

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

VOLUME 3, No. 3 Fall 1997

J O U R N A L

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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: Be sure to use stiff packing to prevent the disk from being bent in shipment. We can accept Mac or PC disks. If you use **Mac**, you must use **HD** (high density) diskettes, not DD (double density). (PC disks may be either HD or DD.)

The following information is required:

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

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

Members' News

This information may be sent directly to the Members' News Editor: Sharon Turner, 8138 Perry #93, Overland Park, KS 66204. FAX: (913) 648-0261. E-mail: <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 the editor, Eve R. Meyer, for announcements; and Elizabeth Pizer for opportunities: <75317.1544@compuserve.com> or <Elizabeth-Charles.Pizer@worldnet.att.net>.

Reviews

CDs and books for review should be submitted to Dr. Martha Schleifer, 67 Overhill Rd., Bala Cynwyd, PA 19004.

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

President's Message: Open Lines

by Deon Nielsen Price

Greetings To All of You:

And especially to the wonderful IAWM members and friends I had the pleasure of meeting in person at the 10th International Congress on Women in Music at the California Institute of the Arts! Your dynamic intellectual energy, along with the high quality of the presentations, impressed even the CalArts staff. I personally was so overwhelmed with timely and relevant information that I was unable to take sufficient notes. Now I am listening to the cassette tapes of the sessions and am beginning to re-direct my career.

The strongest impression I felt from the Congress was a warm confirmation of the philosophy which had motivated the merging in 1995 of three organizations to form the IAWM and which underlies the IAWM Mission Statement [see next page]. I am referring to the vision of women in music as shared by composers, performers, conductors, musicologists, librarians, music educators, and publishers of scores, books, and recordings. As a learning organization we are realizing more and more that it takes a community to celebrate and disseminate music by women composers. Composers help themselves best by helping each other and, indeed, by working in the context of an entire musical community.

Approximately 50 persons participated in the annual open meeting of the IAWM Board of Directors that followed the ICWM on June 1st. Besides our own members, which included old and new Board members, officers of other organizations joined the discussion and offered welcome suggestions and advice from their experience. These experts included Fran Richard of ASCAP, Judy Patrick of the Women's Philharmonic, and Stephen Fry of the Music Library Association.

Do You Know?

YOUR messages and opinions influence the decisions made by the IAWM Board of Directors. IAWM has an organic looseness that allows it to be dynamic and adaptable so that it can move like an amoeba in any direction to follow the timely pursuits of its members.

Please mark the dates of **October 19** and **March 22** on your calendar. Come and meet with other IAWM members in person at the Open Board Discussion on Sunday morning from 9 am until 12 noon, prior to attending the prestigious IAWM concert at the National Museum for Women in the Arts. This Discussion will be held at the Music Department of George Washington University. Contact Catherine Pickar for directions. Also, everyone is welcome to attend the Annual Board of Directors Meeting to be held the morning of March 22, 1998, in conjunction with the Indiana University of Pennsylvania International Festival. Plan now to attend!

This is how our Open Lines of communication effort has been working:

1. A member has a particular interest and some experience in pursuing a project which is in the spirit of our IAWM Mission Statement. She/he submits a proposal to the Board which requests the assistance of other interested IAWM members and states the goal, timing, steps and costs involved.

2. Usually on the IAWM Electronic distribution list, but sometimes by telephone, FAX, letter, or informally face-to-face, the proposal is discussed. Some proposals have generated an exceptional amount of energy and interest among the members and a true dialogue develops with a meaningful flow. Those with disagreements, revisions or alternatives freely offer them. A remarkable composite wisdom is often the result.

3. The proposal is voted on by the Board of Directors at the annual meeting during which the budget for the following year is developed and approved. A few projects needing immediate decisions have been voted on between meetings via electronic mail, usually by the entire Board, but, if extremely urgent, by the Executive Committee, which is empowered to act between Board meetings. Desiring to include as many members in the decision making process as possible, the Executive Committee requested opinions from all IAWM attendees regarding the 20 proposals that had been submitted and compiled with pro and con arguments in a booklet called "IAWM Affairs at the 10th ICWM." These members' opinions were carefully considered at the official vote by the Board.

Summary of Proposals for 1997-1998

Approved:

- Patricia Morehead, Anne Kilstofte and Marilyn Shrude to serve on the Board of Directors
- Judith Coe and Anne Deane to serve as Coordinators
- Rosemary Killam to serve as Liaison
- Amend the By-Laws to allow groups of members to form local chapters
- Add to the Mission Statement: "by encouraging the publication and distribution of music by women"
- Add to the Mission Statement "by continuing the International Congresses on Women in Music as the International Alliance for Women in Music Congresses" (IAWMC)
- Resolve to implement the expanded organizational structure proposed by the president by adding more vice-presidents and with categories of service called as follows: Board of Directors, Coordinators, Liaisons, Representatives, Advisors, and Affiliates
- Resolve to establish an annual end-of-the-year Fund Raising Drive among members
- Three projects to be funded from outside sources: 1) Asian Outreach, 2) awards program for young women, 3) joint national competition for young female composers in conjunction with the Walden School

•New projects to be funded by IAWM: 1) establish a mentoring program for young women composers; 2) advocacy projects to promote recordings and broadcasts of music by women and to promote books about women composers; 3) advocacy for orchestral programming of music by women; 4) establish a fund from which the President could draw to represent IAWM

Not Approved:

- Amend the By-Laws to allow a general membership vote
- Resolve to establish two budgets—operations and discretionary
- Raise membership dues

Tabled:

- Amend the By-Laws to develop a stipend schedule in support of those Board members whose responsibilities go beyond normal volunteering

To All Readers:

Please contact the appropriate person as listed on the last page of the *Journal* (inside back cover) and join with us in our efforts in areas of your own interest.

Best wishes for your individual and our collective success!

Deon Nielsen Price

IAWM President

TEL/FAX: (310) 838-4465/ email <deonprice@aol.com>

IAWM Mission Statement

The statement reflects the revisions that were made at the Board of Directors meeting on June 1, 1997.

The International Alliance for Women in Music is devoted to fulfilling the purposes of the three organizations it unites. Created on January 1, 1995 through the uniting of the International Congress on Women in Music, the American Women Composers and the International League of Women Composers, the International Alliance for Women in Music celebrates the contributions of all women musicians, past, present and future.

A coalition of professional composers, conductors, performers, musicologists, educators, librarians and lovers of music, men as well as women, the IAWM encourages the activities of women in music:

- by encouraging the publication and distribution of music by women composers.
- by supporting performances and recordings of women composers.
- by fostering scholarly research on women-in-music topics.
- by facilitating communication among members and with other organizations.
- by implementing various broadcast series, competitions and educational programs.
- by encouraging member participation in other composer groups.
- by continuing the International Congresses on Women in Music as International Alliance for Women in Music Congresses.
- by initiating advocacy work on behalf of women in music.
- by actively seeking diversity in participation on the board and in IAWM projects, activities and events.

Message from the Editor

by *Eve R. Meyer*

Congratulations to Catherine Pickar and to the editors of *Women & Music: A Journal of Gender and Culture* on the inaugural issue of our sister publication. It is attractive and inviting in design and contains an enlightening selection of scholarly articles and reviews. We are certain that a publication of such high quality will bring even greater attention to the many and varied accomplishments of the IAWM.

This Issue

One of our features in this issue is a special tribute by Suzanne Summerville to Fanny Hensel, whose music is the subject of numerous conferences in this 150th year since her death. In other featured articles Sally Reid presents valuable and stimulating information about the IAWM Web Site, and Madelyn Gutwirth offers an engaging introduction to the Music Study Club of Bryn Mawr. Women's music clubs, although not as ubiquitous today as in past years when women had more time for such pursuits, are still active, and many have had a long and interesting history. Coincidentally, music clubs are also mentioned in Mary Lycan's "Women in Music Cycles" (Opinion and Commentary section) and in Ursula Rempel's "Report from Canada."

Those who were fortunate enough to attend the Tenth International Congress on Women and Music were consistently enthusiastic in their praise of the conference, and the *Journal* is pleased to provide an extensive report on the events. In addition to other customary sections, the *Journal* has initiated a new "Opinion and Commentary" column and you are invited to participate. To send your comments or a news item or to submit an article, review or report to the *Journal*, please refer to the "Guidelines for Contributors" opposite page one.

Many thanks to our contributors, editors and production and distribution managers, and a special note of appreciation to Laura Hoffman, who has served as layout editor for the Announcements, Members' News and Opportunities sections, and to Felicia Sandler, who has served as Members' News editor. Both are stepping down after this issue, and we hope that at some future date they will be able to rejoin our staff. We ask our readers to be patient if this or a future issue of *IAWM Journal* is late in arriving. Our editorial and production staff make every effort to complete the issue in a timely fashion, but sometimes unexpected delays occur at the printer, at the distributor or at the post office.

Layout Design Assistance

We are seeking one or more volunteers to assist in layout design. Applicants must work on a Macintosh, have experience with PageMaker software and have the ability to transfer files electronically. To express your interest, please contact me at <evermeyer@sprynet.com>.

Composers' Corner

Fanny Hensel: A Sesquicentennial Commemoration

by Suzanne Summerville

Felix Mendelssohn and his sister, Fanny Hensel, both died 150 years ago in 1847. This special anniversary has provided the incentive for Fanny and Felix conferences, exhibits of memorabilia, performances of their works and new research into their lives and music. Fanny scholar and performer Suzanne Summerville has been actively involved in many of the events that have taken place, and she presents the following series of articles and reports.

What's in a Name? Fanny Hensel geb. Mendelssohn Bartholdy

Fanny Hensel was born Fanny Zippora Mendelssohn in Hamburg, Germany, on November 14, 1805. Her father, Abraham (1776-1835), son of the great German-Jewish philosopher and central figure in the Berlin Enlightenment, Moses Mendelssohn (1729-1786), was director of Gebrüder Mendelssohn & Co., a banking house founded in Berlin in 1804. Her mother, Lea Salomon, was the granddaughter of Daniel Itzig, proprietor of the Berlin mint and perhaps Berlin's wealthiest man at that time. All of her female relatives on the Itzig side (there were eleven daughters) were well-educated



Courtesy of the Mendelssohn Archives, Prussian State Library, Berlin.



