630)

Kapralova, Vitezslava. *Dubnova Preludia Suite*, Op.13 (Northeastern 248)

Karaindrou, Eleni. *Ulysses' Gaze* (ECM New Series 1570)

Kolb, Barbara. *Umbrian Colors* (Bridge 9022)

Kondo, Mikako. *Waltz* (MMC 2001)

Mageau, Mary. *The Furies* (VMM 3036)

Mamluk, Ursula. *From My Garden* (Gasparo 300)

Marez Oyens, Tera de. *Three Hymns* (Capstone 8632)

McTee, Cindy. *Images*

Mendelssohn-Hensel, Fanny. *Die Nonne* (MHS 512350)

Monk, Meredith. *Facing North* (ECM)

Price, Florence. *Sonata in e minor; The Old Boatman* (Cambria 1097)

Rahbee, Dianne. *Mosaic*, op. 26 (Seda 333)

Schumann, Clara. *Liebst du um Schönheit* (Koch 3-7240-2 H1)

Shore, Clare. *July Remembrances* (Owl 34)

Smith, Irene Britton. *Sonata* (Leonarda 339)

Smyth, Ethel. *Four Songs* (Troubadisc TRO-CD 01405); *O Gott du frommer Gott* (Hester Park 7704); *The Wreckers* (Conifer 75605 51250 2)

Strozzi, Barbara. *Tradimento*, from op.7 (Bayer BR 100 078/79)

Tailleferre, Germaine. *Sonata for harp* (Nimbus 5441); *String Quartet* (Troubadisc 01406)

Tann, Hilary. *Doppelgänger* (Capstone 8606)

Van de Vate, Nancy. *Four Somber Songs* (VMM 3013); *Gema Jawa; Twelve Pieces for Piano on One to Twelve Notes* (VMM 2003); *Violin Concerto no. 2* (VMM 3035)

Viardot-Garcia, Pauline. *Berceuse cosaque* (VMM 2005)

Warren, Elinor Remick. *The Nights Remember* (Cambria 1028)

Weir, Judith. *Missa del Cid* (United 88040)

Zaimont, Judith Lang. *Calendar Collection* (Leonarda LE 334)

Zieritz, Grete von. *Prelude and Fugue* (Gasparo GSCD-294)

Zwillich, Ellen Taaffe. *Concerto for Trumpet & Five Players* (New World 372-2)

You can preview Jeanne's monthly program schedule on the world wide web at <<http://www.capecod.net/~jbrossar>>.

**(2) "The Latest Score." Every Friday from 4:00 to 5:00 pm; works by women composers aired January 1 to March 31, 1997.**

Canary Burton, Producer and Host

Appledorn, Mary Jeanne van. *Set of 5* (North/South Consonance)

Burton, Canary. *Hindquartal; Atlantic Sonata* (tape)

Ceff, Linda. *Persephone's Transition* (ACMA)

Corazon, Beatriz. *Corazon, Coraza* (San Francisco Chamber Singers)

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

Degenhardt, Annette. *Dagegen; Für mich; Melancholia; Wir packen das schon; Wieder in Reifrocken; Melange* (GEMA Andeg)

Dinescu, Violeta. *Tautropfen* (GEMA)

Firant, Laurel. *Shahrazad; Album Leaf; Orfeo* (Dat tape)

Folio, Cynthia. *Developing Hues* (Capstone)

Hindman, Dorothy. *Drowning X numbers* (Capstone)

John, Cindy. *Let go, go on* (ACMA)

Lee, Hope. *I, Laika, entends, entends le passe qui* (New Concert Discs)

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

Price, Deon Nielsen. *Desert Impressions; Surf Dance; Crossroads; Alley Trio* (Cambria)

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

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

Tann, Hilary. *Doppelgänger* (Capstone)

Thome, Diane. *Three Psalms* (Capstone)

Wallach, Joelle. *Mourning Madrigals* (Capstone)

Composers and performers are invited to send CDs, LPs and high quality tapes to Canary Burton or Jeanne Brossart at WOMR, PO Box 975, Provincetown, MA 02657. WOMR covers most of Cape Cod and the South Shore of Massachusetts. (For additional details, see the February 1997 issue of the *Journal*.)

### Alternative Music Press

Alternative Music Press (AMP), an online new music "zine," is looking for women to submit their CDs for review. Also, if you have a web site, that can be included on the "musicians" page. The URL is <http://www.tiac.net/users/elements/amp/>

Ben Kettlewell, the editor of AMP, has been a reviewer for many years for various paper music magazines. I noticed that Ben's "zine" had very few women included in its pages. The reason, he said, was that hardly any women ever sent CDs! This needs to be changed quickly, and I can help, because I will now be the reviewer for the classical section.

AMP is linked to more than 50 search engines and hundreds of other music sites on the web, so your music WILL BE SEEN AND HEARD. Clips will be made of musical excerpts from the CDs. Send your CDs to AMP, Box 1205, Provincetown, MA 02657. Send questions or comments to Canary Burton: [canary@capecod.net](mailto:canary@capecod.net) or Box 3057, Wellfleet, MA 02667.

# Broadcast News, Part III

## “Music of the Americas”: Cancelled!

by Jeannie Pool

What a shock when the management of radio station KPFK (90.7 FM) in Los Angeles, California, notified me that “Music of the Americas,” which this writer had hosted on Mondays from noon to 2 p.m. since the program’s inception in September 1981, would be aired for the final time on March 31, 1997. In fact, all of the KPFK “Noon Concert” programmers were removed to make way for the premiere on April 1 of a new Pacifica Network-originated public affairs program being produced in Berkeley and hosted by political commentator Larry Bensky.

The removal of the “Noon Concerts” from the KPFK format marks the end of an era in Southern California that began in the 1950s with programs by William Malloch (who died in 1996), Leonid Hambro (“At the KeyBoard”), David Cloud, John Schneider (“Soundboard”), William Davila (“Journey Through the Realms of Music”), and Joseph Spencer (“Chapel, Court and Countryside”). “Music of the Americas” featured interviews with composers and performers of the Americas and included a wide variety of music: concert music, jazz, blues, theater, organ music, musicals, film and television scores, experimental music, electronic and computer music. The program won several broadcasting awards over the years, including recognition from Sigma Alpha Iota, for special broadcasts on American music, and the National Association of Composers U.S.A. Grants were awarded from the National Endowment for the Arts and the California Council for the Humanities, and some of the special programs were broadcast nationally.

To a large extent, the focus was on contemporary concert music, particularly by women and minority composers. The program often provided support to a number of Los Angeles music organizations including Pacific Serenades, the Pacific Composers Forum, National Association of Composers U.S.A., the International Alliance for Women in Music, the Independent Composers Association, the SCREAM Festival (Southern California Resource for Electro-Acoustic Music), the Afro-American Chamber Music Society, the Society for the Preservation of Film Music, the Los Angeles County Museum, the Cultural Affairs Department of the City of Los Angeles, and area university music programs, including the University of Southern California and its various branches, California Institute of the Arts and Harbor College.

The program sometimes presented live broadcasts of orchestral, operatic and choral performances, and recitals involving some of the areas’ most talented musicians and composers, including clarinetists Kalman Bloch and William Powell; pianists Zita Carno, Althea Waites, and Deon Nielsen Price; The West Coast Saxophone Quartet, Da Capo Chamber

Players (from New York), The North Wind Quintet, and Peggy Gilbert and The Dixie Belles. Appearing regularly on “Music of the Americas” have been composers Ed Bland, William Kraft, Paul Reale, Rodney Oaks, Barry Schrader, David Raksin, Virko Baley, Michael Kibbe, Mark Carlson, Beverly Grigsby, Mauro Bruno, Ric Leserman, David Bradshaw, Tom Flaherty, By-ong Kon Kim, Hugo Davise, and Deborah Kavasch. The collection of air-check tapes of “Music of the Americas” programs represents a who’s who of Southern California musical life, including conductors, performers, and producers of music events, and constitutes an oral history of the last 15 years. Many of the people who were interviewed are no longer alive (for some, their KPFK appearance was their last recorded interview): film composer Hans Salter, composer-choral director Eva Jessye, composer Clifford Vaughn, electronic music pioneer Otto Luening, microtonalist Ivor Darreg, violinist Manuel Compinsky, and pianist-author Mildred Chase. Some of these interviews have been transcribed and published.

As host, I endeavored to bring to the airways emerging talents—unsung and forgotten composers and musicians, including voices from the past such as African-American composers William Grant Still, Florence Price, and Undine Smith Moore; women composers such as Elinor Remick Warren, Mary Carr Moore, Miriam Gideon, Julia Smith, Ruth Crawford Seeger, Amy Beach, and Marion Bauer; and Latin American composers such as Manuel Ponce, Silvestri Revueltas, Carlos Chavez, Heitor Villa-Lobos, Alberto Ginastera, Max Lifschitz, and Manuel Enriquez. In 1986 I produced an event at the Ambassador Hotel honoring 100 of the Pioneer Women Musicians of Los Angeles; the celebration was broadcast live over KPFK. I sometimes played vintage recordings in old formats (78s, LPs, cassettes, reel-to-reel), including tapes of live concert performances of contemporary composers’ works (audience noises and all), because I believe this music should be heard. This is especially important given the decline of print media coverage of the Southern California music scene. I also featured small independent recording companies’ products in recognition of their struggles to exist in competition with the large conglomerates who rule mainstream musical culture in this country.

I wish to express my gratitude to the Southern California music audience, which has provided continuous support and input over the years; I will sincerely miss the program’s listeners, who are the most independent minded, free-spirited music lovers in the country. Many thanks to Steve Barker of BBAT Productions who often engineered the live concert broadcasts.

## Broadcast News: Part IV

### Classic FM 4MBS, Brisbane, Australia: "Discovering Women Composers"

Four Programs Aired in April 1997.

by Betty Beath, Producer and Host

Aired April 4, 1997 (in the following order):

Van de Vate, Nancy. *Piano Concerto*, 1st mvt (VMM 3025)

Zwilich, Ellen Taaffe. *Sonata in Three Movements*, violin and piano (CRI American Masters 621)

Ghandar, Ann. *Photophræsis*, piano (JAD 1024)

Boulanger, Nadia. *Le couteau; J'ai frappé*, mezzo sop. and piano (VMM 2005)

Beath, Betty. *House by the River*, voice and orch. (JAD 1056)

Hyde, Miriam. *Nocturne for Flute and Piano* (MBS 34)

Fontyn, Jacqueline. *Halo*, harp and chamber orch. (Why Not 33558801)

Mageau, Mary. *The Furies*, Piano Concerto no. 1 (VMM 3036)

Aired April 11, 1997:

Marez Oyens, Tera de. *Linzer Concert*, accordion and orch. (Marcato 189601)

Appledorn, Mary Jeanne van. *Set of Five*, piano (North/South Consonance 1007)

Hopkins, Sarah. *Past Life Memories*, choir and cello (NW 777)

Anderson, Jean. *Trio*, flute, piano and cello

Chamlnade, Cécile. *Les rêves; L'ete*, mezzo sop. and piano (VMM 2005)

Boyd, Ann Carr. *Lullaby for Nuck*, harpsichord (JAD 1026); *Images of Australia*, orches. (JAD 1048)

Aired April 18, 1997:

Glanville Hicks, Peggy. *Sinfonia da Pacifica* (Voxaustalis VASTO13-2)

Eckhardt-Gramatté, Sophie-Carmen. *Danse de Negre*, piano (E-Gré Found.)

Van de Vate, Nancy. *How Fares the Night?* chorus, violin, string orches. (VMM 3025)

Viardot Garcia, Pauline (and Chopin). *Mazurka—L'oiselet*, mezzo sop. and piano (Kicco K00793)

Cory, Eleanor. *Profiles*, clar., cello, piano (CRI American Masters 621)

Mageau, Mary. *The Furies*, piano and orches. (VMM 3036)

Aired April 25, 1997:

Van de Vate, Nancy. *Pura Besakih*, orches. (VMM 3006)

Pizer, Elizabeth. *Expression Intimes*, piano (North/South Consonance R1001)

Holland, Dulcie. *Trio for Violin, Cello and Piano* (JAD 1066)

Boyd, Anne. *For E. G.*, flute and piano (JAD 1024)

Beath, Betty. *Indonesian Diptych*, orches. (VMM 3031)



## APRA Award to Glanville-Hicks

The Sonata for Harp by Peggy Glanville-Hicks (1912-1990) won an award from APRA (Australasian Performing Right Association) for "Most Performed Contemporary Classical Composition." The sonata was composed in 1950-51 and published in 1953. The APRA awards were presented at a ceremony in Melbourne in November 1996.