Courtesy of the Mendelssohn Archives, Prussian State Library, Berlin.

and cultured and used the freedom their wealth granted them to establish salons, to build libraries, and to support artists, musicians, and composers. It was through an inheritance from the Itzig family that Bach's *St. Matthew Passion* was passed down to the *Berliner Singakademie* and Felix was given the opportunity to conduct a "modern" performance of the great work. Besides the famous siblings, Felix and Fanny, the Mendelssohns had two other children, Rebecka (1811-1858) and Paul (1812-1874).

The very difficult question of becoming Christians, or to bring up one's children as Christian, faced Abraham and Lea Mendelssohn, as it did all Jews in Germany in the early years of the 19th century. In 1816 the Prussian Ministry of Finance issued a *votum* (or ruling) linking civil rights to a conversion: "The conversion of Jews to the Christian religion must be facilitated, and all civil rights must be linked to their conversion. But as long as a Jew remains Jewish, he cannot obtain a position in the State."¹ Lea wished to have her children brought up as Lutherans, and on March 21, 1816, all four of the Mendelssohn children were baptized secretly by Pastor Staegemann in Berlin's Jerusalemkirche. After her

conversion, Fanny took as a middle name Cäcilia in place of Zippora.

The children's uncle, Jacob Salomon, Lea's brother, in order to replace his very Jewish-sounding family name, adopted the name of Bartholdy, after the former owner of some family estates. Although Abraham's two sisters had chosen to become Christians, he himself put off his own conversion. But when in August 1822 King Friedrich Wilhelm III declared that no members of the Jewish religion would be able to hold teaching positions in Prussia, Lea and Abraham converted to Protestantism in Frankfurt on October 4, 1822. The name Bartholdy was legally added to their Jewish surname on the 13th of February 1823.² Felix retained the double name written without a hyphen (it is sometimes written incorrectly). Brother Paul added the hyphen and his descendants can be distinguished by its inclusion in their double name.

Fanny first met her husband-to-be, Wilhelm Hensel (1794-1861), in January 1821 when she was fifteen. They were married some eight years later on October 3, 1829. According to her great granddaughter, Frau Dr. Cécile Lowenthal-Hensel, after that date she no longer used the name Mendelssohn or Mendelssohn Bartholdy.³ Her letters and manuscripts were inscribed just "Fanny Hensel." An exception to this is the insertion by several publishers of "Mendelssohn Bartholdy" following the abbreviation *geb.* (meaning "geboren"—born—like the French "née") on the title pages of her early published opus numbers. As illustrated in the two examples of title pages, Opus 1 (*Sechs Lieder*), published in 1846, included both names with the hyphen, but works printed a few years later, such as Opus 9 (*Sechs Lieder*), published in 1850, did not use the hyphen.

Surely now we can adhere to Fanny's own wishes and call her simply—Fanny Hensel.

NOTES

1. Françoise Tillard, *Fanny Mendelssohn* (Portland: Amadeus Press, 1996), 46.
2. Hans-Günter Klein, *Das verborgene Band* (Wiesbaden: Ludwig Reichert, 1997), 19.
3. Letter to the author, 1991.

A Visit with Dr. Cécile Lowenthal-Hensel

Branches of early spring forsythia cut golden swaths across the landscape as I traveled from the Prussian State Library on the Potsdamer Platz to the Berlin suburb of Lankwitz to spend an afternoon with Frau Dr. Cécile Lowenthal-Hensel, the great-granddaughter of Fanny Hensel, on Wednesday afternoon April 9, 1997. We had met before, in Dahlem, and then again in the library's Mendelssohn-Archives in previous years, but this was the first time I was to be her guest in the Keffenbrinkweg. I rang the bell, only 45 minutes late. (Thank goodness I had called ahead to say that I was on the way, but did not know just how long it would take to get there via bus, S-Bahn, and foot.) A friendly voice welcomed me and I climbed the stairs and was graciously admitted and shown into her contemporary flat, outfitted with the newest home office technology in successful contrast to



Drawing by Wilhelm Hensel of Fanny Hensel as St. Cecilia. (Courtesy of the Mendelssohn Archives, Prussian State Library, Berlin, MA BA 188,7).

the exquisite 19th-century furniture, built-in bookcases reaching upwards to the high ceilings and an early oil portrait of Moses Mendelssohn. After first looking down from the balcony upon green grass and the nearby fruit trees, we sat in the kitchen and drank apple juice with sparkling water and nibbled on tiny pastries. All I could think of was the opening line ("Der Mai ist auf dem Wege"—The month of May is on its way) of Fanny's 1823 song, *Einsamkeit*, based on a poem by Wilhelm Müller.

I had made a list of possible questions to ask Dr. Lowenthal-Hensel about Fanny and her husband, Wilhelm Hensel, the Prussian Court artist. The first was about the names Fanny and Cécile, names that occur time and again in the Mendelssohn and Hensel family trees. As mentioned above, Fanny changed her middle name to Cäcilia when she was baptized at the age of eleven. Was there a special reason, I asked? Not that the current Cécile knew for sure, except that St. Cecilia is the patroness of music. The fitness of this choice of names is underscored when one sees the idolized portrait of a young Fanny as St. Cecilia drawn by her husband, Wilhelm, in 1822. (Since it was a delicate drawing, the details in the reproduction are not entirely clear.) Furthermore,

Fanny composed a choral setting in 1833 of *Zum Fest der heiligen Cäcilia* (For the Festival of St. Cecilia), written to be performed on her saint's day, November 22nd.

Felix married a Cécile (Jeanrenaud) several years later, and since the Felix and Fanny generation, there have been many Céciles and Fannys. The current Fanny is Cécile's sister, Fanny Kistner-Hensel, who edited Fanny's *Ausgewählte Klavierwerke* (Selected Piano Works) for Henle in 1986. Are there more Fannys and Céciles in the coming generation, I asked? Yes, any number, she said, but not all have Mendelssohn or Hensel as last names.

I wondered when and how Dr. Lowenthal-Hensel learned of her heritage. From her mother was the answer. Cécile was drilled and made to learn her "Stammbaum" (pedigree) from memory. She hated the practice, she shared with me. About being part of the "Stammbaum," she said, "I don't really want to be a potato, the best are underground!"

Some years ago I described Cécile Lowenthal-Hensel as the great-great-granddaughter of Fanny. I was quickly entreated in a letter to remove the first "great" from the title. To the question about how she was descended from Fanny and Wilhelm's only son, Sebastian, and his wife, Julie von Adelson, Cécile described her heritage as coming through the third of their five children and first son, Paul, who had been born in 1860. Cécile Hensel was born when her father was 63, hence the jump of a generation, and the single "great" in her granddaughter designation.

Cécile Hensel received her doctorate in history in 1949 and in 1968 married Dr. Ernst G. Lowenthal, who was a social worker, journalist and editor, mainly for Jewish organizations. He was well known for his publications on Jewish-German life from about 1860 to 1940. Dr. Lowenthal received an honorary professorship from the Senate of Berlin.

Early in her career, Cécile Hensel was employed as a journalist for German and Swiss firms. In 1965 she joined the staff of the *Geheime Staatsarchiv* in Berlin-Dahlem, a division of the *Stiftung Preussischer Kulturbesitz* (Prussian Cultural Heritage Institution). Other areas of the *Stiftung* include a large number of museums and the Prussian State Library, where, as part of the Music Division, the *Mendelssohn-Archiv* is to be found.

Since retiring, Cécile Lowenthal-Hensel has spent much time collecting and publishing the literary and artistic legacies of Wilhelm Hensel. Wilhelm, the son of a Protestant minister, met Fanny in 1821 at an exhibition of his drawings for the court festival of "Lalla Rookh." The exhibit was part of the festivities connected with a visit of the heirs to the imperial Russian throne, the Grand Duke Nicholas and his wife, Alexandra, born as the Prussian Princess Charlotte. Through four decades (from 1820 to 1861) Wilhelm drew over one thousand portraits of members of Berlin society as well as drawings of English, Italian, French, Austrian and Russian personalities. But most of all, he made portraits of his adored Fanny. In Cécile Lowenthal-Hensel's article on Hensel's portraits of Fanny and Felix (to be printed in volume 10 of the *Mendelssohn-Studien*) all are listed. Each was included as well in *Das verborgene Band: Felix Mendelssohn Bartholdy*

und seine Schwester Fanny Hensel, an exhibition prepared by Dr. Hans-Günter Klein, Head of the Prussian State Library's Mendelssohn-Archives, and shown at the State Library in the Potsdamer Strasse from May 15th through July 12th (see below).

In 1967 Dr. Lowenthal-Hensel founded the Mendelssohn-Society, which today numbers about 260 members from all over the world. Approximately 80 descendants of Moses Mendelssohn are included in its membership. The society is known for its origination of the Moses Mendelssohn Prize for Tolerance, awarded to worthy personalities every second year by the Senate of Berlin.

Cécile Lowenthal-Hensel has made a number of important donations of Fanny's manuscripts and copybooks inherited by her to the Mendelssohn Archives. These are designated as "Lohs" in the library's catalogue.¹

As a final question I asked if she thought there might be more "undiscovered" compositions by Fanny that will come to light. Being ever the carefully trained historian, she answered that although it was not too likely, we should never say never. How lucky we who study, play and sing the music of Fanny Hensel are to have such an extraordinary and gracious custodian of the treasure.

NOTES

1. "Lohs" indicates that Dr. Lowenthal-Hensel has "deposited" the manuscripts in but has not "given" them to the library. She has complete control over the manuscripts, and they may not be published without her permission.

Fanny and Felix Conferences and Exhibits

1) Fanny and Felix in Illinois

A four-day international conference dedicated to new scholarly and musical explorations of the lives and works of Felix Mendelssohn Bartholdy and Fanny Hensel was held March 6-9, 1997 on the campus of Illinois Wesleyan University in Bloomington, Illinois. Michael Cooper, musicologist and more, was the director of the conference that had as its official title "The Mendelssohns at the Millennium: Felix Mendelssohn Bartholdy and Fanny Hensel after 150 Years."

Twenty Mendelssohn/Hensel scholars from the United States, France, Germany, Great Britain and Italy were invited, and the breadth of papers and music performed was outstanding. A majority of those invited gave presentations on the latest *Felix Forschung* [research], however, a few spoke on both composers or just Fanny. R. Larry Todd, from Duke University, gave a paper "On Stylistic Commonalities in the Music of Felix Mendelssohn and Fanny Hensel." Hans-Günter Klein, of the Mendelssohn-Archive in Berlin, presented information on "Parallels and Differences in the Artistic Development of Fanny and Felix Mendelssohn Bartholdy in their Familial Context: Observations Concerning Individual Works Dating from 1820-23 and Held in the Berlin Volumes of Autographs." Camilla Cai spoke on "Fanny Hensel's Virtuoso Texture in Hensel's Piano Music." Françoise Tillard's topic was "Fanny Hensel and Felix

Mendelssohn Bartholdy as Standards of a 'Bourgeois Perfection,'¹ and your author's lecture/recital of first modern performances, entitled "Christmas Eve, Moon Songs and a Shepherdess: Fanny Hensel's Settings of Texts by Müller, Höltz and Florian," encompassed various facets of Fanny's music and her relationship to Felix and his compositions.²

An outstanding contribution to the conference was made by the talented and devoted performers from the University's faculty and student body. At the opening banquet, Illinois Wesleyan University's String Quartet, its Faculty Chorus, and pianists Susan Brandon and Eva Ferguson presented a mixture of chamber music and vocal chamber works by the siblings, including Fanny's *Im wunderschönen Monat Mai*, *Waldruhe*, *Nachtreigen* and a beautiful performance by student soprano Lyndee White of the cavatina for soprano and piano, *Deh! Torna a me*. Other recital performances of vocal and instrumental chamber music featured several professional artist affiliates of the Swiss firm Claves Records—Anna Barbara (viola), Ursula Dütschler (harpsichord and forte-piano), baritone Stephan Genz and soprano Francine van der Heijden, who sang Fanny's settings in English of poems by Byron and Mary Alexander's translations of Heine. Scott Ferguson conducted the Illinois Wesleyan University Chamber Singers and pianist Alexander Tutunov in Fanny's *Zum Fest der heiligen Cäcilia* and Felix's *Hora est*. Other performers included the IWU Civic Orchestra and Camerata (Vadim Mazo, conductor), Roger Garrett, clarinet, and David Gehrenbeck, organ.

This stimulating gathering was knowledgeably supported by IWU President Minor Myers, Jr. and the Theodore Presser Foundation. A pre-conference roundtable discussion, hosted by IWU Women's Studies Program, was presented by Camilla Cai, Françoise Tillard, Marian Wilson Kimber and Julie Prandi (moderator).

NOTES

1. Françoise Tillard's paper is published in its original French, "*Felix et Fanny Mendelssohn: sont-ils des modèles de perfection bourgeoise?*" in *clinqKlong*, the journal of the Frauen Musik Forums Schweiz FMF (Summer 1997).
2. Françoise Tillard graciously agreed to play for my lecture/recital. Never have I had a better French coach or a more thoughtful accompanist.

2) Das verborgene Band (The Hidden Bond)

Das verborgene Band: Felix Mendelssohn Bartholdy und seine Schwester Fanny Hensel, Germany's most important exhibit of Mendelssohn memorabilia, literature, music, paintings and engravings, opened at the Berlin Staatsbibliothek on the Potsdamer Strasse on May 14th, the 150th anniversary of Fanny's death. Dr. Hans-Günter Klein, Head of the *Mendelssohn-Archiv*, created the stunning exhibit, rich in comparisons and nuances, surely realizable only from holdings so pertinent to the subject as those of the enormous collection of the Preussischer Kulturbesitz. The evening opened with a thoughtful introduction by Dr. Klein followed by a compilation of parallel Lieder performed by soprano Anna Korondi and pianist Corinna Söller. Frau Dr. Cécile Lowenthal-Hensel and other members of the Mendelssohn Society acted as

hosts. The opening events were by invitation only. The exhibit was open to the public from May 15th to July 12th.

The catalogue of this exhibit should be in every Mendelssohn and Hensel collection. It is a hard-bound book of 250 pages, copiously illustrated with copies of manuscripts and letters by and engravings of both composers. Dr. Klein's commodious notations and explanations will be invaluable to 19th-century music historians for many years to come. The publisher is Ludwig Reichert (Wiesbaden, 1997).

3) Felix and Fanny Memorabilia Exhibit in Leipzig

While not as extensive as its Berlin sister, the exhibit of Felix and Fanny memorabilia that opened in Leipzig at the Felix Mendelssohn Bartholdy Hochschule für Musik on June 3rd fascinated its opening night audience. The curator of this exhibit that will travel to Rome and Naples after being seen in Leipzig was Dr. Beate Schröder-Nauenburg. Ulrich Urban, professor of piano at the Leipzig Hochschule, played compositions by both Felix and Fanny.

4) University of Dortmund's KammerChor

In early June in Dortmund, Germany, the University of Dortmund's *KammerChor* (Chamber Choir), under the direction of Willi Gundlach, presented "Das Jahr der romantischen Musik" (The Year of Romantic Music), a concert of choral music and duets by Franz Schubert, Johannes Brahms, Felix and Fanny. The first of the two performances took place in the community music school in Schwerte, a charming small city just a few minutes from Dortmund by train. The open windows behind the singers allowed the audience a view of the old church in the town square and that added atmosphere to the evening that contrasted with the strict contemporary glass and steel of Dortmund's Harenberg City-Center complex the following evening.

Repertoire by Fanny included the choral compositions *Im Herbst* and *Nacht liegt auf fremden Wegen* and four unaccompanied duets, *Ich stand gelehnt an den Mast* and *Die Mitternacht* on texts by Heine as well as *Ein Hochzeitsbitter* (Uhland) and *Blumengrass* (Goethe). The high point of the evening for your reporter was the excellent performance of *Faust* for soprano solo, SSAA chorus and piano. Fanny composed the opening of Goethe's *Faust* (Part II of the tragedy, Act I, "A Pleasant Landscape") in March 1843 and played in the first performance herself on one of the *Sonntagsmusik* (Sunday music) concerts in October of that same year. In this section of Goethe's masterpiece, Ariel and the Elf Spirits lull Faust into a deep sleep from which he awakens to a new existence after his abysmal treatment of Gretchen in the dungeon. The evening's fine soloists were soprano Michaela Krämer and Gerhild Romberger. Klemens Koerner and Helmut Krämer were the pianists.

Dr. Gundlach has made his group one of the most adventuresome and often recorded choruses of its kind in Germany. Choral songs, duets and trios by Fanny were issued on a Thorofon CD in 1995 and this June a second CD, produced by the same firm, was offered to the public. It includes cantatas by both Fanny (*Hiob* and *Lobgesang*) and



Fanny Hensel (Courtesy of the Fanny Hensel Konzerte und Symposion, Berlin).

Felix as well as Fanny's *Präludiums* for organ in F major and G major. The *KammerChor* under Dr. Gundlach's direction will be the featured choral group at the final concert of the "Fanny Hensel Konzerte und Symposion" to be held in Berlin, November 20-30.

5) Berlin: Fanny Hensel Konzerte und Symposion

A series of five concerts and a symposium will be held in Berlin between November 20th and 30th of this year, with most events taking place between the 27th and 30th. Piano compositions, Lieder, choral works, a dramatic scene (*Hero und Leander*), chamber music and an overture by Fanny Hensel will be presented in various concert halls. The symposium, which will be held in the Hochschule der Künste, will consider the following topics: "The Salon as a Social and Cultural Place," "Experimental Compositions by Fanny Hensel," "Correspondences Between the Works of Fanny Hensel and Felix Mendelssohn Bartholdy," "Fanny Hensel between Judaism and Christianity," and "Bach and Beethoven Reception." For information, contact: Konzertbüro Bacher, Ludwigkirchplatz 12, D-10719 Berlin. Phone: 49-30/881-7145, Fax: 49-30/883-1219.

Recent Publications and Recordings

The following is a selective listing of new or still in progress (or relatively unknown, as in the case of the 125th death anniversary exhibit catalogue from Berlin) Fanny publications and recordings. It is the beginning of an extensive

bibliography and discography being prepared for an IAWM-related Web page.

Publications from the Mendelssohn-Archive, State Library, Berlin

Das verborgene Band: Felix Mendelssohn Bartholdy und seine Schwester Fanny Hensel. Ausstellung der Musikabteilung der Staatsbibliothek zu Berlin. Todestag der beiden Geschwister, 15. Mai–12. Juli 1997. Preussischer Kulturbesitz zum 150. Wiesbaden: L. Reichert, 1997.

Fanny Hensel, geb. Mendelssohn Bartholdy, 14. Nov. 1805-14. Mai 1847: Dokumente ihres Lebens. Ausstellung zum 125. Todestag im Staatsbibliothek Preussischer Kulturbesitz. Mendelssohn-Archiv 3.-31. Mai 1972.

Klein, Hans-Günter. *Die Kompositionen Fanny Hensels in Autographen und Abschriften aus dem Besitz der Staatsbibliothek zu Berlin.* Preussischer Kulturbesitz, Katalog. Tutzing: H. Schneider, 1995.

Books and Articles

clingKlong, Journal of the Frauen Musik Forums Schweiz/ Bulletin du Forum musique et femmes suisse, Summer 1997, is devoted to Fanny. For more information contact Lislot Frei, Jaegerweg 4, CH-3014 Bern, Switzerland <comlin@access.ch>. Articles include: Aloysia Assenbaum, "Nur eine Sonntagsmusikerin? Portrait"; Gabriela Kaegi, "Ein Paar Häppchen reichen nicht. Ausgewählte Diskographis"; Françoise Tillard, "Felix et Fanny Mendelssohn: sont-ils des modèles de perfection bourgeoise?"

Elvers, Rudolf. A new edition of Fanny's letters (in progress). Hellwig-Uhrh, Renate (Berlin). Thematic Catalogue of Fanny's Compositions (in progress).

Kamen, Gloria. *Hidden Music: The Life of Fanny Mendelssohn.* New York: Atheneum Books for Young Readers, 1996.