## Eckhardt-Gramatté Foundation

The Eckhardt-Gramatté Foundation was established in 1983 by Dr. Ferdinand Eckhardt. Its goals are to promote the music of Canadian composer Sophie-Carmen Eckhardt-Gramatté (1899-1974), the artwork of her first husband, German Expressionist painter Walter Gramatté (1897-1929), and the art historical work of her second husband Ferdinand Eckhardt (1902-1995).

These materials are available from the Eckhardt-Gramatté Foundation:

### I. BOOKS

- *Music from Within: A Biography of the Composer S. C. Eckhardt-Gramatté.*

### II. SCORES by S.C. Eckhardt-Gramatté

- "From My Childhood" Volume 1: 14 Alphabet Pieces (solo piano)

- "From My Childhood" Volume 2: 14 Character Pieces (solo piano)

- Introduction and Variations on a Theme from My Childhood (solo piano)

- Selected Works. An archival edition of SCEG's complete musical output in 23 volumes of manuscript photocopies.

### III. LPs

- *Anthology of Canadian Music.* A 5-record set with an hour-long documentary on SCEG, featuring interviews with the composer.

- *Concerto for Solo Violin.* SCEG's own performance of her *Concerto for Solo Violin*, recorded in Berlin in 1932.

- *E-Gré Plays E-Gré.* A 4-record set of private and previously unreleased recordings of the composer playing her own works, spanning the years 1932-1974.

### IV. CASSETTES

- *Passacaglia and Fugue* for two pianos

- *Pieces from My Childhood.* 28 piano pieces composed by SCEG between the ages of 6 and 12, played by young pianists.

### V. CDs

- *February Suite* (violin and piano)

- Karin Redekopp Edwards, Pianist: Eckhardt-Gramatté, Chopin, Liszt

- Megumi Masaki Plays Eckhardt-Gramatté: *The Six Caprices* and Other Works for Piano

- The Six Piano Sonatas

### How to Obtain These Materials:

These materials are provided free of charge to public and university libraries, and non-commercial radio stations. The Foundation will ask recipients to reimburse postage costs. For some items, numbers are quite limited. Institutions should send a request on official letterhead to the Eckhardt-Gramatté Foundation (see sidebar, previous page). Institutions may also inquire about the painter Walter Gramatté.

Individuals engaged in scholarly research receive materials free of charge as well. Those interested in specific scores and more specialized information on Eckhardt-Gramatté should contact the Foundation. CD recordings may be purchased through the Distribution Service of the Canadian Music Centre, 20 St. Joseph Street, Toronto, Ontario, Canada M4Y 1J9. For LPs and cassettes, contact the Foundation.

The Eckhardt-Gramatté Foundation also sponsors the National Competition for the Performance of Canadian Music, held annually since 1976 at Brandon University. Young musicians compete for \$10,000 in prize money and a national tour, in three rotating categories: voice (this year's competition, May 3-5 in Brandon), strings ('97) and piano ('98). (Competitors must be Canadian citizens or landed immigrants.) Information on the competition may be obtained from:

Laurie Graham, Administrative Officer  
Eckhardt-Gramatté National Music Competition  
School of Music, Brandon University  
Brandon, Manitoba, Canada R7A 6A9  
email: eckhardt@Brandon.U.CA

# Conferences

## Sonneck Society for American Music

The Sonneck Society for American Music will hold its twenty-fourth national conference in Kansas City, Missouri on February 18-22, 1998. Proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, Mexico, and the Caribbean are welcome.

The Program Committee invites proposals in all areas of interest. In particular, we welcome submissions on bands and band music, jazz, and music education, including multicultural perspectives. Topics highlighting the geographical centrality of Kansas City and the Western gateway region are especially appropriate. Also welcome are proposals on comparative and interdisciplinary topics and on links between cultural theory and American musics.

Papers should last no longer than twenty minutes. A paper submission should include seven copies each of a proposal (up to 500 words) and an abstract (100 words maximum). Your name(s), address(es), email address(es), and telephone number(s) should appear on one copy only. Include a list of needed audiovisual equipment (one copy only) and two stamped, self-addressed envelopes.

Performances should last only thirty minutes and may include a lecture component. Lecture-recital proposals should conform to the paper requirements above. Proposals for performance without lecture need include only the 100-word abstract. In both cases, proposals should include five copies of an audio cassette tape, five copies of a program, an equipment list (one copy), and two stamped, self-addressed envelopes.

Proposals for complete sessions are welcome. For a session on a single topic, follow the guidelines for individual papers above, add a session title, and send the material in one envelope.

For alternative formats (panels, position papers with respondents, workshops, etc.), the chair should submit seven copies each of a session proposal outlining the rationale for the session (up to 500 words) and an abstract (100 words). Send all material together. One copy of each document should include the name, address, email address, and phone number of the presenter. Also send an equipment list (one copy) and two stamped, self-addressed envelopes for each participant.

**Deadline:  
July 15, 1997**

Send proposals to:  
Karen Ahlquist, Program Chair  
Department of Music  
George Washington University  
Washington, DC 20052  
202-994-6270  
<ahlquist@gwis2.circ.gwu.edu>

## Indiana University of Pennsylvania

### A Call for Music Presentations

Indiana University of Pennsylvania

presents the

### Fifth Festival of Women Composers:

A Journey of 900 Years

from Hildegard von Bingen (1098-1179)

through Contemporary Genres

March 18-21, 1998

1. Performers, composers, musicologists, theorists, librarians, and jazz musicians are invited to submit a resumé along with a one-page abstract of their proposed lecture, recital, or lecture/recital featuring music of women composers. Performers should submit a tape, if possible.

2. Women composers are also invited to submit a score of one chamber work for up to nine performers—any instrument or voice range; maximum length, 15 minutes. (If a choral work, it may be for up to 16 singers.) Please send full legible scores, with tape, if possible (computer generated tapes are acceptable), and a resumé. Pieces will be performed and recorded at the Festival by IUP faculty, guest artists, and advanced student performers, when appropriate. Composers **MUST ATTEND** the performance (at their own expense) and are responsible for providing all scores and parts. Among the pieces accepted for performance, three will be chosen by the FWC Panel and by the Festival audience vote to receive cash awards (\$500, \$300, \$200).

A \$25 application fee to cover administrative costs is required with a proposal or score submission. This application fee is non-refundable, but will be applied to the registration fee upon acceptance of the proposal. Scores and proposals will be reviewed by the FWC Panel.

Please send materials to:

**Festival of Women Composers**  
Department of Music, IUP  
Indiana, PA 15705

For additional information:  
email [wheatley@grove.iup.edu](mailto:wheatley@grove.iup.edu) or  
[sjmantel@grove.iup.edu](mailto:sjmantel@grove.iup.edu);  
or fax (412) 357-9570.

Deadline for proposals and scores:  
entries must be postmarked by

**August 15, 1997**

# Conferences

## Symposium and Festival

### The Second International Symposium and Festival Donne in Musica

#### September 8-13, 1997 in Fiuggi, Italy

by *Giovanna Natalini*

The Second International Symposium and Festival, "Women in Music: Village Meetings," will take place in the Historic Centre of Fiuggi, Italy, September 8-13, 1997, under the sponsorship of the Fondazione Adkins Chiti: Donne in Musica. Along with the musical events and study session, there will be an important exhibition of lithographs and other art works by the German painter, Gertrude Degenhardt. This exhibition, from the 1st until the 15th of September, displays works belonging to the Foundation as well as works by local artists inspired by the theme, "Women in Music."

The interdisciplinary Symposium for 1997 is centered around the birth of the music profession for women in the Mediterranean countries from antiquity to the middle ages. The role of women in the courts, in sacred rites and as itinerant musicians will be discussed. Special topics include the creation of the first musical instruments, Arab women musicians, the music of the gypsies, Sephardic song, Byzantine liturgy, women composers in European convents, the troubairitz of Provence, and the women dancers who travelled from village to village. Other sessions in the Symposium present a "World News Report" from representatives of 22 women in music associations, and a session devoted to the Italian organizations working on behalf of women composers.

The Festival which surrounds the Symposium is a "non-stop" event, with music from the early morning till midnight, all over the village—in the streets, squares and three churches (Saint Stephen's, Saint Peter's, Saint Mary's)—and in the Town Theatre. The morning concerts take place in the Fonte Bonifacio Spa, and there will also be a sound installation in the village and a special workshop for children. The performers come from around the world, and the Festival opens with a procession in honor of the Goddess of Fortune, with dancers and musicians in ancient Roman costumes playing equally ancient instruments. The performances include gypsy music, Sephardic songs, a Berber women's orchestra and dance ensemble (from Morocco), chamber music, electronic installations, a special concert in honor of composer Sofia Gubaidulina, an evening with actress Pamela Villosesi reciting Sappho's poetry, music for band, for choir—and many other things, too—but above all, music composed by women—women writing today, yesterday and in the almost forgotten past.

This year's "World Report" includes representatives from nearly 30 countries and provides a great opportunity for networking. As in 1996, there will be an official bookstall

where scores, publications and recordings may be put on sale. During the Festival there will also be opportunities for extemporary performances in and around the village. These can be included in the general program at the last minute. Performers wishing to present short concerts in this way should indicate this when applying for accommodations. Our general program brochure, with the hotel plan, is now available. Enquiries about hotels can be sent to Giovanna Natalini, Secretary and Assistant to Artistic Director Patricia Adkins Chiti, who will then pass these on to the various travel associations collaborating with the festival: Teatro Comuale; Fiuggi, Italy. Tel/fax: +39 775 505 724. Office of the President: Proba Petronia 82; 00136 Rome, Italy. Tel/fax: +39 6 35 34 85 33. E-mail: <mc9484@mclink.it>

We invite you to come to *Donne in Musica: Gli Incontro al Borgo* (Women in Music: Village Meetings) to listen to the music of the Mediterranean Women!

### Purpose of the Foundation Donne in Musica

Patricia Adkins Chiti, President

The Foundation is a non-profit-making organization and pursues aims concerning every type of music composed by women in every century and in every country. The purposes of the Foundation are to accomplish the following:

- Promote and encourage research into and the conservation of materials and documents concerning women in the world of music.

- Promote and encourage research, conservation and the diffusion of documents and classical, traditional, popular and electronic music and generally every type of music on any type of support, as long as it is the fruit of feminine creativity.

- Promote the collection, research, conservation and production of musical documentation, including original manuscripts and copies, essays, biographical studies, publications, recordings, films and multimedia presentations regarding the world of music.

- Establish, maintain and promote contacts with libraries (musical and non-musical) and musical documentation centers throughout the world.

- Organize and carry out studies and engage in historical and musicological research, meetings, seminars, publications and any other related initiatives involving every type of technology, public performances, listening sessions and any other initiative that will lead to a more profound study of the contribution of women in the musical field as composers, conductors, performers or musicologists.

In particular, the Foundation will do the following:

- Expand its own printed library, record library, tape library and video library in the various sectors and enlarge its own archives of documentary materials through purchases and donations, while guaranteeing the protection and valorization of its patrimony.

- Promote the publication of catalogs of its documentary patrimony, including computerized data banks, and the publication of monographs, musical editions, anastatic reprint and newsletter.

- Establish scholarship and/or grant financial contributions for:
  - the creation of doctoral theses regarding women in the field of music;
  - research by young scholars of both sexes regarding women composers of every period and country;
  - research regarding the contributions of women to the history of music;
  - the copying of scores and of original musical creations by women composers of all nationalities.
- Promote and establish a certain number of "hospitality periods," each with a duration of three months, for women composers and scholars in order to allow them to complete musical works or research projects.
- Promote and develop cultural exchanges with conservatories, universities, libraries, theaters, orchestras, foundations, associations, institutes, documentation centers, etc., both national and international, also by means of catalog data on national and international computer networks, in order to guarantee the availability of its data bank.
- Propose and promote joint activities with associations, foundations and other institutes, both in Italy and abroad, with aims similar to those institutions that pursue, together or separately, the aims of the Foundation.
- Pursue any other activity relative to the aims of the Foundation.