Mauer, Annette (Berlin). A Listing of all of Fanny's Published Lieder (in progress).

Olivier, Antje. *Felix Mendelssohns Schwester Fanny Hensel: Musikerin, Komponistin, Dirigentin.* Düsseldorf: Droste, 1997.

Tillard, Françoise. *Fanny Mendelssohn.* Portland, OR: Amadeus Press, 1996.

Dissertations and Theses

Boyes, Katharine. "Five Works for Piano Which Represent in Music the Twelve Months of the Year: *Das Jahr* by Fanny Hensel, *Les Mois*, Op. 74 by Charles Valentin Alkan, *The Seasons*, Op. 34b by Peter Tchaikovsky, *A Calendar Collection* by Judith Lang Zaimont." DMA Thesis. (This is being completed under the supervision of Karin Pendel, College Conservatory of Music, University of Cincinnati.)

Brickman, Scott Thomas. "Analysis and Interpretation of Fanny Hensel's *Italianen*, *Notturmo* and *Piano Trio* (first movement)," Ph.D. Thesis, Brandeis University, 1996.

Lavine, Aiko Nomura. "Fanny Mendelssohn Hensel: Independence and Resistance—A Stylistic Analysis of Her Late Works." Master's Thesis, Smith College, Northampton, MA, 1996.

Turner, Vivian Gregory. "Fanny Mendelssohn Hensel: A Study of Her Life and Part-Songs." Master's Thesis, California State University, Long Beach, 1996. (A videocassette [120 min.] and a sound cassette [90 min.] are included.)

Vana, Marilee A. "Fanny Mendelssohn Hensel's *Festspiel*." MA Ms. 37: A Modern Edition and Conductor's Analysis for Performance. DMA Thesis, University of North Carolina at Greensboro, 1996.

Music

Johnson, Calvert, ed. *Fanny Hensel: Organ Works in G Major*. Pullman, WA: Vivace, 1996.

Klavierstücke von Fanny Hensel. Kassel: Furore, 1996. *Charakterstücke* (1846), vol. 3; *Übungsstücke und Etüden* (1823), vols. 4-5; *Frühe Klavierstücke* (1823/24), vol. 6.

Recordings

Harbach, Barbara. *Summershimmer*. Includes Fanny's *Preludes in G Major*. Pullman, WA: Hester Park CD 7704, 1996.

Pilgrim, Neva. *Women's Voices: Five Centuries of Song* (CD). NY: Leonarda, 1996 (1994).

University of Dortmund *KammerChor*, Willi Gundlach, Director. *Kantaten von Fanny Hensel & Felix Mendelssohn und die Orgel Werke von F. Hensel*. Thorofon CTH 2346, 1996. *Fanny Hensel-Mendelssohn: Chorlieder, Duette, Terzette*. Thorofon CTH 2299, 1995.

Urban, Ulrich (pianist). *Das Jahr*. Munich: Koch CD (in progress).

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



Women in Music: A Celebration of the Last One Hundred Years

Women in Music: A Celebration of the Last One Hundred Years was held October 23-26, 1997 at the School of Music at Ohio University, Athens, Ohio, hosted by the Ohio University Women's Studies Program.

The conference featured papers, compositions, performances, panels, and lecture-recitals presented by award-winning composer Joan Tower; Susan Cook, co-author of *Cecelia Reclaimed: Feminist Perspectives on Gender and Music*; composer Judith Lang Zaimont; writer and musicologist Elizabeth Wood; the Lark String Quartet; Diva: No Man's Band; and Tish Hinajosa.

Topics included women as performers and consumers, coding, gender and the musical canon, gender and sexuality, and representation of women in various musical genre.

Please see the Conference Web site at <http://ouvaxa.cats.ohiou.edu/~hudsonl/music.html> for further information, or contact the Women's Studies Program at wsdept@cats.ohiou.edu or (614)593-4686. You may also write to Aileen Hall, Director; Women's Studies Program; Ohio University; 001 President Street Academic Center, Athens, OH 45701.

Women-in-Music Gifts

Ivory Busts of Women Musicians

Friendship House is now selling small ivory busts of Amy Beach (#1255), Nadia Boulanger (#1254), Fanny Hensel (ask for Fanny Mendelssohn #1252) and Clara Schumann (#1253). They are available for \$4.95 plus shipping. Phone: 1-800-791-9876. Web site: <http://www.Friendshiphouse.com>, look in the "Awards" section.

Card Game: Great Women Composers

A delightful gift item recommended by Casper Sunn is a biographical card game called "Great Women Composers." It is similar to "Gin Rummy" and can be played by children age eight and older. The "top ten" women composers selected for this game are Hildegard of Bingen, Francesca Caccini, Elisabeth Jacquet de la Guerre, Fanny Hensel, Clara Schumann, Ethel Smyth, Lili Boulanger, Mary Lou Williams, Thea Musgrave and Barbara Kolb. There are five cards for each of the composers, with photos and different biographical paragraphs on each card, plus two wild cards with photos of Gertrude Stein. It is Game IV in the "Great Women Series." For information about ordering or finding a store near you that carries it, call 1-800-634-7738 or write to Aristoplay, Ltd.; P.O. Box 7028; Ann Arbor, MI 48107.

Women Composers Coloring Book

The book is by Carol Plantamura, with drawings by Nancy Conkle and a considerable amount of biographical information. The book was recommended by Monica Hubbard, Canary Burton and others. Renee McBride suggests that the text, which is rather advanced both linguistically and conceptually, would perhaps not be appropriate for those younger than 13 or 14. The address from an internet query <http://www.bigyellow.com> is: Bellerophon Books; 122 Helena Ave.; Santa Barbara, CA 93101-2397. Phone 1-805-965-7034. ISBN 0-88388-110-1. The price is listed as \$3.50. It is also in the catalogue of Great Composers I, II & III, "Great Women, A Musical Alphabet."

The book, although intended for children, has been used by adults. Mary Lycan reports that she used the coloring book as a basic consciousness-raising tool at a women's chorus repertoire workshop on women composers for women's choirs at the ACDA regional meeting in Philadelphia in 1996. She explained that one of the many reasons women may find it hard to think of themselves or any other women as composers is that we all know what composers look like from our first piano lesson, where the teacher had a bust of Beethoven on the shelf. She held up the coloring book's pictures of Cécile Chaminade and Ethel Smyth, and none of the 60 or so women conductors of women's choirs could identify them.

Judith Zaimont says that she uses the book in her graduate seminar on women composers, and she excerpted a number of the line drawings and text from the coloring book in Volume II of *The Musical Woman* (1987) in a section at the end entitled "Gallery: Another View of Five Women Composers." The five composers from the coloring book are also subjects of scholarly articles in that particular volume.

Cyberspace Community Building a Community Archive Online

by Sally Reid

Historical Background

The IAWM Web Site came online in December 1994. The initial outline was developed during the final months before the merger of the ILWC (International League of Women Composers)—AWC (American Women Composers) in January of 1995. Thus the new Alliance was among the first music organizations to develop a web presence. Abilene Christian University graciously provided server space and summer support for the initial design and development.

The IAWM Web Site was conceived primarily as a “content” site. While it was agreed the presentation should be aesthetically appealing, carefully organized and easy to navigate—fancy graphics, animation and other bells and whistles were initially considered secondary to content.

Site Objectives and Vision

The original site objectives appear online: <<http://www.acu.edu/iawm/info/objectives.html>>. The fledgling archive determined to provide services to each of three music constituencies:

1. Education: information for the general music community
2. Communication/Service: resources for women in music
3. Research: creation of an online archive and links to online materials for scholars

The site was to become the primary archive for the *ILWC Journal*, the *IAWM Journal*, the *AWC News/Forum* and a collection of IAWM member syllabi, bibliographies, discographies and similar materials—all of which were not available in other digital repositories. We knew that many existing archives had significant materials in digital format (e.g. the Women’s Philharmonic database; the London based Women in Music archives, etc.). The Alliance could expand its online archive by providing server space for these materials—*supposedly a simple task*—because this initial “collection” phase wouldn’t require the *creation* of new materials. It seemed it would be relatively easy to convert available resources into HTML (hypertext markup language) and place them on the site. Links could then be established to other online archives, databases and repositories. *Later*, over time, others could build upon this beginning by developing new content.

But not every task is as simple as it first appears. Despite initial successes the site did not develop as quickly as was hoped. It became clear that the size of the project would require the involvement of more individuals in the project. A committee, the IAWM Web Team, was formed to provide technical assistance, policy advice and html conversion.

Site Successes

The IAWM site has experienced many successes, even though we hope its potential will be more fully realized in the months ahead. Most recently a search engine has been installed, greatly improving the utility of the archive. Both the web site materials and the IAWM distribution list archives can be searched by composer name, keyword, subject, etc. <<http://music.acu.edu/www/iawm/search.html>>.

The accomplishments listed below have all been achieved during the past year.

- Establishment of the IAWMWEB distribution list.
- Reorganization of the site into a modular design.
- Transfer of the site to a UNIX server (speed/reliability).
- Redesign of the site’s guestbook.
- Establishment of the IAWM Publishers distribution list.
- Addition of the IAWM Publisher Contact Service.
- Addition of an online membership script.
- Redesign of the home page.
- Creation of an HTTP upload script for remote access.
- Addition of search capability to the site.

The IAWM web archive can become a powerful tool for educating the musical community. It can play an important role in our various advocacy projects, as demonstrated in the VPO protest efforts earlier this year. This article suggests opportunities for individual members to become involved in the development of *our* archive. This concept of a “community archive” and its “modular design” are elaborated below.

Community Archive

The “community” notion recognizes that one person, and even an entire committee (the IAWM Web Team), cannot maintain this project alone. Many individuals must be given the power/capability to develop content for the site—to update and make changes quickly, easily and transparently—without

depending on the local site administrator to facilitate or enact each change. A mechanism had to be identified to allow the site to become a community archive owned and developed by *many* individual IAWM members. Toward this end we have been working for the last nine months on two related projects:

- Redesign of the site to give it a “modular” construction.
- Providing a mechanism for remote uploads to the site.

Modular Construction of the IAWM Web Site

The site has been organized into separate “modules” or directories. A primary or index page within each module is

***The IAWM Web Site and distribution list
archives are now fully searchable.***

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

linked from the IAWM's top level pages. This allows the module itself to be developed and modified independently (using standard "relative addressing" techniques) while maintaining its relationship to the main site.

Thus individual module owners can take responsibility for developing site content. Materials collected by others can be forwarded for inclusion in the proper section. Modular design elements, as well as content, can be controlled and organized by each "owner." The IAWM Web Team may suggest certain design features to give pages an "appearance" which identifies them as part of the IAWM site (common page background, page footer information with a link to IAWM home page, etc.), but module owners can freely develop their own content.

Building a Collection

We are building a *collection* of materials. It is irrelevant whether the information is physically located on the IAWM web server or whether access is provided through simple links to other sites. If individuals wish to construct segments of the archive on local servers, this is transparent to the site visitor. Such "independent" construction and maintenance should probably be encouraged. It is more convenient for any site developer to have complete control over her (or his) site module. Excellent examples of projects on remote sites include Monique Buzzarté's brass database and Kristine Burns' Wow'Em site. Both Monique and Kris serve as IAWM board members. By coordinating their activities through the IAWM Web Team, we hope to avoid any duplication of effort.

We also hope that improved communication with a broader audience will minimize the proliferation of "Women in Music" sites which all collect the same incomplete lists of links. The Alliance has no monopoly on this topic, but we would like to cooperate with others so that our efforts complement rather than duplicate the work of others.

HTTP Upload

It became clear that a mechanism has to be identified that would permit individual developers to access the site from remote locations if the IAWM Web Site was to grow and thrive. In late May, Rajpaul Bagga completed the design of an HTTP upload script for the Alliance site. Individual pages may now be uploaded to the IAWM Web Site from the HTTP upload web page. This will work because the content and links within each module are not dependent upon the main (core) site pages. They can easily be developed, expanded and edited independently. The HTTP Upload Page is found online at <http://music.acu.edu/upload/iawmupload.phtml>.

Site Developer Pages

The IAWM pages for developers are found at: <http://www.acu.edu/iawm/webteam/developer.html>. Included there are page templates, general instructions, HTML resources and copies of web team messages. The IAWM web team is not an exclusive group. We continue to add volunteers

who accept responsibility for individual directories, pages or projects within the site. Individuals may subscribe to the iawmweb discussion list whether or not they choose to participate immediately in the work of the web team. Send the message "subscribe iawmweb" to the address: majordomo@nicanor.acu.edu.

A list of volunteers and assignments appears below. A more detailed "working" list is located online at: <http://www.acu.edu/iawm/webteam/assignments.html>. The advantage of viewing this listing online is that links to the various modules are active, making it possible to peruse the content of each directory.

IAWM Web Team Assignments

Kristine H. Burns, <Kristine.H.Burns@Dartmouth.EDU>

IAWM Home Page Design and Graphics

Festivals and Concerts

WOW'EM, Women On the Web - ElectronMedia, a site for young women interested in music and art

Canary Burton, <canary@capecod.net>

Audio Files

Midi Files

IAWM Chat

Monique Buzzarté, <buzzarte@dorsai.org>

About the IAWM

IAWM Advocacy

Brass, works for brass, a searchable online database

IAWM Member Home Page Links

Judith Coe, <jcoee@MUW.Edu>

Coordinator, Publisher Services

Publishers directory

Sue Doherty, <sed3685@is2.nyu.edu>

Bibliographies

Conversion of the Karin Pendle Bibliography

Radio directory (broadcast module)

Sophie Fuller <sophie@full.demon.co.uk>

Women in Music (WiM, London based archives)

Elizabeth Hinkle-Turner, <ehturner@heinous.music.uiowa.edu>

Discographies

Sally Ann Hubbard, <Sally_Hubbard@msn.com>

IAWM Database Development (undeveloped)

Marie Miller, <MILLERMA@esumail.emporia.edu>

Women in Music Ensembles (contact information and links)

Course Syllabi

Sally Reid, <reid@acuvax.acu.edu>

Volunteer Coordinator

Development of New Projects

Sarah Whitworth, <whitwrth@is2.nyu.edu>

Early Music by Women Composers

ROMANTIX, a chronological listing of published composers (1760-1899), with links to discography

Web Design "Mentors"

Sharon Turner, <sturner@blairlake.com>

Q & A Section—Web Development

Jane Brockman, <bc534@lafn.org>

List of HTML Tools and Resources

IAWM Information Ambassador

Nancy L. Stokes, <nstokes@uakron.edu>

Reply to specific requests for information

Individual Community Archive Projects

Lynn Gumert, <lgumert@indiana.edu>
IAWM Distribution List Directory
Cynthia Green Libby, <cgl801f@wpgate.smsu.edu>
Oboe Literature Bibliography (in progress)
Ruth Martin, <m3116795@student.anu.edu.au>
Orchestral works by Australian women (in progress)
Karin Pendle, <Karin.Pendle@UC.Edu>
Women in Music Bibliography (200+ pages)
Suzanne Summerville, <ffss@aurora.alaska.edu>
Fanny Hensel bibliography (in progress)

Publisher Pages

The IAWM encourages the establishment of commercial sites by publishers, but we do provide an initial web presence to smaller "house presses" specializing in music and recordings by women. These sites are generally developed and maintained by the publishers themselves.

Marnie Hall, <marnie@IDT.NET>
Leonarda
Suzanne Summerville, <ffss@aurora.alaska.edu>
Arts Venture (in progress)
Deon Nielsen Price, <DeonPrice@aol.com>
Culver Crest (in progress)

Other small presses with contact pages on the IAWM web site are listed online at: <<http://www.acu.edu/iawm/publishers/catalogs.html>>.

Tasks seeking "owners"

We are seeking additional volunteers to assist in the development of the IAWM web site. The list below describes various tasks and projects which are waiting for "owners." Not all these tasks require a knowledge of HTML. Some volunteers may wish to develop content for a module and then seek the assistance of students or colleagues to do the actual HTML conversion. The newest web design tools make page development nearly as simple as using a word processor.

These are all worthy projects, but their full realization depends upon the identification of a volunteer. Please consider how you can assist in site development. Please share this information with others you know who may have the skills or interest to contribute to this project.

IAWM Web Site Maintenance: Routine site maintenance—add/correct links to new projects on site's top level pages.

IAWM Web Site Verification: Browsing of site to identify errors, and incomplete or incorrect links and suggest improvements in navigation and design.

Individual pages which need to be expanded and maintained:

- Archives, Libraries and Projects
- Historical Women Composers
- Links to online information
- Links to journal articles
- Resources for Composers (contact information and links)
- Women-in-Music Composition Lists
- Women in Music Art (FAQ listing?)
- Women in Music Organizations
- Women in Music Periodicals

Journal Articles:

(will require significant HTML conversion or scanning)
IAWM Journal articles and *ILWC Journal* articles
AWC News/Forum articles (require scanning)
Women and Music: a Journal of Gender and Culture

Hospitality Ambassador: (no HTML)

Greet web site visitors, inviting them to join the IAWM distribution list, offering a sample journal and brochure and extending an invitation to join the IAWM.

Future Ideas:

IAWM CD Contact Service
FAQ development (frequently asked questions answered online):
HOW to find music by women
Fundamentals of research (on women-in-music)
Collection of articles from other sources:
Articles from other publications (links and reprints)
Student articles, theses, dissertations, etc.
Papers presented at conferences but not published
Collection of educational materials for use by music educators:
Lesson plans and Materials (coloring book, card game, Maud Powell Foundation materials, etc.)
Visuals (posters, postcards, coloring book, etc.)
Memoriam pages (include links to journal articles, but expand to include pictures, remembrances, etc.)
Compile a list of copyists (and related composer services)
IAWM Scrapbook (pictures, programs, archival materials, etc.)
Archival material for International Congresses on Music:
musicALAKSAwomen (1993)
Ninth Int. Congress on Women in Music (Vienna, 1995)
Fourth Festival on Women in Music (IUP, 1996)
Fiuggi Donne in Musica Symposium (1996)
Tenth International Congress on Women in Music (CA)
Provide a web presence for IAWM Affiliate Organizations

Toward the Building of a Community Archive

Access to the web will soon be nearly universal. We need to give high priority to our development of this tool. In the months ahead, please keep the needs of the IAWM Web Site in mind. Some of you may be in a position to encourage students to undertake a site assignment. Perhaps a class can collaborate on a project. IAWM members who wish to volunteer for projects or assignments (or who have projects to propose) should contact myself <reid@nicanor.acu.edu> or the web team directly <iawmweb@nicanor.acu.edu>. The Alliance can generally provide server space for individual projects provided the developer agrees to create and maintain that portion of the site. We can also provide some HTML conversion for completed projects. The important thing is that we work together to place superior resources online.

Special thanks to the IAWM Web Team volunteers and to all who read these lists and consider assuming ownership of a module or developing an original project. Your warm response and continuing support assure that over time our community archive on women in music will continue to grow and thrive.

Sally Reid is a composer and professor of music at Abilene Christian University. She serves as site coordinator for the growing IAWM community archive online.
<<http://www.acu.edu/~reid/>>

The Internet for Women in Music

by Beth Anderson-Harold

If you are not yet online and are asking "Should I?" I strongly urge you to take advantage of the resources on the World Wide Web; I am sure you will experience, as I did, a sense of amazement at the quality and quantity of material available on almost any topic. To get started you might request assistance from a knowledgeable person or buy one of the many books for beginners. I have found *The Internet Starter Kit*, available for Macintosh, Windows and Windows 95, by Adam Engst (Hayden Books) to be helpful. If you are associated with a university, contact the computer services center which, at most universities, will offer instruction and provide whatever is necessary to get you started.

Many universities, in addition to offering email service, will provide a personal web site free of charge. If you plan to sell anything from your web page, however, be sure to obtain permission from the university. Alternatives would be doing it yourself, if you know html (a computer language), or hiring someone. The American Music Center provides such a service for its members: 30 West 26th Street, Suite 1001, New York, NY 10010-2011; email: <center@amc.net> or <dwcm@ix.netcom.com>; phone (212) 366-5260. The web site is: <<http://www.amc.net/amc/>> For a one-time fee of about \$300 (and continuing membership), the American Music Center will program, link, and provide the storage space for a personal suite of pages on the World Wide Web. The information on the site can include descriptions of your works (including lists of your CDs and scores and where to obtain them), your education and background, personal artistic statements, upcoming performances and reviews. (See also the announcement of Sigma Alpha Iota's *Composer's Bureau Online*, p. 25).