## University of Leeds

Department of Music  
in association with

Sonus: the Internet Journal of Critical Musicology

### The Ethnic in Music a conference

race, culture, nationalism, gender, class,  
empire, post-coloniality

11th-12th July 1997

Steve Sweeney-Turner, David Cooper

Department of Music  
University of Leeds

Leeds LS2 9JT, England

s.sweeney-turner@leeds.ac.uk; tel.: +44 (0)113-233-2582

d.g.cooper@leeds.ac.uk; tel.: +44 (0)113-233-2578



## International Women's Brass Conference

June 26-29, 1997

International Women's Brass Conference  
540 S. Geyer Road, St. Louis, MO 63122  
<http://uptown.turnpike.net/~iwbc/info.html>  
buzzarte@dorsai.org

## Agnes Scott College

in Metropolitan Atlanta, Georgia

### Celebrated Women Series

November 6-8, 1997

### Creative Women During the Chicago Renaissance (c. 1930-c.1950)

This Interdisciplinary Symposium November 6-8, 1997 will feature the careers and compositions of Florence Beatrice Price and Margaret Bonds. Poet Gwendolyn Brooks will be a keynote speaker, and mezzo-soprano Marietta Simpson will present a recital. The conference will bring together scholars from many disciplines to examine aspects of the Chicago Renaissance, which created an environment favorable to the nurturing of women in the arts.

For information contact:

Calvert Johnson

Music Department, Agnes Scott College

141 E. College Avenue

Decatur, GA 30030-3797

(404) 638-6259

cjohnson@ness.agnesscott.edu



## Ohio University

Athens, Ohio

### Women in Music:

### A Celebration of the Last One Hundred Years

An Interdisciplinary Conference

October 23-26, 1997

*Women in Music: A Celebration of the Last One Hundred Years—An Interdisciplinary Conference* will be held October 23-26, 1997 at Ohio University in Athens, Ohio, USA. The Keynote Speaker will be Joan Tower; other speakers are Elizabeth Wood and Susan Cook.

Women's Studies scholars, musicologists, music theorists, composers, performers, comparative arts faculty, and independent scholars will present papers, compositions, performances, lecture-recitals and demonstrations. Selected works by women composers will be performed.

For specific information, contact:

Dr. Richard Linn, Coordinator

Women in Music Conference

Ohio University

001 President St. Academic Center

Athens, OH 45701

E-mail at [LINN@ouvaxa.cats.ohiou.edu](mailto:LINN@ouvaxa.cats.ohiou.edu)

or visit our website:

<http://ouvaxa.cats.ohiou.edu/~hudsonl/music.html>

Telephone inquiries are welcome: 614-593-4686

# 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:)

**Carillon music publication.** In conjunction with the celebration of the 70th anniversary of the City of Albany (NY) City Hall Carillon and the 200th anniversary of Albany as Capital of New York State, a book of original carillon music will be published. Composers and those who have access to unpublished original carillon music are requested to submit pieces for inclusion in the book. The Albany Carillon consists of four octaves (C to c<sup>'''</sup>) with no low C# but with a low Bb below the C. Both new and existing pieces in all styles are welcomed. Receipt deadline: **August 1, 1997**. For information about the project or suggestions on writing for the carillon, contact: Charles Semowich, 242 Broadway, Rensselaer, NY 12155. Phone: (518) 449-4756. [AMC\*]

**"Musica Nova, Sofia",** Bulgaria's largest annual festival for contemporary music which takes place in Sofia every June, welcomes proposals for performances of new works for solo instruments, and ensembles up to 10-15 players. Proposals for small ensembles are preferred. Composers from all over the world without any age limits can send: scores, short curriculum vitae, contact address of the composer, wherever possible a recording of the work (CD or tape), program notes for the work, and a photograph. Composers whose works are selected must provide performance materials. Deadline for entries: **August 31, of every year**. All entries should be sent to the following address: Secretariat of "Musica Nova, Sofia," 149 Evlogi Georgiev Blvd., 1504-Sofia, BULGARIA. Phone: +359-2-442780; fax: +359-2-432675. [GI]

(without deadlines:)

**The American Celebration Duo** seeks new works for solo voice and piano. Compositions will be featured in concerts devoted to American composers and possibly in a recording project. Both sacred and secular works are desired in a wide range of styles, from lighter works to more extended pieces involving unconventional performance techniques, electronic computer components, elements of performance art, dramatic

reading, etc. Recordings, if available, should be submitted with scores. Contact: Richard Steinbach and Diana Guhin Wooley, 3806 Jackson Street, Sioux City, IA 51104. Phone: (712) 279-5550; fax: (712) 279-1698. E-mail: steinbac@briar-cliff.edu [ACF\*]

**Dr. Michael Edward Edgerton** invites composers to submit scores, tapes (DAT or cassette), and videos which use extended vocal techniques for consideration for performance and mention in a new book on extended vocal techniques. The intent is to document the use of the voice as an instrument. Contact: Dr. Michael Edward Edgerton, The Waisman Center, #469, The University of Wisconsin-Madison, 1500 Highland Ave., Madison, WI 53705-2280. Phone: (608) 263-5906. E-mail: edgerton@waisman.wisc.edu [ACF\*]

**Burt Turetzky**, double-bassist, has commissioned over 300 compositions for bass solo and ensembles, and has performed these works world wide. In furtherance of his dedication to presenting new works and to expanding his repertoire to include more music by women, Burt invites women composers to submit compositions for double-bass for performance consideration. Materials should be sent to: Burt Turetzky, Music Department, UCSD B 026, La Jolla, CA 92093. [IAWM-emi]

**LeMminGS**, a brass quartet, seeks works in 20th century styles. The group especially seeks interesting meters, non-major/minor tonalities, and intriguing idioms, but will consider all works. The ensemble's standard instrumentation consists of 2 tpt (Bb or C), hn, and ten trb. Additional performers may include any of the following: perc (1-2 players), db, elec bs, fl, picc, S (words or vocalise), additional trb (ten or bs), tape. Send score, parts, tape (if available), and an SASE (if music needs to be returned) to: Mr. Christian Griego, 2107 15th Street, Rear, Lubbock, TX 79401. Phone: (806) 763-6951. [AMC\*]

**ISCM "Pianissimo" Project.** In October and November, 1997, the Bulgarian section of ISCM will present the "Pianissimo" project, a series of concerts promoting the piano music of the 20th century. Piano works from composers of any age, gender, or nationality are welcome. Submit: score, curriculum vitae, program notes, and photograph. For complete guidelines/

application, contact: Society for Contemporary Music, Bulgaria — ISCM Bulgarian Section, 149 Evlogi Georgiev Blvd., 1504-Sofia, Bulgaria. Phone: (359) 2-442780; fax: (359) 2-432675. [ACF\*]

**New Music & Art from Bowling Green — International Call for Works and Papers.** Composers are invited to submit original compositions for year-round performance consideration under the sponsorship of the MidAmerican Center for Contemporary Music at Bowling Green State University. Selected works will be performed throughout the 1997-98 season by distinguished faculty, guest performers and student ensembles. Compositions will also be reviewed for inclusion on the nationally-acclaimed BGSU New Music & Art Festival to be held in October, 1997. Composers may submit scores for any medium. A performance tape should be included, if available, plus a short resumé and a complete listing of works. Compositions for tape, video, or live electronics, or those requiring computer assistance will be considered. The following formats will be accepted: 2- or 4-channel reel-to-reel (1/4 or 1/2 track, DBX type 1), PCM-F1 (Beta or VHS), DAT, and compact disc. Video formats may be 1/2" VHS or 3/4". Compositions may be submitted and received at any time and will be given performance consideration for the 1997-98 concert season. For return of materials, include an SASE. Alternatively, composers may donate their scores to the Archives of the MidAmerican Center for Contemporary Music at BGSU — all music in the unique collection is catalogued and circulated (entries without return postage will automatically become the property of the Archives). For further information, and to send scores, contact: Marilyn Shrude, Director, MidAmerican Center for Contemporary Music, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290. Phone: (419) 372-2685; fax: (419) 372-2938. E-mail: mshrude@opie.bgsu.edu [orig]

**The Seattle Creative Orchestra**, a 50-member chamber orchestra dedicated to the performance and recording of contemporary music, seeks scores for possible performance, especially those which require trans-ethnic instrumentation. Scores should encompass most of the following: winds (2-2-2-2, 1 alto or tenor sax), brass (2-2-2-1), 2 perc., harp, accordion, synthesizer, piano 4-hands,

strings (6-5-4-3-2), shakuhachi, koto, jakhlay (Thai 3-string floor lute), and instruments from the Javanese gamelan. SASE. Send scores and tapes (if available) to: Christopher Shainin, SCO, 719 N. 70th, Seattle, WA 98103. Phone: (206) 789-3628. E-mail: orange@seanet.com [ACF\*]

**No Strings Attached**, a cross-over modern jazz/new music string quartet consisting of 2 vln, vc, and db (or vln, vla, vc, db), seeks materials to record on an upcoming CD. "Short pieces with strong rhythmic emphasis including improvisation are preferred (no straight ahead jazz arrangements)." For further information, contact: No Strings Attached, P.O. Box 60, Cold Spring Harbor, NY 11724. Phone/fax: (516) 367-6447. E-mail: sojay@earthlink.net Web site: <http://home.earthlink.net/~sojay/> or: <http://home.earthlink.net/~sojay/nsa.html> [AMC\*]

**Robert Black**, double-bassist, seeks American music dating from 1900 (or earlier) until 1960. Works for solo double bass (unaccompanied or with piano), chamber music with significant double bass parts, and/or double bass concerti are of interest. For further information, and to send materials, contact: Robert Black, 1800 Albany Ave., Hartford, CT 06105. Phone: (860) 523-1820; fax: (860) 232-5214. E-mail: hogriver@aol.com [SNM]

**Grace Quaglio**, an Australian contemporary music specialist residing in Canada, is searching for works for tape (or other electronic/electroacoustic mediums) and piano/keyboard, or solo tape with potential keyboard improvisation, written in the last decade which would be suitable for development of original multi-media productions. A wide range of styles is welcome, especially those of popular, minimalist or generally-fused leanings. Please send tapes and/or scores to: Dr. Grace Quaglio, 916 West Broadway, Suite 304, Vancouver, British Columbia V5Z 1K7, CANADA. Fax: (604) 734-7595. E-mail: 105037.715@compuserve.com [GI]

**Heather Beggs**, vocalist, seeks songs for solo mezzo soprano with texts by medieval women poets for a college student's senior recital. Piano accompaniment preferred. Contact Heather Beggs, St. Olaf College, 1500 St. Olaf Ave., Northfield, MN 55057. Phone: (507) 646-2977. [ACF\*]

## Composition Competitions:

(with deadlines:)

**The Annual Male Chorus Composition Contest** has been announced by the Associated Male Choruses of America, Inc. (AMCA). Composers are invited to submit original compositions for male chorus with a minimum of 3 parts (may include double choir, split parts, or any combination of parts for male voices only), with or without accompaniment by keyboard or any combination of instruments. In case of instrumental accompaniment, submissions must include parts for each instrument as well as piano reduction; unaccompanied works must include a piano reduction for the vocal parts. Entry fee: \$10. Deadline: **July 1, 1997**. For complete guidelines and entry form, contact: William Bates, AMCA Executive Secretary, Box 106 RR1, Dunsford, Ontario K0M 1L0, CANADA. [ACF\*]

**Fribourg Festival of Sacred Music 6th International Competition in Composition**. The purpose of this contest is to encourage the creation of original works taking their inspiration from sacred texts of the Christian tradition. Open to composers of all ages and nationalities. The submitted work must be completely original, unpublished, unperformed, and should be from 10-20 minutes in duration (an estimate of performance time must appear on the first page of the score). Anonymous submission — scores should be identified with a distinctive 5-digit number. Six copies of the submitted work should be provided, plus a sealed envelope bearing the 5-digit code and containing a completed application form. The work is to be scored exclusively for: vocal ensemble of 16 professionally trained singers divided evenly between the registers of soprano, alto, tenor and bass, with brass quintet accompaniment (2 trumpets, 2 tenor trombones, and one bass trombone). The text used for the setting must be drawn from the biblical "Song of Solomon" in one of the following languages: Latin, Hebrew, French, German, Italian, English, or Spanish. Postmark deadline: **July 28, 1997**. Awards: 1st Prize — SFr. 8,000; 2nd Prize — SFr. 2,000; 3rd Prize — SFr. 1,000. For further information, and complete submission guidelines, contact: Fribourg Festival of Sacred Music, International Competition in Composition of Sacred Music, PO Box 292, CH-1701 Fribourg, SWITZERLAND. [orig]