Selected Women and Music Web Sites

The list is preliminary and will be updated at regular intervals. For a lengthier list, including general music and non-music sites, you may contact me at <beand@interport.net>. Please keep me informed of changes, corrections and additions to the list below.

The International Alliance for Women in Music

<<http://www.acu.edu/iawm>>

The best place to begin is the IAWM's own site. It is user friendly, provides links to many other sites and plans to expand its already large store of information. Since Sally Reid, in the accompanying article, gives an outline of the contents of the site, I will not repeat that information. Some of the women and music sites listed below can also be accessed through the IAWM site.

American Music Resource

<<http://www.uncg.edu/~flmccart/amrhome.html>>

This is a music bibliography and a gopher site that was established in 1993 and has recently been updated. The

collection is indexed by topic—including women in music, and by subject—mostly composers, some of whom are women. The entire collection contains 850+ files and more than 600 selected URLs. The "Selected Annotated Netography" provides further external links and offers research and Internet assistance. Use of the collection is efficient, since it is text-only.

Brass Music

<<http://www.dorsai.org/~buzzarte/index.html#data>>

Monique Buzzarté has compiled an excellent searchable database of brass compositions by women composers.

Choral Music

<<http://www.cco.caltech.edu/~musicpgm/mhubbard/glee.html>>

Monica J. Hubbard is a fount of information regarding choirs. On her web site you will find links to ChoralNet (an international music resource for choral conductors) and a small discography of women's choral music as well as links to other web sites of interest to choral musicians. She also maintains a list of choral music publishers, email addresses, which she sends monthly to Choralist subscribers. (Information on how to subscribe to Choralist is found on the ChoralNet link.) The address for ChoralNet is: <www.choralnet.org> It can be accessed in English, German, French and Spanish, and is the most comprehensive international site available for all matters choral. The site includes a discography of women's choruses, see:

<<http://www.cco.caltech.edu/~musicpgm/mhubbard/disco.html>> Hubbard suggests that you may be interested in the ACDA Women's Chorus Repertoire Exchange, coordinated by Ricardo Soto. To receive an application for the exchange, send an email to Dr. Soto <RicSoto@aol.com>.

Digital Media

<<http://www.internauts.ca/~studioxx>>

Studio XX in Montreal, Quebec, is a Women's Digital Media Intervention Group committed to facilitating access to technology for women by providing resources and workshops, and by producing events, works, and conferences or panel discussions. The group also links members of diverse communities (linguistic and cultural) through technology. Reach them by sending mail to Kathy Kennedy at <studioxx@internauts.ca> or <kathyk@alcor.concordia.ca>

Digital Notation

<<http://www.fiu.edu/~hinkle/>>

Elizabeth Hinkle-Turner is a very active writer, researcher and creator of women's discographies. Her web page has links to many music organizations and sound/video files of some of her compositions, and it includes information about digital notation and online transmission of notation information on the WWW.

Early Music Women Composers

<<http://music.acu.edu/www/iawm/pages/>>

This page, established by Sarah L. Whitworth, begins with a chronological list of women composers born before 1765, and gives links to an annotated, illustrated CD discography. A new offering on this site, Romantix, includes a chronology of women composers born 1760-1899 with links to a discography and MIDI soundfiles. Additional features include a list of music publishers (with a special section on Editions Ars Femina and the Ars Femina Ensemble) and an extensive annotated bibliography. The illustrations are by early women artists.

Fondazione Donne in Musica

<<http://www.rtmol.it/donneinmusica/indexuk.htm>>

This new site (English version page) provides information about the annual symposiums in Fiuggi, Italy.

Improvisation

<<http://www.personal.umich.edu/~katt/women.html>>

This site was created by Katt Hernandez for the Coalition of Women Improvisers and Composers. The organization's aim is to get more young women involved in playing and composing new music, jazz, electronic music, free improvisation, rock, etc.

Leonardo Music Journal

<<http://www-mitpress.mit.edu/Leonardo/home.html>>

The Leonardo Music Journal, 1996, vol. 6, has papers that are part of Leonardo's "Women, Art & Technology" project. The project is an ongoing one that aims to encourage women artists to document their work in Leonardo.

New York Women Composers, Inc.

<<http://sunsite.unc.edu/nywc/>>

The site provides a catalog (large and currently incomplete) of compositions written by members of New York Women Composers, Inc. The site also includes biographical information, sources for obtaining the scores listed and information on joining the organization and having your scores listed.

Publishers of Music by Women

Each of the sites listed below offers a complete catalog of its publications and order information. For other publishers of women's music, see the IAWM site.

Arsis Press <<http://www.instantweb.com/~arsis/>>

Established in 1974 by Clara Lyle Boone (see the IAWM Journal, June 1997), Arsis Press specializes in music by contemporary women composers.

Hildegard Publishing Company <<http://www.hildegard.com>>

Founded by Sylvia Glickman, Hildegard is a publishing house devoted to publishing modern editions of music by women from the 9th through the 20th centuries in all genres.

Vivace Press <<http://www.vivacepress.com>>

Catalogs feature historical and 20th-century works for solo piano, harpsichord, and organ; works for trumpet and

organ; chamber music; youth musicals and choral music; and compact disks by women composers. Vivace also publishes *Women of Note Quarterly* and the site provides an index of the contents.

Rock

<<http://www.bgsu.edu/~asavage/music.htm>>

A. M. Savage has created a resource web page on women and rock'n'roll ("a resource page for academics, practitioners and enthusiasts who feel an investment in women's music") called "Gyrating, Vibrating & Rocking all Night Long!: Women's Voices in Music." For more rock information, try Rockrgirl <rockrgirl@aol.com> or on the web, go to <www.indieweb.com/rockrgirl>

Schumann, Clara

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

David Kenneth Smith initiated this site. It includes a short biography, start-up bibliographies, a work list, and links to other composers. To become a member of the Clara Schumann Society, see the membership page for details. If you do not have access to a World Wide Web browser and would like a table of contents to order email copies of some of the files, send your email request, or any comments or suggestions you might have, to <daksmith@indiana.edu>

Society for Music Theory:

<<http://www.wmich.edu/mus-theo/csw.html>>

The SMT's Committee on the Status of Women (CSW) home page contains information about the committee and its ongoing projects, including a bibliography of resources in music and women's studies, SMT's "Guidelines for Non-Sexist Language," and an archive of syllabi from women and music courses. If you have any questions regarding the CSW home page, or need technical assistance in accessing it, contact David Loberg Code (email: <code@wmich.edu>) at Western Michigan University in Kalamazoo, MI.

Songs by American and British Women

<<http://musdra.ucdavis.edu>>

Christopher Reynolds has created a feature on his home page entitled "Bibliographic List of Published Songs Composed by American and British Women, ca. 1890-1930." The information includes title, composer, poet, publisher, date, city of publication, and accompaniments for 5,000 songs by women. To consult this bibliography, click on "Music," again on "Music Department Faculty" and then on Reynold's name. He welcomes input from anyone who would like to help expand this list: <car@charles.ucdavis.edu>

Beth Anderson (M.F.A./M.A.) is a critically acclaimed composer of new romantic music, text-sound works, and musical theater. Born in Kentucky, she studied primarily in California with John Cage, Terry Riley, Robert Ashley and Larry Austin at Mills College and U.C. Davis. She resides in New York City where she serves on the faculty of Greenwich House Music School.

Historical Perspective

The Music Study Club of Bryn Mawr

by Madelyn Gutwirth

An oasis for its members, a brief spell of beauty and artistry mercifully free of the hustle and bustle of daily life, a longed-for outlet for intellectual and musical creativity—these special features define the aims of the private music club for women. Hundreds of such clubs were formed in the United States in the 19th and 20th centuries to meet the cultural needs of the intelligent middle-class woman who was expected to forego her professional aspirations when she married. Club members, who were primarily musical amateurs, met regularly, performed and studied music with great zeal, attended concerts, and provided financial support for a variety of musical endeavors. A number of the groups are still in existence today. This year, for example, marks the 75th anniversary of the Music Study Club of Bryn Mawr (a suburb of Philadelphia, Pennsylvania, on the so-called Main Line). By reviewing the history of this club, one can gain insight into an important American tradition involving women and music.

The origin of the Music Study Club of Bryn Mawr

in the early part of this century is elegantly described by a long-deceased member, Florence Ludgate, in a delightful commemorative pamphlet she prepared in 1954 entitled "Every Other Thursday Afternoon."

On the afternoon of March 16, 1922, a group of five women met in Bryn Mawr, Pennsylvania, to found a Music Study Club. One was a professor's wife, one a singer, one a violinist, one a pianist, and one the prime mover, at whose home the meeting was held, and whose vision was to hold the club on its course for many years. Jessie Allen Page had grown up in a day and a society where the best young women did not customarily attend college, and yet she was born an untiring scholar who hungered for knowledge, thrived on research, and found her deepest satisfaction in music. Could not a few choice spirits—not more than twenty-five to start with—meet twice each month, in houses where good pianos lived, to study together the lives of great composers of all nationalities and periods, and their compositions? A course of study should be established in advance, papers would be written by the more literary members, and music performed by the musician-members, with a high standard rigorously maintained. Was it not conceivable that a small orchestra might eventually come into being, a chorus, a string quartet, as well as a membership of solo pianists, string players, and singers?

As Ludgate perceptively remarked, Jessie Allen Page, the club's initiator, established the format that was to dominate the long subsequent life of this group. Right at the outset she specified, in her impeccably precise but lightly florid handwriting, that the group was to exist "primarily for mutual

encouragement...and never criticism." She explained: "It is the attitude of criticism which is discouraging to so many people...a spirit of rivalry which, no matter how pleasantly begun, soon resolves itself into a tendency to judge which is a powerful factor toward disintegration,...and we want our little club to live!" Recognizing the variability of musical skills that would be represented, she called for "a spirit of helpfulness" to prevail, with those less gifted "spurring the more proficient ones on to greater things."