**The Cygnus Ensemble** announces a competition for chamber music with guitar. All composers are invited to submit a work for 2-6 players, with at least one guitar, electric guitar, banjo, or mandolin. Other

instruments must be drawn from the following: a second guitar (electric, banjo, or mandolin), vln, vlc, fl (alt, bsor picc), and ob/Eng hn. The winning work will be performed by Cygnus in New York's Merkin Hall during the 1997-98 season. Submit one score and one cassette tape (if available) with a \$25 application fee. Composer's name should not appear on the score or tape, but should be included in the package. Deadline: **July 31, 1997**. Direct materials/inquiries to: The Cygnus Ensemble, 275 W. 96th #35-D, New York, NY 10025. Phone: (212) 932-3440. [ACF\*]

**The 1997 "Gino Continelli" International Competition for Composition** is open to composers under 40 years of age on December 31, 1997. Submit: works for symphony orchestra (no less than 25 components), with or without soloists (instrument or voice), with a duration of no more than 15 minutes. Works must be unpublished, unperformed, and must not be under consideration in any other competition. Prizes: 5,000,000 Italian Lire (first), plus publication and performances by the Orchestra Sinfonica Siciliana; L. 3,000,000 (second); L. 2,000,000 (third). Entry fee: L. 50,000. Deadline: **September 10, 1997**. Scores entered will not be returned. For more information/application forms, contact: Segretaria dell'Accademia Filarmonica, via Giacinto 4, 98122 Messina, Italy. Phone: (39) 90-343420; fax: (39) 90-46432. [ACF\*]

**National Competition in Organ Improvisation**. Announced by the American Guild of Organists, "This competition seeks to promote the skills necessary for this challenging, exciting, creative art form." The competition is open to all members, regardless of age (including student members), of the American Guild of Organists and the Royal Canadian College of Organists. Awards: 1) \$2,000, 2) \$1,500, and 3) \$750. Registration fee: \$35. Postmark deadline: **September 15, 1997**. For complete competition rules and application forms, contact: NCOI, AGO National Headquarters, 475 Riverside Drive, Suite 1260, New York, NY 10115. [AMC\*]

**The First International Composers' Competition Budapest** is open to composers of unpublished, unperformed orchestral works of 15-20 minutes' duration. Works may include chorus or soloist. Prizes total \$2,000, plus performances and broadcast. Anonymous entry. Postmark deadline: **September 30, 1997**. For information, contact: First International Composers Competition, Andrassy út 89, H-1062 Budapest, Hungary. Phone: (36) 1-142 8448; fax: (36) 3-322 9647. [ACF\*]



**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, Bemersheim near Alzey – 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 Tsepikolenko (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/ mailing 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]

**8th International Composition Contest “Alfredo Casella.”** Composers of any age may submit instrumental chamber works (with or without soloist) for 10–15 performers, and with an approximate duration of 15–18 minutes. Works must be unpublished and must never have been performed in Italy. Anonymous submission. Prize: 8,000,000 lire, plus publication by Ricordi and performance during the Accademia Musicale Chigiana’s and the Orchestra della Toscana’s 1998 seasons. Postmark deadline: **October 1, 1997**. For further information, contact: Accademia Musicale Chigiana, Concorso “Alfredo Casella”, Via di Città 89, 53100 Siena, ITALY. Phone: 0577/46152. [AMC\*]

**The 11th annual Christmas Carol and Chanukah Song Writing Competition** has been announced by the Amadeus Choir of Greater Toronto. Entry fee for children and full-time students: Cdn \$10 or US \$8 per composition submitted. All others: Cdn \$15 or US \$12 per composition. Receipt deadline: **October 3, 1997**. For entry forms and further information, contact: Amadeus Choir of Greater Toronto, Christmas Carol and Chanukah Song Writing Competition, 12 Oxhorn Road, Scarborough, Ontario M1C 3L5, CANADA. Phone: (416) 287-0008; fax: (416) 446-0187. E-mail: hobbs@idirect.com [AMC\*]

**19th Annual Composers’ Competition of NACUSA** (National Association of Composers/USA). The competition is open to all NACUSA members between the ages of 18 and 30. (For composers wishing to join NACUSA, national dues are \$20 per year and should be sent to the address below.) Compositions should be unpublished, less than 15 minutes in duration, should not require more than five players (an additional person for tape playback will not be counted as a performer), and must not have won any other competitions. First Prize: \$200 plus performances in Los Angeles and New York; Second Prize: \$50 plus performance in Los Angeles. Anonymous entry: submit score(s) (up to 2 compositions may be entered), along with attached envelope containing the composer’s name, address, and phone number. Cassette tape recordings of the entire composition are highly desirable, but not mandatory. Deadline: **October 30, 1997**. Include postage, if return of materials is desired. Send to: National Association of Composers, PO Box 49256, Barrington Station, Los Angeles, CA 90049. [ACF\*]

**The Richard Rodgers Awards for 1998.** Announced by the American Academy of Arts and Letters, these awards, created and endowed by Richard Rodgers in 1978 for the

development of the musical theater, subsidize full productions, studio productions, and staged readings by nonprofit theaters in New York City of works by composers and writers who are not already established in this field. The term “musical theater” is understood to include musicals, plays with songs, thematic revues, or any comparable work. The submission of innovative and experimental material is encouraged. Only completed works will be accepted. Deadline: **November 3, 1997**. For application forms, send an SASE to: Richard Rodgers Awards 1998, American Academy of Arts and Letters, 633 West 155th Street, New York, NY 10032. [AMC\*]

**Third International Edvard Grieg Memorial Competition for Composers.** The Oslo Grieg Society invites composers to submit compositions for piano and orchestra (concerto, fantasy, etc.) with a duration between 12 and 20 minutes, and must include elements from the sketches Grieg left behind for a second piano concerto in B minor (freely adapted by the participant). The sketches may be obtained from The Oslo Grieg Society and are also produced on a CD, NAXOS 8 553400 by Einar Steen–Nøkleberg. Prize: NOK 100,000, plus performance by The Norwegian Radio Orchestra at The Bergen International Festival in May 1998. The Norwegian Radio Orchestra consists of the following: 3222 4330 timp, perc(2) str. Anonymous submission. Scores will not be returned, but will be kept at The National Music Collection at The University of Oslo. Postmark deadline: **December 1, 1997**. For further information, contact: The Oslo Grieg Society, Gaustadveien 4b, N-0372 Oslo, NORWAY. Phone: + 47 22 49 36 30; fax: + 47 22 49 23 11. Web site: <http://www.notam.uio.no/nmi/GRIEGS/> [AMC\*]

**1997 Britten–on–the–Bay Composition Competition, Category IV: Woodwind Ensemble.** All composers over the age of 21 are eligible to apply. Works should be for 3 to 5 woodwind instruments (with or without piano), any style, with a maximum duration of 25–minutes. There is no limit to the number of works a composer may submit; however, an application fee of \$25 (U.S.) must accompany each submission (checks should be payable to: Britten–on–the–Bay, Inc.). Each composition should be sent in triplicate, with an audio tape, if available. Include an SASE for return of materials. Awards: First Prize — \$250, performance, publication, and recording; Second Prize — \$100, performance, and publication; Third Prize — \$75, and publication; Fourth Prize — \$50, and publication; Fifth Prize — \$25, and

publication. Postmark deadline: **December 15, 1997**. For further information, contact: Britten-on-the-Bay, Inc., 73 Ireland Place, Suite 108, Amityville, NY 11701. [orig]

**Sonus Imaginorem 1997-98 Composition Contest.** Through its nonprofit fiscal sponsor, the Chamber Music Partnership, Sonus Imaginorem is sponsoring a composition contest. The goal of the contest is to encourage development of innovative repertoire for chamber ensemble. The winning entry will be performed by Sonus Imaginorem in San Francisco in April, 1998 (or as close to that time as logistically possible). Award: \$500, and a recording of the performance. It is hoped that the winning composer can attend the performance; and Sonus Imaginorem will be happy to advise on travel and lodging arrangements. Compositions will be judged by the musicians of Sonus Imaginorem and composer Andrew Imbrie. Music of all styles is welcomed. The criteria are the originality and quality of the composition, and the extent to which it adds to the chamber music repertoire, in the opinion of the judges. Works must not have been previously performed professionally and should not exceed 15 minutes in duration. The instrumentation must be a combination of one to seven of the following: violin (2), viola (2), cello (2), double bass, oboe, clarinet, flute, French horn, piano, and/or guitar. Members of Sonus Imaginorem, the Clavion Quartet, the Chamber Music Partnership board, their spouses, domestic partners, and family members are not eligible to enter the contest. Compositions must be submitted under a pseudonym — do not include your true name on any part of the submitted materials. Each entry must include a legible score. In addition, a cassette tape is desirable if available. Entry fee: \$15 (non-refundable), made payable to: The Chamber Music Partnership, Inc. A composer may submit more than one piece. For return of materials, entries must be accompanied by an SASE, with the return envelope addressed to your pseudonym. Postmark deadline: **December 31, 1997**. Please send applications, or for further details, contact the following: Sonus Imaginorem Composition Contest, The Chamber Music Partnership, Inc., 196 Ripley Street, San Francisco, CA 94110. E-mail: [chmusic@dnai.com](mailto:chmusic@dnai.com) [IAWM-eml]

**4th International Lutoslawski Composers Competition.** Organized by the Warsaw Philharmonic, the competition will be held in 1998. The competition's aim is to stimulate and promote the composition of pieces for symphony orchestra. Composers of all nationalities may participate, regardless of their age. Works may be submitted in the

following categories: a) for symphony orchestra; b) for choir and symphony orchestra; c) for solo voice or voices and symphony orchestra; d) for an instrument or instruments solo and symphony orchestra; e) for a choir, solo voice or voices and symphony orchestra. Maximum instrumentation: strings (18, 16, 14, 12, 8); threefold cast of woodwind instruments; fourfold cast of brass instruments; piano; percussion; 2 harps. Performance duration should be from 10- to 60 minutes. Works must not have been performed in public, nor awarded in any other competition. However, published works will be accepted. Vocal-instrumental works with text should be accompanied by a typescript of the original version of the text and its translation in English. The number of compositions sent by one composer is not limited. Two copies should be sent of each score submitted; and each work should be provided with a separate emblem/pseudonym and without the composer's name on it. The materials should be accompanied by two separate envelopes provided with the same emblem/pseudonym as the score — the first one should contain an address to which scores will be returned that do not meet the requirements of the rules of the competition; and the second envelope should contain: a) a money or postal order for the amount of \$40 (US), payable to the bank account number 11101024-6419-2700, or the monetary equivalent in zlotys to the bank account number 11101024-6419-2700-1-25 payable to the PBK SA III O/ Warszawa, Warsaw Philharmonic; b) the following information about the composer: name and surname, date and place of birth, nationality and citizenship, exact address, phone number, and e-mail, course of studies, curriculum vitae, participation in musical competitions and obtained prizes or awards, the composer's declaration that the composition has not been performed elsewhere, and two signed photographs to be utilized in the press and in programs. Awards: I prize — equivalent \$3000 (US); II prize — equivalent \$2000 (US); III prize — equivalent \$1000 (US) (payments will be made in zlotys); plus performance of one of the awarded pieces during a concert of the Warsaw Philharmonic. The transcription costs of the score material of the awarded composition will be covered by the Warsaw Philharmonic. The right is reserved by the organizers to broadcast the concert of the awarded works by radio and television stations. Scores will be returned to the senders. Copies of the awarded works remain in the archives of Warsaw Philharmonic. Postmark deadline: **December 31, 1997**. For any information please apply to: Secretary of International Witold Lutoslawski Composers Competition, sekretary - Katarzyna

Andrzejowska, Warsaw Philharmonic, PL 00-950 Warsaw, Jasna 5, POLAND. Phone: +48 22 8265713; fax: +48 22 8265617. E-mail: [phil@pol.pl](mailto:phil@pol.pl) Web site: <http://phil.pol.pl/rules.html> [orig]

**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 unpremiered 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](mailto:grjones@truman.edu) [LM]

**6th Kazimierz Serocki International Composers Competition.** The contest is open to composers of all nationalities. More than one work per composer is permitted. Compositions must be unpublished, unperformed, and unawarded. Works for orchestra with solo instrument or solo voice will be considered. Available instrumentation for the orchestra: 2 flutes (piccolo), 3 oboes (cor anglais), 2 clarinets (bass clarinet), 2 bassoons (contra-bassoon), 3 horns, 2 trumpets, 2 trombones, percussion (3), and strings (10, 8, 6, 5, 4). Duration: up to 30-minutes. Anonymous submission: the score(s) should be marked with a pseudonym and should be accompanied by a sealed envelope, marked with the same pseudonym, which contains the composer's full name, date and place of birth, citizenship, address, telephone and fax numbers, gender, and the duration of the work(s). Awards: the Main Prize of the ISCM Polish Section — \$5,000 US; the Moeck Verlag Award — 3,000 DM; the Culture Foundation Prize — \$1,500 US; the Society of Authors ZAiKS Prize — \$1,000 US; and Zofia Serocka's Special Award for

the Main Prize winner — \$1,000 US; plus performance of the awarded works by the Polish Radio Orchestra at a special concert organized by the ISCM–Polish Section in June of 1998, to be broadcast live from the Polish Radio Concert Hall in Warsaw and offered free-of-charge to all members of the European Broadcasting Union. Entry fee: \$20 US, for each score submitted, paid to the account: ISCM Polish Section, Bank PKO BP XV O/M Warszawa, account number: 10201156-191665-270-2161787. The payment receipt must be enclosed with the submitted score(s) (checks will not be accepted). Postmark deadline: **February 5, 1998**. For complete details, contact: ISCM Polish Section, ul. Mazowiecka 11, 00-052 Warsaw, POLAND. Phone: (48) 22 - 827 69 81; fax: (48) 22 - 827 78 04. [orig]

(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]

**2nd Richard Gregson–Williams Memorial Prize.** Composers are invited to submit works scored for large choir (SATB), youth choir, brass quintet, keyboard, and one percussion player, with a maximum duration of 20–minutes. At the onset of the competition, composers should submit a tape with excerpts and a synopsis; from these, 5 composers will be asked to complete the pieces from which a winner will be chosen. For complete details, contact: Geraldine Fairfax–Cholmeley, Richard Gregson–Williams Memorial Prize, 4 The Dene, Hindon, Salisbury, Wilts SP3 6EE, England, UNITED KINGDOM. [CM]

**The First International Composers Competition for Carillon** is open to composers of all ages and nationalities. Cash prizes will be awarded in each of two categories: 1) one–part work (maximum duration 8 minutes.), and 2) multi–part work (maximum duration 15 minutes). Winning compositions will be played and may be published. For more information about the competition and the carillon, contact: J. Vlemmings, St. Louis 121, 6001 JJ Weert, THE NETHERLANDS. [ACF\*]

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

(with deadlines:)

**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. The 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 \$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 form, contact: Atlantic Center for the Arts, 1414 Art Center Avenue, New Smyrna Beach, FL 32168. Phone: (800) 393-6975. [orig]

**1998–99 Fulbright Scholar Awards for U.S. Faculty and Professionals.** The competition for the 1998–99 awards opened March 1, 1997. Opportunities for lecturing or advanced research in over 135 countries are available to college and university faculty and professionals outside academe. Awards range from 2 months to a full academic year. U.S. citizenship and the Ph.D. or comparable professional qualifications are required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed for some countries, but most lecturing assignments are in English. The deadline for lecturing or research grants is: **August 1, 1997**. Another deadline in place for special programs is: Fulbright seminars for international education and academic administrators — **November 1, 1997**. For further information and complete guidelines, contact: USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street, NW, Suite 5M, Box GNEWS, Washington, DC 20008-3009. Phone: (202) 686-7877. E-mail (for requests for mailings of application materials only): [cies1@ciesnet.cies.org](mailto:cies1@ciesnet.cies.org) Web site for on–line materials: <http://www.cies.org> [orig]

**Bellagio Study & Conference Center.** Located in northern Italy on Lake Como, the Bellagio Study and Conference Center provides a stimulating international environment for month–long study residencies for artists, scholars, and scientists; week–long conferences; and team residencies of varying lengths for creative activists and

problem–solving groups. Approximately 140 residents and 15 conferences are chosen annually on a competitive basis. In addition, a limited number of teams are given the opportunity to use Bellagio for specific purposes. Application reviews are conducted 3 times a year by external evaluators and the Bellagio Committee, which includes Foundation officers and consultants. Decisions are based on the quality of the individual or team project or conference proposed, the importance of the proposed work to development and innovation in its field or discipline, the competence of the applicant(s), and the suitability of the Bellagio Center for the proposed activity. Artists, scholars, and others may apply as individuals, or with a collaborator who is also qualified for the residency, for a stay of 4 weeks. Individuals may be accompanied by spouses/spouse–equivalents. However, an applicant's spouse who is also interested in designation as a resident artist or scholar must submit a separate application and is subject to the same selection criteria. Approximately 30 conferences are scheduled each year. Although about half of these are planned in direct consultation with Foundation officers, the remaining 15 conference dates are open and available for meetings involving scholars or practitioners from any country and from any discipline. A relatively new Bellagio residency program is aimed at bringing international, interdisciplinary teams of artists, scholars, scientists, problem–solvers, and others to the Center for intensive residencies encouraging innovative and outcome–oriented collaborations. Typically, team residencies will range from one week to one month and involve 3–10 people from different geographic areas. It is expected that 15–20 teams will be selected each year. The next application deadlines are: **August 22, 1997, January 15, 1998, and May 7, 1998**. For complete guidelines and application forms, contact: Bellagio Center Office, Rockefeller Foundation, 420 Fifth Avenue, New York, NY 10018-2702. e-mail: [bellagio@rockfound.org](mailto:bellagio@rockfound.org) [orig]

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

**International Composer Workshop.** The Klangforum Wien will organize a composer workshop, led by conductor Sylvain Cambreling, to take place April 14–23, 1998. Composers W. Rihm, H. Kyburz, and B. Furrer

will be in residence as lecturers. Composers interested in participating in this workshop are requested to send scores of recent works for ensemble to the Klangforum Wien. If possible, the following instrumentation should not be exceeded: 1/1/2/1 – 1/1/1/1 – 1 sax, 1 harp, 1 pno, 2 perc – 2/1/2/1 (single additional instruments, also electronic, permissible). An international jury will select seven composers whose works will be studied jointly and presented to the public at the final concert on April 23, 1998. The goal of this project is to openly discuss all aspects of composing and interpretation. Application deadline: **October 31, 1997**. Invitations to the selected composers will be issued by January 10, 1998 at the latest. Accommodation in Vienna will be provided and travel expenses reimbursed. For further information please contact: Klangforum Wien, Kircheng. 1a, A-1070 Vienna, AUSTRIA. Phone: (43) 1 - 521 670; fax: (43) 1 - 521 6731. [IAWM-empl]

**4th International Forum of Young Composers.** The *Nouvel Ensemble Moderne*, in collaboration with the Faculty of Music of the University of Montreal, La chaîne culturelle FM de Radio-Canada, and UNESCO, invite composers under the age of 30 (as of October 31, 1997) to submit 2 scores: 1) a work of the composer's choosing; and 2) a work for chamber orchestra or large ensemble. Seven composers will then be selected to submit a piece, 15–20 minutes in duration, scored for an ensemble of 15 musicians (parts to be received by August 31, 1998). The selected composers will be invited to a month-long workshop with the orchestra at the University of Montreal in November, 1998. The *Nouvel Ensemble Moderne* will cover the costs of the workshop and accommodations, but composers will be responsible for transportation from their countries of residence. Three works will be selected for recording. Entry forms are required; and if available, recordings of the submitted works should be included. Deadline: **October 31, 1997**. For complete guidelines and entry forms, contact: FORUM 98, c/o *Nouvel Ensemble Moderne*, 200 avenue Vincent-d'Indy, C.P. 6128, succursale Centre-Ville, Montréal, Québec H3C 3J7, CANADA. Phone: (514) 343-5962; fax: (514) 343-2443. [ACF]

(without deadlines:)

**The Alpha Lambda Chapter of Phi Mu Alpha Sinfonia Fraternity** is commissioning a work for wind ensemble, to be premiered at Illinois Wesleyan University in honor of its sesquicentennial in October of the year 2000. Commission: approximately \$5,000, including all copying costs. Send scores and tapes (if available) of one or more previously composed works for winds,

preferably with percussion, to: Peter Gilbert, Sinfonia 2000 Chair, 303 E. Chestnut St., Bloomington, IL 61701. Phone: (309) 556-2613. [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:

(without deadlines:)

**University of Virginia Graduate Assistantship in Computer Music.** The Virginia Center for Computer Music (VCCM) and the McIntire Department of Music announce a possible 1997–98 Graduate Assistantship in Computer Music. General information: the University of Virginia is a top-ranked public research university, located in beautiful Charlottesville, VA, in the foothills of the Blue Ridge Mountains. Washington, DC, is about 2-hours away by car. The Department of Music offers a Master of Arts degree in Music, with concentrations in Composition, History and Criticism, and Ethnomusicology. The Virginia Center for Computer Music, founded in 1988 by Professor Judith Shatin, is the region's most advanced facility of its kind. Current VCCM equipment includes a network of 4 NeXT machines plus a Pentium, 3 Macintosh Quadra MIDI workstations each with Digidesign digital audio, and a group of 5 PowerMac 6100 MIDI workstations. Software packages in use here include (among many others) Digital Performer, MAX, ProTools, Unisyn, Finale, HACK (developed at UVA), Cmix, rt, and CSound. Application, admission, and financial information: candidates should apply to the Master of Arts program in Music, University of Virginia Graduate School of Arts and Sciences. (Computer music teaching assistants have typically been drawn from the Masters' program in composition, though other concentrations are possible.) The M.A. can normally be completed in two academic years, i.e. four semesters. Incoming students can normally expect a support package (including teaching assistantship, fellowship, and gradership) ranging from \$8,500 to \$9,500. Assistantship awards qualify students for Tuition Remission Fellowships which cover the cost of in-state tuition (approximately \$4,800). Students who are not Virginia residents are also eligible for a limited number of Tuition Differential Fellowships which cover all remaining tuition costs (approximately \$10,000). Duties: assist

Professors Shatin and Warren in teaching the three computer music courses offered in the Department of Music; the TA is involved with one course per semester. Perform routine maintenance in Macintosh-based MIDI labs. Workload is approximately 10 hours per week. Contact: Alicyn Warren, Assistant Professor, McIntire Department of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22902. Phone: (804) 924-3052; fax: (804) 924-6033. E-mail: alicyn@virginia.edu Web site: <http://www.virginia.edu/~music/VaCenterCompMusic.html> [IAWM-empl]

**Robert Earle**, librettist, seeks composer for opera based on the love affair between artist/activist Tina Modotti and photographer Edward Weston. A three-act work, the completed libretto ranges from L.A. to Mexico City and includes Diego Rivera, Jose Vasconcelos, and other figures from the 1920s cultural scene. Interested composers should send a curriculum vitae and tape of recent work to: Robert Earle, PSC 117, Box 380; APO, AE 09080. [ACF\*]

**Raul A. Rambow**, librettist, seeks composer, collaborator, artistic director (actually, an entire artistic team) to mount finished production of *My Chatelaine*, a work reintroducing the experiences of Clara Louise Kellogg through theatrical and musical performance. If interested, please contact: Raul A. Rambow, Unit E, 606 S. Milwaukee Avenue, Libertyville, IL 60048. Phone: (847) 549-6371. [ACF\*]

code to information sources:

[orig] = original documentation

[ACF] = American Composers Forum

[ACF\*] = American Composers Forum—reprinted with kind permission

[AMC\*] = American Music Center — reprinted with kind permission

[CFNM] = Calendar for New Music (SoundArt Foundation)

[CM] = Classical Music magazine (Great Britain)

[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

[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

Lori Dobbins was in residence at the MacDowell Colony during the summer of 1996. She received the Alpha Chi Omega Fellowship in support of her 1995 residency at the MacDowell Colony.