Despite its 75 rich years of life, the club by no means claims to be among the oldest of such groups; the Music Students' Club of Worcester, Massachusetts, for example, celebrated its centennial in 1996. What distinguishes the Bryn Mawr Music Study Club from most of the others is that it is not solely a women's performance club—the most common type—but rather one that strives to integrate study

It is not solely a women's performance club—the most common type—but rather one that strives to integrate study about music with study of it.

about music with study of it. Page recommended studying "the earliest composers first, advancing to modern music in periods,

or cycles." The original bylaws specified that there be three categories of membership: persons "able to do solo work, those who write and read papers," and those who "play some recognized instrument with fair proficiency [but are] not now ready for solo performance." The club's musical activities, which took place in the comfortable and intimate surroundings of private dwellings, were followed by refreshments and congeniality. In the 1940s and '50s members often met in a studio that was a refitted stable with marvelously brilliant acoustics where chorus and orchestral rehearsals as well as performances took place. Following the performances everyone would troop to the nearby house to enjoy "the highest of the teas."

None of the original club members are now alive, and by the time Connie Douglas, our most senior surviving member, joined the club in 1934, it was a flourishing enterprise, in much the shape we still find it today, with a corps of pianists, a string ensemble, a small chorus, and several paper-writers. For such a group to thrive, energetic leadership was required, and Douglas recalls that Page, until her death in 1948, was "a very strong character, a dominating leader." She ruled over her roost, and she did not hesitate to telephone an absent member to ask the reason. It was often at her spacious home that meetings in the 1920s and '30s took place, and it was she who presided over the increasing sophistication of the club's repertoire and over the expanded scope of its membership. For along with gifted amateurs, a number of eventual club members were women professionally trained as musicians. (A recent poll of current members shows that many received

their training at such prestigious institutions as the Eastman School of Music, the New England Conservatory, Peabody Institute, Indiana University, and London's Royal College of Music, to name but a few.) The women readjusted their career expectations when children were born to them, and as their youngsters grew to maturity, they still longed to cultivate and express their talents. The club, with its high musical standards, helped fill that need and even enabled women to reenter full or part-time careers as performers. Whatever the members' desires or skills, the club largely accommodated them.

In the 1930s, club members felt the need to broaden their outlook; during the 1920s the Great Masters—Bach, Handel, Mozart, Beethoven, Brahms—had predominated. Gradually, programs became more speculative and demanding, and sessions were given, for instance, on “The Influence of the Italians on 18th-Century Music” and “Expressions of Naturalism in the Arts of the 19th-Century.” A popular series featured national schools: English, German, French, Russian, Scandinavian, and American music. Elizabeth Madeira, a 90-year old who still sings in the chorus, recalls that over the years, the quality of both the performances and the papers presented at meetings improved markedly. Moving away from the coy salon pieces that many of the women cultivated in the earlier years, programmers pressed members to learn more complex works and to study more difficult topics. A sampling of titles affixed to our programs over the last 45 years provides a sense of the

club's range and ambition:

1952-53, “Music as an Expression of the Culture of Its Time”; 1962-63, “Music

and the Art of Poetry”; 1970-71, “Unity and Variety in Musical Form”; 1977-78, “World Cultures Expressed Through Music”; 1980-81, “The Structure of Music”; 1989-1990, “Musical Instruments—Their Makers and Their Players.” For the musicians, there has been a constant stream of fresh challenges. For the literary squad, likewise. The club has come a long way from the early years, when one aristocratic paper writer, presumably for a paper on French music, thought she could get away with a mere recital of the names of the kings of France!

Despite founding President Page's expectation that in its studies and performances the club would systematically progress from early to modern music, very little 20th-century music unsettled the ears of club members before World War II. Afterward, changes gradually took place as members tackled contemporary questions: “Is there a music of disillusion akin to movements expressing futility and absurdity from Dada to Ionesco and Becket, not to mention Genet?” “Is there a non-objective music parallel to non-objective art?” “Can we find points of meeting between the music, poetry and theater of the 20th century?” “Do we have a critical canon for modern music?” “How does modern music emerge from the past? Where is it going? How can we learn to hear it?” Thus, it is probable that by our century's end, while still largely preferring the well-assimilated harmonies of traditional music,

members will have sufficiently tamed the beast of modernism to feel almost caught up.

Surprisingly, until recently, club members rarely played or presented papers on music composed by women; feminine awe of the male Great Masters prevailed. One early exception was a program in 1928 that featured works by some local women composers; now, however, the club occasionally studies composers such as Elisabeth Jacquet de la Guerre and Clara Schumann.

Our club membership is no longer young and many of us have grown old with the club. Unlike the founding years, at the present time younger women are entering professional life full time, leaving them little room in their schedules for rehearsals and tea-time. This, of course, concerns us, and we are on the prowl for younger participants. Club bylaws have inevitably been altered to some extent over the years, and the membership no longer consists solely of leisured women. Yet the Music Study Club's original format—of women musicians and students of music, working together to bring alive a particular slice of musical production in a private home and in a mood of congeniality—sustains itself as a priceless formula. This recipe, cooked up back in 1922, of combining the pleasures of the ear with those of spirit and mind while adding to them the spices of friendship and palate has proven to be unbeatably satisfying. For this formula, passed on to us by wise foremothers, and for the memories of ineffable

musical moments shared with so many splendid women who transmitted this heritage to us, we are most thankful.

To conclude on a personal note, I joined the club years ago as a member of the chorus when I was a pregnant Ph.D. candidate for a degree in French literature at Bryn Mawr College. Writing papers for the club's appreciative audience buttressed my wilting professional confidence during the years when my children were little. I clung tenaciously to a more limited association with the club, writing one paper each year during all the years of my subsequent career as college teacher. When I retired from teaching in 1992 and returned to full club membership and to the chorus, for which I finally had time, I rejoiced to find the experience once again marvelously rewarding for both its personal interactions and its aesthetic satisfaction. A somewhat similar story might be told by many others whose membership has survived over the course of a lifetime.

Madelyn Gutwirth is founder of the Women's Studies Program and professor emerita of French literature at West Chester University in Pennsylvania. She invites IAWM members who have information on women's music study clubs, both past and present, to contact her <mgutwirt@haverford.edu>.

Editorial Note: A comprehensive, 249-page history of the Women's Musical Club of Toronto (Canada) was recently published to mark the centenary of the club: Robin Elliott, *Counterpoint to a City: A History of the Women's Musical Club of Toronto* (ECW Press: Toronto, 1997).

Action Aisle

Sex Discrimination in the Programs of Symphony Orchestras

by Casper Sunn

Casper Sunn has requested that we print her letter to the Office of Civil Rights claiming sex discrimination under Title IX in the programming of works played by the Madison Symphony Orchestra. A slightly different version of the letter (dated June 30th) was first distributed to the IAWM list via email. It generated such a heated debate, with dozens of comments both pro and con, that we have agreed to print her letter along with remarks (August 1st) by IAWM Board of Directors member Anne Kilstofte. The IAWM strongly advocates action that will encourage the programming of compositions by women in concerts of all types; publication of the letter, however, does not imply official IAWM support of Ms. Sunn's approach to achieving equity.

Members may wish to reread "All-Male Programming: An Antitrust Violation?" in the October 1995 issue of the IAWM Journal, in which Clara Lyle Boone documents her unsuccessful attempt to convince the Justice Department that discrimination against women composers is a violation of the Sherman Antitrust Act <<http://www.acu.edu/iawm/articles/oct95/boone.html>>. (The Editor)

July 20, 1997

Mr. Kenneth A. Mines
Office of Civil Rights, Region V
U.S. Department of Education
111 North Canal Street
Chicago, IL 60606

Dear Mr. Mines:

Please consider this letter a formal complaint filed with your agency regarding Sex Discrimination prohibited by Title IX of the Education Amendments of 1972.

Complainant: Casper Sunn [my address and phone number]

Class of Persons Injured by Discriminatory Acts: Women, in particular (but all persons suffer when one class of persons is excluded)

Institution Responsible for the Discriminatory Acts: Madison Area Technical College (MATC) [their address and phone number]

Dates of Discrimination: This discrimination has been going on forever, throughout history. My research, however, and statistics collected, begins with September of 1994 and goes through May of 1998.

Acts of Discrimination

1) The salary of the Madison Symphony Orchestra (MSO) Director, John DeMain, is paid by MATC with public

funds. This position is responsible for all music selection of the repertoire performed by the Madison Symphony Orchestra and Madison Symphony Chorus. Approximately 55 classical compositions are selected for performance each season, including Youth Concerts, Young People's Concerts, and the annual Concert on the Green. Only one composition selected for the 1994-95 season was by a woman composer (a piece by Joan Tower performed on 3/25/95, a program with a woman guest conductor, Elizabeth Schulze). Therefore, works by women composers for the 1994-95 season were less than 2% of the total works. This discrimination against women composers has gotten increasingly worse, in that no works by women composers (0%) were selected for performance in the 1995-96, 1996-97 or 1997-98 seasons. In its 1997-98 publicity brochure, the MSO is so bold as to describe its upcoming concerts scheduled for 3/28 & 3/29/98 as a "varied and interesting pair of concerts, highlight(ing) Women in History Month," even though all four works on the program are by male composers and none are by women.

2) A course entitled "Great Composers" was offered at MATC's Truax campus in the Spring semester of the 1996-97 school year. At the end of April, 1997 (with only 2 weeks left of school), I asked about 5 of the students in this class how many women composers they could name. None of them could name any; they said they hadn't been taught about any; one of the boys said that the reason they hadn't learned about any women composers is because the name of the course was "Great (he added emphasis) Composers." The instructor for the "Great Composers" course, James Langkamp, walked into the room towards the end of this conversation. The very next week, composer Clara Schumann was included in one of his lectures. This is a small start, but inclusion of one token female does not eliminate the vast discrimination against women.

If the investigators of this complaint are unaware of the existence of women composers, I'd like to offer the following facts:

A) *The Norton/Grove Dictionary of Women Composers* chronicles the lives and works of 875 women composers of Western classical music throughout history.

B) Aaron Cohen's *Encyclopedia of Women Composers* lists over 6,000 women composers.