Crystal Juelson, San Francisco Bay Area composer, has been accepted for a month's residency this August at the Thyrone Guthrie Centre, a well-known artists' retreat near Monaghan, Ireland. At the Centre, Juelson will begin work on her first opera based on the life of the 17th-century Spanish mystic and significant writer of poetry, music and plays, Juana Ines de la Cruz.

### Commissions

Nancy Bloomer Deussen's *Canticles for Brass* was commissioned by The Gabrieli Brass, and was first performed on May 31 and June 1. Deussen was commissioned to write *Sound Moves* by Oregon State University. The work, scored for clarinet, saxophone and piano, will be premiered in Oregon in the fall of 1997. Angela Koregelos and Zoe Smith commissioned her to write a flute and piano duo for a suite based on the Pegasus myth. It will be premiered in August 1997 and will be recorded on CD.

Sylvia Glickman has been commissioned by the Schuylkill Symphony to write a large orchestral work to honor the Danish people who helped to save the Jews from the Holocaust. This will be premiered in October 1997, in conjunction with a photographic exhibit about the Danish effort, photographs by Judy Ellis Glickman (no relation).

Sorrel Hays' *Split Tree Festival March* for symphonic band was commissioned by Split Tree Festival, Georgia.

Lynette Westendorf has been commissioned by Houston Symphony woodwind player Richard Nunemaker to write a new jazz work for bass and alto saxophone. The work will be part of Westendorf's current project of jazz duets.

### Honors and Awards

Judith Alstadter received the 1997 Path Finders Award in the Arts given by the Town of Hempstead, Long Island, NY, on March 25 in conjunction with Women's History Month. She was chosen in recognition of her outstanding achievements in the field of music as a pianist, educator, lecturer, writer and recording artist.

Bebe Barron has been awarded the lifetime achievement in electro-acoustic music award (and posthumously to Louis Barron) which the Society for Electro-Acoustic Music in the United States awards annually. The conference this past Spring was the first conference in which a woman was so honored for her work with music technology.

Ruth Brush's compositions were requested this year from SALTO Musikversand in Germany; the Conservatory of Music in Sichuan, China; and Gregory C. Wiest in Munich, Germany. She receives ASCAP awards quarterly.

Suzanne Ciani's ninth album, *Pianissimo II*, was dominated for the Best New Age Album Grammy this year. This was Ciani's second nomination in two years (*Dream Suite* was nominated in 1996), her third consecutive all new release to be so nominated (*Hotel Luna* was nominated in 1992), and her fourth nomination since the category was established (*Neverland* was nominated in 1988). Her new record label, Seventh Wave Productions, which she founded in late 1995 with her husband, entertainment attorney Joe Anderson, was the only independent label represented in the category this year. Ciani was also recently awarded a Lifetime Achievement Award by the Women in Audio Committee of the Audio Engineering Society at the annual AES convention in Los Angeles, CA. It was presented to Ciani in recognition of her achievements in the fields of production, engineering, composition, and performance, and further to recognize her ongoing commitment to advancing the role of women in the music business in general and the audio engineering field in particular.

Isabelle Ganz, mezzo-soprano, has received a six month Senior Fulbright grant to teach vocal music of contemporary composers and 20th century vocal techniques at the Jerusalem Rubin Academy of Music and Dance and to conduct research in Sephardic music at Hebrew University, Jerusalem, beginning February, 1997. Based in Amsterdam, she performs and conducts workshops throughout Europe, as well as in the U.S. and Israel. Her Sephardic music ensemble, ALHAMBRA, recently performed at Merkin Hall in New York and was heard at the Skirball Museum in Los Angeles on April 17th. On September 11th, she will present songs of "Women in the Judeo-Spanish Tradition" with her Amsterdam-based ensemble, BET ALHAMBRA, at the *Donne in Musica* festival in Fiuggi, Italy, at the invitation of Patricia Adkins Chiti.

Sorrel Hays was honored by the Copenhagen Festival in July 1996 with a two week installation of her audio art *The Hub, Metropolis Atlanta* at the site of the Little Mermaid in Copenhagen Harbor. From June to December 1996, her broadcast opera *Dream in Her Mind* was installed in the International Audio Art Exhibition of the Media Museum at Roskilde, Denmark. Hays was also given an award by the Fund for Women in 1996 to complete her opera *Mapping Venus*.

In July 1996, Jennifer Higdon won the Norfolk Chamber Music Festival National Search for new works. She was guest composer at the Festival. *Autumn Music* won the University of Delaware New Music Festival's New Music Competition this past Fall. In September, her orchestral work, *Shine*, won the Louisville Orchestra/Indiana State University Orchestral Work Competition. As part of the prize, Ms. Higdon received a performance of the work by the Louisville Orchestra under Lawrence Leighton Smith. She was a guest at the Festival along with Libby Larsen, presenting some of her chamber works and sitting on panels. Jennifer Higdon's *Shine* was named by David Patrick Stearns, Music/Theater Critic of USA TODAY, as the best piece of new music for 1996 (December 30th).

**Dianne Goolkasian Rahbee** was honored in Budapest, Hungary and invited to attend four complete concerts of her music which were performed at the Liszt Ferenc Zeneiskola in Kaposvar on November 18th, at the Liszt Academy Concert Hall of the Liszt Museum in Budapest on November 23rd, and at the Liszt Ferenc Zeneművészeti Foisola in Debrecen on November 24th. The programs included works for solo piano: *Phantasie-Variations*; *Sonata No. 2*; *Two Intermezzi*; *Nocturne*; *Scherzino*; *Novellette*; *Sonatina*, Op. 41; *Three Preludes*, Op. 5; *Prelude "Inchu,"* Op. 55; works for two pianos: *Little Suite*, Op. 71; *Ten+Ten*, Op. 43; *Three Preludes*, Op. 68a; *Mosaic*, Op. 26; *Five Bagatelles* for flute & piano and violin & piano; and *Two Song Poems* for tenor & piano, and a special recital of works for student pianists followed by a master class. Newspaper, radio and television interviews preceded the concerts which were very well received. The concerts were arranged under the sponsorship of Hungarian Parliament member Alex Avanesian, and Hungarian pianist Mariann Abraham, founder & director of the Margit Varro Foundation. Performers included pianists Mariann Abraham, Anna Soukiassian, Szona Avanesian, Peter Kocsy, Nora Meszaros, and Terez Gilice; flutists David Kanjo; violinist Adam Szarkisjan, and tenor Nelson Szahakjan. There are additional programs of Goolkasian Rahbee's music in preparation for Vienna and other cities in Hungary.

**Nancy Binns Reed's** song, *Years Behind Us and Years to Go*, composed for the 1996 Biennial, appeared on the cover of *The Pen Woman*. She wrote an article entitled *Making Miracles on Machines* for the Fall-Winter 1996 issue of the magazine.

**Felicia Sandler** has been awarded a research grant subsidized by three parties at the University of Michigan: the International Institute, the Center for the Education of Women, and the Ethnomusicology Laboratory, to pursue research of vocal forms in Legon, Ghana. Her work will take place this summer, and will be based at the Center for African Music and Dance.

## Performances/Productions/Presentations

**Judith Alstadter** performed in a program entitled "The Poetic Piano: Spirituality and Meditation Through Music" at St. Rose of Lima Church in Massapequa, Long Island, on February 28. She appeared as pianist with members of the New York Philharmonic in a chamber music concert on April 6, 1997 at Pace University, NY. She recently performed with the Minnewaska Chamber Music Society (a group that she founded and directs) in two "Classics to Jazz" concerts at libraries on Long Island. On February 25, she presented a lecture-recital on Romantic Piano Music for the Pace University Adult Resources Program, and on April 8 she gave a lecture on Romantic Women Composers for the Bellrose Women's Club.

**Beth Anderson-Harold** reports that the North River Music Series presented a concert of her music on April 10th at the Greenwich House, NYC.

**Ruth Brush** performed with Domer Dougherty and Spencer Prentiss on a concert June 13, 1996 which featured her *Trio* for violin, cello and piano, as well as Brush's *My Life is Filled with Music* sung by Gloria Guillony; *Dawn Awakes* and *Hill Girl's Lament* with Gil Barnes; *Pastorale* with Prentiss, cello; *Valse*

*Joyeous* for violin and piano; and *Mountain Distance* with Chieko Loy, all accompanied by Brush. Her *Song Cycle*, *Velvet Shoes*, *Twilight*, and *Give Me the Sea*, were performed on the concert as well with soprano Frankie James, and pianist Robert Heckman. James and Heckman also performed *Song Cycle* on April 16, 1996 for the Hyechka Music Club, Tulsa, OK. During Oklahoma Heritage Week, Suzanne McSpadden sang *Songs of Oklahoma*. On May 7, 1996, Cathleen R. Robinson played *Romance San Paroles*, a violin solo, for the Andante Music Club, Bella Vista, AR. Ruth Brush presents workshops and recitals through the Mid-America Arts Alliance. In addition to her own compositions, she has presented a youth program during the Bartlesville (OK) International Mozart Festival for the past nine years.

**Andrea Clearfield's** *Love Song* (1995) for soprano, oboe and piano was selected by the CUBE ensemble for a performance honoring the IAWM, Smart Museum, Chicago, April 9, 1997. Her *Songs of the Wolf* (1994) for horn and piano, inspired by Clarissa Pinkola Este's book *Women Who Run With The Wolves*, was performed at a special event honoring Dr. Estes at the University of Creation Spirituality, Oakland, CA on Feb. 21, 1997.

**Tina Davidson's** *They Come Dancing* was performed by the American Composers' Orchestra at Carnegie Hall in NY City on April 13th. Her *Fire on the Mountain* for marimba, vibraphone and piano, was played at the Academy of Music Ballroom, Philadelphia, on May 4th as part of the Philadelphia Orchestra Chamber Series.

**Nancy Bloomer Deussen's** *One of Nature's Majesties* (clar, bsn, and piano) was performed on March 9 at the Fortnightly Music Club. Her *Two American Songs* for soprano and piano, was performed at California State University, Hayward on March 14 as part of a program of music by women composers. *One of Nature's Majesties* and *Woodwind Quintet no. 2* were performed on April 12, 1997 at a Sigma Alpha Iota concert, Menlo Park, CA. On April 26 her *Reflections on the Hudson* was performed by the Redland Symphony Orchestra, cond. by Jon Robertson, at the University of Redlands, CA. Her *Two Pieces for Violin and Piano* were performed at the Trinity Concert Series, Trinity Church, Berkeley, CA on May 3. On May 4, her *Trio for Violin, Clarinet and Piano* was played by the American Chamber Ensemble, Hicksville Public Library, Hicksville, NY. *Carmel by-the-Sea* for chamber orchestra, and *Woodwind Quintet* were performed at the Sandusky Music Festival, Sandusky, Ohio, May 15-18. *San Andreas Suite*, flute, vln., viola and piano, and *Pacific City*, piano quintet, were presented in a concert at St. Mark's Episcopal Church on March 16th. The San Andreas Suite was played by the Onyx String Quartet, as well, at a NACUSA concert on May 31 at the Palo Alto Cultural Center, Palo Alto, CA. Deussen performed her *East Coast Triptych* for solo piano at the Palo Alto Cultural Center on March 1st.

**Emma Lou Diemer** had two works performed on Dec. 2, 1996, in Plzen, the Czech Republic, at a concert of music by women composers from the USA: *Toccata* for piano, performed by Eduard Spacil, and *Encore* for piano, performed by Jindrich Duras. On Jan. 1, 1997, a concert of chamber music by Diemer was performed by the Austin Chamber Ensemble and Diemer

(piano), under the direction of Martha MacDonald, at the First Unitarian Church in Austin, Texas. Other works by Diemer on the program were two *Sextets* (one for flute, oboe, clar., vln, cello and piano; and a second for piano and woodwind quintet), *Lovely Song* for viola and piano, *A Quiet, Lovely Place* for clarinet and piano, and *Serenade* for flute and piano.

**Violeta Dinescu** enjoyed a "Portrait Concert" January 14, 1997 in Zurich: Konzertzyklus Musik an der Eth. The program consisted of her *Trio*, *Notte di festa*, *Triomphe du soleil*, *Satya 2*, *Es nimmt mich Wunder*, *Les cymbales du soleil*, *Le double silence*, and *Alternanzen*. Performing were the Zurcher Blaserquintett: Andrea Kollé-fl, Emma Davislim-ob, Laszlo Szlavik-horn, Mattias Muller-clar, and Urs Dengler-bsn. Gabriella Marffy-vln, and Katsunobu Hiraki-perc. also performed.

**Sorrel Hays** performed a solo set during the NY Cowell Festival (March) which included her *Sunday Mornings and Sunday Nights* and some of the cluster piano pieces of Henry Cowell with which she began her virtuoso career as a specialist in contemporary music. She dedicated her performance of Cowell's *Harp of Life* to the harpist of the Vienna Philharmonic Orchestra. This brought guffaws and cheers from the audience, many of whom had joined the protest against the VPO's exclusionary gender policies at Carnegie Hall the week before.

**Jennifer Higdon** has enjoyed a number of recent performances of her work: *Pastoral* sung by the West Chester University Choir, West Chester, PA, April 17th; *Autumn Music* performed at the University of Delaware New Music Festival March 19th, at the Curtis Institute of Music February 14th, and at the Norfolk Chamber Music Festival by the Mai Ouis Quintet in Norfolk, CT, July 27, 1996; *Zones* performed by the Manhattan School of Music Percussionists January 27th; *Soliloquy* performed by Amari Barash and guests at a graduation recital at the Eastman School of Music November 23, 1996; and *Characters* performed by Melvin Lauf and Susan Moser at the Fairfax County Regional Library in Chantilly, VA in conjunction with the Flute Society of Washington, October 20, 1996. Higdon performed her solo flute piece, *rapid.fire*, in a Chamber Music Society of Lincoln Center concert April 14th at Merkin Hall, NY. She performed the same work on the NACUSA Concert at the Friends Meeting House, Landsowne, PA, November 3, 1996; and at the Indiana State University New Music Festival in Terre Haute, IN, September 12, 1996. *rapid.fire* was also performed by Betsy Feldman in the Gallery at Seinberg Hall, Washington University in St. Louis, MO, October 18, 1996, and by Lisa Byrnes of *Sonus Imaginorem* at the Palo Alto Unitarian Church in Palo Alto, CA, October 12 and 13, 1996. Higdon's *Shine* was performed at the Indiana State University New Music Festival by the Louisville Symphony Orchestra with Lawrence Leighton Smith conducting September 13, 1996. Her *Solitudes* was performed at the National Flute Convention by the Brannen Brother's Flutemaker's Quartet at the New York Marriott Marquis, August 16, 1996. *Nightingale*, *The Path*, and *Could It Be?* were all presented at Musikfest '96 by the ChamberWorks Trio in the Old Chapel, Bethlehem, PA on August 16, 1996. *Steely Pause* was performed by the musicians of the Bowdoin Music Festival in the summer of 1996.

**The Hildegard Chamber Players'** concert on March 14th included Fanny Mendelssohn Hensel's *Six Piano Pieces* (1824-27) performed by Judith Radell; Teresa Carreo's *String Quartet* performed by Barbara Govatos and Hirono Oka, violins, Pamela Fay, viola and Michal Schmidt, cello; and Amy Beach's *Piano Quintet*, in which **Sylvia Glickman** joined the string players - members of the Philadelphia orchestra, and free lance performers from the Philadelphia area. On April 17th and 30th, the Hildegard Chamber Players and Philadelphia-based Orchestra 2001 joined forces for a concert sponsored by Meet the Composer/The Philadelphia Project. Music included Margaret Garwood's *Japanese Songs* for soprano, clar. and piano; May Chi Chen's *Quartet* for oboe, clar., piano and percussion; the premiere of Sylvia Glickman's cantata *Am I a Murderer?* commissioned by the Hildegard Chamber Players, for bass voice and eight instruments; and William Walton's *Facade* (poetry by Edith Sitwell). The singers were Tamara Matthews, soprano, and Julian Rodescu, bass.

IAWM Composers were represented on a concert by **CUBE Contemporary Chamber Ensemble** on April 6, 1997 at the Smart Museum on the campus of the University of Chicago. The concert was presented by Mostly Music and was a salute to the IAWM, featuring music chosen from a score call sponsored by IAWM. Works on the program included *Due canti meridionale* for soprano and piano by Carol Barnett; *Dun matin du printemps* for flute and piano by Lili Boulanger; *Love Song* for soprano and piano, by Andrea Clearfield; *cime lointaine* for solo oboe by Violeta Dinescu; *Self Expression* for soprano and piano by Stacy Garrop; *Lullaby* for flute and piano by Chicago's Betty Jackson Kings; *Songs for a Requiem* for soprano and piano by Ruth Lomon; *Ice Song* for soprano and percussion by Anna Rubin; and *La Charmeuse de serpent* for flute, oboe and piano by Laura Elise Schwendinger. Joining CUBE for this concert were Barbara Ann Martin and Diane Ragains, sopranos. Members of CUBE are Caroline Pittman and Janice Misurell-Mitchell, flutes; Patricia Morehead, oboe and English horn; Dane Richeson, percussion; and Philip Morehead, conductor and keyboards.

Three works by **Laura Hoffman** were performed recently in Halifax, Nova Scotia. *Just Around the Bend* for string quartet was performed by the Halifax Chamber Ensemble in March; *And with the leaving - Compline* was performed by Nova Sinfonia under the direction of Carolyn Davies, April 21; and *Dick and Jane and Mr. McGuffey* was performed on an Atlantic Canadian Composers' Association concert, April 20, with flutist Patricia Creighton and pianist Peter Allen.

**Stefania Maria de Kenessey's** music was featured on a program of choral works presented in a concert May 10th by the Piedmont Chamber Singers of Winston-Salem, NC in Hanes Auditorium at the Fine Arts Center of Salem Academy and College in Winston-Salem. Other composers on the program: Paola Massarengi, Sulpetia Cesis, Fanny Mendelssohn, Amy Cheney Beach, Margaret Vardell Sandresky, Alice Parker, and Libby Larsen. The guest conductor for the concert was David Schidkret, Director of the School of Music at Salem College, the oldest American women's college.

**Elizabeth Lauer's** *Four Seasonal Settings* (mezzo solo, mixed chorus, piano) was performed on March 6th at Eastern Illinois University by their concert choir, conducted by James E. Rimington, with Dr. Marilyn Coles as soloist and Karen Sanders, pianist. Margaret Mills, also a member of IAWM, performed Lauer's *Magnolia - A Concert Rag* at the Hof-Barthelsson School in Scarsdale, NY on March 14. She and Lauer presented two duets from Lauer's *It Takes Two...* (six dances for piano, 4 hands) on the same occasion.

**Pamela J. Marshall's** *Pascal's Theorems* was performed April 13th by the Axiom Duo (Emanuel Feldman, cello and Pascale Delache-Feldman, double bass) in Norwood, MA at the Grace Episcopal Church. The same work was premiered two weeks prior, on March 26, at Tufts University, MA by this fine ensemble in a concert which was part of the Tufts Women In Music Week. The concert was presented in memory of Tera De Marez Oyens and included Oyens' *Charon's Gifts*, as well as Elizabeth Vercoe's monodrama *Herstory III (Joan of Arc)* and a premiere performance of piano music by Juliet Palmer.

**Dianne Goolkasian Rahbee's** music was performed at Duquesne University School of Music Recital Hall on September 15, 1996. Lois A. Goetz was pianist. The following works were performed: *Prelude*, Op. 4, No. 4; *Etude*, Op. 8, No. 7; *Prelude*, Op. 69 "Twilight"; *Prelude*, Op. 5. On November 15th, at Plymouth Church of the Pilgrims in Brooklyn Heights, NY her *Mosaic*, Op. 26 was performed by Ena Bronstein Barton & Phyllis Alpert Lehrer, duo pianists. On December 18, there was a performance of Goolkasian Rahbee's *Sonata* for violin and piano given by Magdalena Suchecka Richter, violinist and Elise Feingold Jackendoff, pianist, at the Longy School of Music in Cambridge, Mass.

**Judith Shatin's** *1492* was performed by the Core Ensemble at Duncan Theatre, Lake Worth, FL, on March 5 and at Roosevelt University in Chicago on March 10. It was performed on April 6 by the New York New Music Ensemble at the University of Virginia in Charlottesville. Her *Akhmatova Songs* were performed by Continuum on March 5 at Florida International University in Miami. *Ignoto Numine* was played by the Andrea Trio at Christ and St. Stephen's Church in New York City on March 21; *Secret Ground* was performed by the New Music Ensemble at the University of Akron (OH) on April 3; and *Elijah's Chariot* was played by the Kronos Quartet at Hendricks Chapel in Syracuse, NY, on April 7.

**Margaret Shelton Meier's** *Three Mary's in Four Songs* was part of a concert at Caldwell College in West Orange, NJ on March 15, 1997. For a complete listing of other works on the program, please see below under E.W. Vercoe.

**Mira J. Spektor's** music scores written for the feature films *Double Edge* and *High Stakes* as well as for the TV Documentary *Serious Comics* were heard again in 1996 on ABC and PBS Television. Spektor's *Four Songs on Poems by Ruth Whitman* were sung by Patricia Thompson with Rene Folles-violin, and Dorothy Lawson-cello, as part of two Aviva Players Concerts presented March 6, 1996 by the Cosmopolitan Club in NYC and October 20, 1996 by Skidmore College, Saratoga, NY.

Her songs: *Winter Lullaby* and *Call Me - a bedtime song*, *Indian Serenade* (poem by Percy Shelley), and *You Were There* (duet, lyrics by Caroline Crippen) were sung January 9, 1996, by Lucy Sorlucco and Ron Edwards at the Annual Composer's Concert of the New York Singing Teacher's Association at Milbank Chapel, Teacher's College, Columbia U., NYC. On March 1, 1997, excerpts from *Mary Shelley - Scenes from a life*, a chamber opera (libretto by Colette Inez) were sung by Patricia Thompson and Ron Edwards, in a concert of Long Island Composers Association at the Forest Hills Library, Forrest Hills, NY sponsored by a Meet the Composer grant.

**Judith Tick** participated in a program entitled "Dialogue Between Tradition and Modernity" celebrating the legacy of Ruth Crawford Seeger. Tick is author of *Ruth Crawford Seeger* to be published in June.

**Elizabeth Walton Vercoe** was a guest composer at Caldwell College in West Orange, NJ on March 15, 1997, where she appeared in a panel discussion before a performance of her *Varieties of Amorous Experience* sung by soprano Laura Greenwald. Other works included: *Three Songs on poems of Robert Browning* Op. 44 by Mrs. H.H.A. Beach, *Cowboy Songs* by Libby Larsen, *The Cliff's Edge (Songs of a Psychotic)* by Margaret Garwood, *Three Mary's in Four Songs* by Margaret Shelton Meier, and *Four Songs* by Undine Smith.

**Lynette Westendorf** was invited to participate as a guest composer at the University of New Mexico's Composer Symposium, April 6-9, 1997. Several of Westendorf's works were performed, including three movements from her *Suite for the Internal Animals*, a five-movement, 70-minute avant-jazz sextet premiered at the Bumbershoot Arts Festival.

## Premieres

**Ruth Brush's** *Prelude* was premiered by organist Marilyn Lee at the First Christian Church, Bella Vista, AR on July 16, 1996. At the International Mozart Festival, Domer Dougherty, Spencer Prentiss, and Brush gave the first performance of *Trio* for violin, cello, and piano, June 13, 1996.

**Andrea Clearfield's** *Spirit Island* for flute, cello and piano was premiered at the Fleisher Art Memorial in Philadelphia in November 1996. An extended version of the piece was performed by the Temple Faculty Trio on Feb. 21, 1997 at Rock Hall, Temple University and was presented again on March 29. Her *Three Songs for Double Bass and Oboe After Poems by Pablo Neruda* was premiered by Philadelphia Orchestra bassist Robert Kesselman and oboist Jennifer Kuhns on Feb. 7th at Temple University and was performed again on Feb. 20th at the Peabody Conservatory in Baltimore. *Body* for electronic tape and keyboards, commissioned by the Group Motion Dance Theatre Co., was premiered on May 24-25 at Group Motion, Philadelphia. *Spiritlands* for soprano, flute and piano was premiered at the Levering Gallery in Philadelphia on May 9th.

**Emma Lou Diemer's** song cycle entitled *Seven Somewhat Silly Songs* was premiered by soprano Audrey Sharpe on Feb. 19, 1997 at the noon musicale of the Santa Barbara Music Club (CA) at the Faulkner Gallery.



Nancy Bloomer Deussen's *Woodwind Quintet No. 2* received its world premiere in a concert at the Palo Alto Cultural Center, CA, on March 9, 1997. *Canticles for Brass* received its world premiere at the Good Samaritan Methodist Church, Cupertino, CA on May 31, 1997. It was commissioned and performed by The Gabrieli Brass, who performed the work again on June 1 at a benefit for The Center for Domestic Violence, San Carlos, CA.

Violeta Dinescu's *Jardns Inachves*, a variant of the work for flute, viola and harp was premiered February 3, 1997 in Zurich. Double Bassist Michael Cameron performed the world premiere of Dinescu's *Nekjimantia* for unaccompanied bass on Thursday March 6 in Urbana, IL.

Lori Dobbins' *Concerto for Violin and Chamber Orchestra* was premiered at the Composers Conference at Wellesley College, Cyrus Stevens, violin, Efrain Guigui, conductor, August 7, 1996. Dobbins' *Three for Two* for trumpet and percussion was premiered by Ron Stewart, trumpet, and Nick Rosolanko, percussion at SUNY at Stony Brook, March 6th. She is currently composing a work for the Pro Arte Chamber Orchestra of Boston.

Jennifer Fowler's *Singing The Lost Places*, for chamber orchestra and solo soprano, received its first performances by the West Australian Symphony Orchestra with soprano Elisa Wilson, at the Festival of Perth, Western Australia, on March 7th and 8th. The piece was a commission by the Festival of Perth. It was very well received by capacity audiences at the Perth Concert Hall.

Sylvia Glickman's cantata *Am I a Murderer?* is based on the diary of a Polish Jew who joined the police in a futile effort to save his wife and daughter from the Holocaust. This work was premiered April 17th by the Hildegard Chamber Players who commissioned the work, in a concert sponsored by Meet the Composer/The Philadelphia Project. For more on the concert, see the Hildegard entry in "Performances."

Sorrel Hays was featured at the Cowell Festival in Hertz Hall, Berkeley, CA on Feb. 1, in the premiere of her *Rocker Parts* for two pianos, with Beatriz Roman on the 2nd piano. On March 13, Hays was featured composer at Merkin Hall in NY as part of the American Music Institute's New York Cowell Festival. *Rocker Parts* received its NY premiere by Roman and Hays, and there were world premieres of *A Birthday Book* on Gertrude Stein's poem, for oboe, tuba and baritone, commissioned by Mutable Music for Cowell's centennial, and *Traveling*, for didjeridu, Casio saxophone, Ultraproteus, oboe, and Tibetan singing bowl, with the composer and Brian Charles performing. Hays' *Take Another Back Country Road*, for electronic saxophone, Ultraproteus tone generator and DX-7 keyboard had its first performance by the composer and Marilyn Ries at Copenhagen Festival Ferry Kronberg, July 14, 1996.

Jennifer Higdon's *Short Stories* was premiered by the Ancia Sax Quartet at St. Patrick's Catholic Church in Edina, Minnesota December 8, 1996. The work was commissioned by the American Composers Forum with additional funding from the Pennsylvania Council on the Arts. Higdon's *running the edge* was presented by Claudia Anderson, Jill Felber, and Vicki Berneking at the Florida Flute Fair in Tampa, FL on Feb. 1st.

Laura Hoffman's *It's just another puzzle* for soprano saxophone received its first performance April 23 at Dalhousie University, Halifax, Nova Scotia, Darcy Fiander, saxophone. The piece was written for Mr. Fiander.

Deborah Kavasch's *Celestial Dreamscape* for unaccompanied Bb clarinet was premiered March 10 in Athens, Georgia by clarinetist Scott Locke.

Ann Kearns' *Six Poems of Mary Oliver*, for soprano and bassoon, received its premiere on February 21, 1997, as part of the Five College New Music Festival held at Smith College, Northampton, MA. Performing were soprano Karen Smith Emerson, Professor of Music at Smith College, and bassoonist Krassimir Ivanov, former principal bassoon of the Bulgarian Radio Orchestra.

Elizabeth Lauer's *Variations for Chamber Orchestra*, based on a 4 hand piano work of Schubert, which Lauer orchestrated for the Sarajevo Philharmonic Orchestra, received its premiere performance in that city on January 4, 1997, conducted by Charles Ansbacher; a second performance is scheduled for next month, also in Sarajevo, and the piece is scheduled for recording this summer.

Angelo Mansois' *Prayer for Mankind*, a setting of a text from the *Bahd* writings, for mixed voices and organ, received its world premiere on March 16, 1997 at the Central Presbyterian Church, New York City. The work was performed by the Central City Chorus under the direction of Charles Pilling.

Dianne Goolkasian Rahbee's *Little Suite Op. 72*, for two pianos received its world premiere July 25, 1996 at Westminster Choir College performed by Phyllis Alpert Lehrer & Ena Bronstein. On October 26th, at the Joseph Stein Chamber Music Festival, Belmont, MA, her *Essay No. 2, Op. 73* received its premiere. On October 27th, in Jordan Hall, New England Conservatory in Boston, Robert Sullivan premiered her *Ariunas* in a Mandolin Recital.

Nancy Binns Reed's *Blue Opera*, produced by the Reunion Music Society, Inc., received its premiere performance on May 16th at the Ernst Cultural Center Theater in Annandale, VA. The text combines bits of the bible, mythology and Dante, and the music ranges from rap to classical.

Judith Shatin's *Fantasy on St. Cecilia* received its world premiere at the Phillips Collection, Washington, D.C., on April 20, 1997, and *Sea of Reeds* received its world premiere at the Virginia Waterfront International Arts Festival in Norfolk on May 6.

Anita Sleeman was the featured composer in a concert sponsored by the Little Chamber Music Series That Could at the Vancouver (Canada) East Cultural Centre on February 10, 1997. The program was performed by the Galiano Trio (fl, clar., and bsn), which commissioned most of the pieces. Sleeman's *Little Suite* received its premiere; other works by her on the program were *Petrarch's Sonnet* (solo fl and narrator), *Cambios*, and *Tafelmusik* for trio, and *Legend of the Lions*, a multi-media presentation that included dancers, narration and projection graphics.

**Mira J. Spektor's** *Give Me Time - A 17 Minute Musical*, words and music by Spektor with lyrics also by June Siegel and Caroline Crippen, had its world premiere at Golden Fleece Chamber Theatre May 12, 1996. Excerpts were performed at Encompass Theatre at the National Arts Club on Feb. 15, 1996. This show was heard April 3, 1997 in Lacrosse, Wisconsin by over 1000 Senior Citizens. It will also be produced by Montauk Theater Productions in Long Island: Springtime 1997 dates TBA (info: 516-668-5656). Spektor's *Magen Yeushalaim* had its world premiere May 19, 1996 at the Gala Spring Concert of American Women Composers, Midwest, sung by the Chicago Children's Choir at Lincoln Park Presbyterian Church in Chicago, IL. Her chamber opera *Lady of the Castle* had its UK premiere Nov. 11, 1996 at St. Giles Cripplegate Church performed by the Alexandra Valavasky Chamber Opera as part of the Austrian Jewish Music Festival in London. Frequently heard in New York, Long Island, Massachusetts and also in a German translation in Berlin, this opera's most recent US performance was May 16, 1996 at Temple Rodeph Sholom as a benefit for Women In Need.

**Ellen Taaffe Zwilich** was featured in Charles Schulz's comic strip, *PEANUTS*, on March 16 in honor of Zwilich's *Peanuts Gallery*, which depicts the various cartoon characters. The work was commissioned by Carnegie Hall, where Zwilich holds the position of "Composer's Chair," and it received its world premiere there on March 22nd. The 14 minute piece for piano and orchestra was dedicated to Schulz and was part of a program aimed at young listeners.

## Publications and Recordings

**Ruth Brush's** *Only my Dreams* (vocal solo) received publication with the Bartlesville Publishing Co. in August of 1996.

**Suzanne Ciani's** new album, her tenth and her first ever live album, recorded at the Herbst Theater in San Francisco March 14th and 15th, was released on Seventh Wave Productions in May. Ciani appeared with her newly formed supergroup, The Wave, at those concerts: Paul McCandless (reeds), Michael Manring (bass), Teja Bell (guitars), Kalani (percussion), Matt Eakle (flute), Jeremy Cohen (violin), and Doug Harman (cello), and Ciani on piano and synthesizers. The concerts were filmed for a television special scheduled to air in the fall.

**Andrea Clearfield** was interviewed on radio station WFLN (Philadelphia) on Feb. 17 in conjunction with Tower Classical Records' promotion of her newly released CD called *Songs of the Wolf*.

**Jennifer Fowler's** *Veni Sancte Spiritus* for chamber choir, performed by the Contemporary Singers, Sydney, has been released by ABC Classics (454 510-2) on a CD called *Sydney Dreaming*. The CD also includes a work by Sydney composer Anne Boyd. Fowler's *Echoes From An Antique Land* for percussion ensemble is available on a CD entitled *Mizu to kori*, released by Vox Australis (VAST021-2), performed by Nova Ensemble, Perth. This CD also includes a work by Perth composer, Cathie Travers. Fowler's *Threaded Stars* for solo harp has been

released by Tall Poppies (TP071), performed by Marshall Maguire. Other composers on this CD include Peggy Glanville-Hicks and Helen Gifford.

**Sorrel Hays'** music was released on a CD by New World Records in February entitled *Dreaming The World*. The disc includes *Structures 123* for electronic symphony, *Take a Back Country Road*, for oboe, sax, and synth; *Tuning* for string quartet; and *Dreaming The World* for baritone, piano, and four percussionists. To hear a sample, go to the Web at Tunes.Com. Hays' performance of Henry Cowell's cluster piano music which was a landmark LP released by Atlantic Finnadar, has been re-released on CD by Townhall Records for the Cowell Centennial. To order, call 1-800-327-4214.

**Ann Kearn's** *Six Poems of Mary Oliver*, for soprano and bassoon, is to be published by Hildegard Publishing.

**Elizabeth Lauer's** *Seven Songs on Poems of James Joyce* performed by mezzo Alice Marie Nelson, with Lauer at the piano, was recently released on a Capstone CD CPS-8632. S.C.I. is also publishing the score.

**Janet Maguire's** *Inno a Dio* for mixed chorus was included on a compilation CD album entitled *Musica d'oggi a Venezia* produced by the composers' association she heads, Venezia nuova musica.

**Betty Ann Miller's** CD of piano music by historical women composers has recently been released on the Centaur label #2320. The disk includes works by Maria Hester Park, Marie Bigot, and Fanny Mendelssohn.

**Dianne Goolkasian Rahbee's** music has come out on a CD entitled: *Music of Dianne Goolkasian Rahbee*, CD Seda 333. Included are *Sonatas No. 1 & No. 2*; *Nocturne*; *Phantasie-Variations*; *Three Preludes*, Op. 5; *Scherzino*; *Two Intermezzi*; *Sonatina*, Op. 41; *Prelude*, Op. 54 "Intchu"; *Novellette*; *Mosaic*, Op. 26; *Sonata Breve* (violin & piano). Performers are: pianists T. Barteveyan, E. Bronstein Barton, D. Yardley Beers, E. Jackendoff, P. AlpertLehrer, and R. Raffaelli; the violinist is M. Suchecka Richter.

**Elizabeth Walton Vercoe's** *Fantavia for Flute and Percussion* recorded by the Armsstrong Duo (which has performed the piece on over thirty occasions) was released in October on a Centaur compact disc entitled *Exotic Chamber Music*. Her *Andromeda Rag* from *Irreveries from Sappho* was recently released on a Leonarda compact disc of women's vocal music performed by soprano Neva Pilgrim and pianist Steven Heyman.

Airplay Audio Publishing releases **Mira J. Spektor** singing *Lullabies & Lovesongs: lullabies in 8 languages* including her *Winter Lullaby* and *Daughter's Lullaby* (lyrics by June Siegel) and the incidental music that Spektor wrote for *D'Aulaire Book of Greek Myths* with Paul Newman, Sydney Poitier and Kathleen Turner. Spektor's feminist musical *The Housewives' Cantata* (lyrics by June Siegel) is available on Original Cast Records CD and in a Voice-Piano Score published by Georgina Press, distributed by Hildegard Press.

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