C) The Macmillan Publishing Company is releasing a twelve-volume anthology of music by women from the ninth through the twentieth centuries. The first three volumes are currently available and the remainder will continue to be released through the year 2000.

D) The Women's Philharmonic Orchestra in San Francisco has been playing works by only women composers for several years (to try to correct the imbalance throughout all other orchestras).

E) There are several music publishers now whose catalogs are completely devoted to women composers, and several other publishers who include women composers. There are MANY women composers and MANY orchestra works by women composers. These discriminatory acts must not be allowed to continue!

The public is entitled to know about and hear the works of the many talented women composers throughout history. Women's music needs to be presented throughout all music courses and throughout the entire orchestra season (not just once-a-year at special Women's History Month concerts). It is especially important at the Young People's Concerts and Youth Concerts to allow girls the necessary role models for music composition to be a truly "equal opportunity" career choice in their futures.

I look forward to your investigation of the above complaint and having this blatant discrimination against women NOT continued into the 21st century!

Sincerely,

Casper C. Sunn

One (1) attachment: Affirmative Action figures compiled by the MSO Music Librarian regarding numbers of women and minorities as composers, conductors and soloists for the past three seasons.

Remarks

by Anne Kilstofte

IAWM Board of Directors, Portfolio: Advocacy for Orchestral Programming of Music by Women

Many of you have been e-mailing back and forth about ideas in programming more music of women composers—especially in the orchestral setting, but also in other genres as well. As a new member of the IAWM board I have been granted the task of developing a course of action to achieve that goal. What we need to do is design and implement a positive course of action which will help the orchestras (and other genres) program more music by women. That includes working closely together with these organizations and adopting a plan of action that will be useful to them, as well as one that will promote our own music.

To that end I am looking for volunteers to head up that task force. All ideas are welcome, but I am looking for people who are motivated and really willing to offer their time and talent. I have already received messages from a number of people who I know will contribute greatly to that effort, but we need more.

Please contact me at my internet address <kilst001@maroon.tc.umn.edu>, or at my home address for further information. As we have learned with the "Vienna"

initiative, putting our talents together enables us to achieve great things. Let's continue the momentum.

Dr. Anne Kilstofte; 10300 Devonshire Circle; Bloomington, MN 55431. Phone: (612) 881-9630; fax by appointment: (612) 881-9694. Or: Hamline University; Dept. of Music; 1536 Hewitt Ave.; St. Paul, MN 55104-1284.

Postscript

The Office of Civil Rights has notified Ms. Sunn that the issues raised in her complaint do not fall within the OCR's enforcement responsibilities.



American Women Composers

edited by Karin Pendle

Contemporary Music Review, an internationally circulated music journal, recently published *American Women Composers* (vol. 16/1-2, 1997) as a companion volume to Sophie Fuller and Nicola LeFanu's *Reclaiming the Muse* (vol. 11, 1994), which deals with British women composers. In the current volume, edited by Karin Pendle, authors of topic articles and interviews present an overview of major developments in music by American women of today, including many IAWM members. The articles and their authors are as follows:

"The Pioneering Spirit: Women Composers of the Older Generation" by Janelle Magnuson Gelfand

"Seventy Years of Composing: An Interview with Vivian Fine" by Leslie Jones

"Composers in Academia: Women Composers at American Colleges and Universities" by Therese Ellsworth

"On Her Way: An Interview with Augusta Read Thomas" by Karin Pendle

"New Wine into Old Bottles: Traditional Media and Contemporary Women Composers" by Sharon Prado

"Meredith Monk: An Interview about Her Recent Opera, *Atlas*" by Leslie Lassetter

"For the Theatre: Opera, Dance, and Theatre Piece" by Karin Pendle

"Creating Options, Creating Music: An Interview with Laurie Spiegel" by Joanna Bosse

"American Women in Electronic Music, 1984-94" by Gavin Borchert

"The Healing Muse: An Interview with Kay Gardner" by Catherine Roma

"Eyes on the Composition Prize" by Annie Janeiro Randall

"Jazzwomen Compose" by Patrick Lewis Harbison and Gregory Kehl Moore

Copies may be ordered from: *Contemporary Music Review*, P. O. Box 27542; Newark, NJ 07202-8742. Phone: 1-800-545-8398

Awards

Award Winners of the 16th IAWM (1997) Search for New Music

by *Nancy Bloomer Deussen*

The International Alliance for Women in Music is pleased to announce the award winners in the 1997 Search for New Music. **Laurie San Martin**, first prize winner in the chamber music category, is a composition student of David Rakowski at Brandeis University in Waltham, Massachusetts. **Stacy Garrop**, one of two second-place winners in the chamber music category, is a previous Search for New Music prize winner; she was the 1995 recipient of first prize for an orchestral work. She is a student in the doctoral program at the School of Music of Indiana University, and she studies composition with Frederick Fox. **Rona Siddiqui**, who shares the second place chamber music award, is a composition student of Elaine Barkin at the University of California at Los Angeles.

Mary Jane King, recipient of the Zwilich Prize for a composer age 21 or younger, is a composition student at Oklahoma Baptist University in Shawnee, Oklahoma, and her professor of composition is James Vernon. **HyeKyung Lee**, winner of the Nancy Van de Vate Prize for Orchestral Music, is currently enrolled in the doctoral program in composition at the University of Texas at Austin. Her professor of composition is Russell F. Pinkston. HyeKyung was a recipient of the second prize in the general category in the 1996 SNM competition.

All submissions for the awards underwent a blind review process. Judges for the chamber music and Zwilich awards were as follows. **I'lana Cotton**, a San Francisco Bay Area free-lance composer and pianist specializing in improvised and multi-arts performance, is well known for her collaborations with other musicians, artists, dancers and choreographers in visual and theatrical media. Her works have been performed throughout the United States, and she is on the music faculties of the College of San Mateo and San Jose City College. **Dr. Michael Kimbell's** compositions have been performed in cities across the United States and in Canada, and he is gaining increasing recognition as a composer of chamber music and children's operas, several of which have been produced in the Bay Area. Composer, pianist and conductor **Carolyn Hawley**, who resides in Half Moon Bay, California, teaches piano and composition and was conductor of the Ukiah Symphony (CA) for ten years. She has won numerous awards for her piano performances and compositions, and her works are performed widely.

The following served as judges for the Nancy Van de Vate Prize for Orchestral Music. **Barbara Day Turner** is Opera San Jose's resident conductor and the founder and

music director of the San Jose Chamber Orchestra, now in its seventh season. She is a champion of new music and premieres several new works each year. She has appeared as guest conductor with the San Jose Symphony and serves as clinician for many orchestral festivals. She also conducts the San Jose State University Symphony and Chamber Orchestra and lectures on conducting and harpsichord at the University. **Lynn Shurtleff** is a professor in the department of music at Santa Clara University in California. He has been the conductor of the 128-voice Santa Clara Chorale for 28 years and has taken the group on tour to Russia, Europe and Israel. His compositions, which number more than 200, have been performed throughout the United States, Latin America and Europe and have been presented on nationwide television in the United States and Russia. **Emily Ray**, who studied conducting with Denis de Coteau, has conducted professional, community and youth ensembles in the San Francisco Bay Area for two decades, and has premiered chamber and orchestral works of several area composers. She conducts the Nova Vista Symphony Orchestra and the Mission Chamber Orchestra and is a faculty member at Mission College in Santa Clara.

The IAWM offers its congratulations to the winners and its appreciation to the judges, to the coordinator, and to those who provided the funding for the awards. The deadline for the 1998 Search for New Music is **May 1, 1998**. The competition will include the Chamber Music and the Ellen Taaffe Zwilich Prizes; the Van de Vate Orchestral Prize will not be given. Details will be announced in the February issue of the *Journal* and will soon be available from coordinator Marilyn Shrude (Bowling Green State University). Search for New Music information will also appear on the IAWM web site <<http://music.acu.edu/www/iawm/opportunities/snm.html>> and on the IAWM distribution list.

Nancy Bloomer Deussen, who served as coordinator of the Search for New Music, is a nationally-known San Francisco Bay Area composer whose works are published by Brazinmusikanta Publications among others and whose orchestral compositions are receiving an increasing number of performances. She was winner of the Britten-on-the-Bay Competition in 1996, and she is on the faculty at both Mission College and Santa Clara University.

16th IAWM (1997) Search for New Music Award Winners Announced

Chamber Music Category

1st Prize—*Exchanges* for clarinet in A,
cello and piano

by **Laurie San Martin**
Berkeley, California

2nd Prize—A Tie
Emilie's Scrapbook for horn
and soprano/alto saxophone

by **Stacy Garrop**
Bloomington, Indiana
and

Storms and Whispers
for mezzo soprano and piano
by **Rona Siddiqui**
Los Angeles, California

Ellen Taaffe Zwilich Prize
for a composer age 21 or younger
The Return Home for voice, cello and piano

by **Mary Jane King**
Shawnee, Oklahoma

**Nancy Van de Vate Prize for
Orchestral Music**

Piano Concerto No. 1
by **HyeKyung Lee**
Austin, Texas

Judges—Chamber Music and Zwilich Prizes

I'lana Cotton
Michael Kimbell
Carolyn Hawley

Judges—Van de Vate Prize for Orchestral Music

Barbara Day Turner
Lynn Shurtleff
Emily Ray

Conferences/Symposia

Creative Women During the Chicago Renaissance (1930-1950)

Agnes Scott College in Metropolitan Atlanta, Georgia will present its Celebrated Women Series, November 6-8, 1997. This year's topic is *Creative Women During the Chicago Renaissance (1930-1950)*.

For a few days this fall, Agnes Scott College will host a ground-breaking symposium, when scholars representing a host of disciplines gather to celebrate creative women of the Chicago Renaissance. The symposium will bring together scholars from history, sociology, literature, musicology, art history, theater history, women's studies and African-American studies to ponder the effects of the Chicago Renaissance on the arts and culture.

In addition to concerts, recitals and presentations, notable artists such as poet Gwendolyn Brooks, the first African-American to win the Pulitzer Prize for poetry, and mezzo-soprano Marietta Simpson will present the work of Chicago Renaissance artists, most notably Florence Beatrice Price and Margaret Bonds. Brooks' reading will detail her experiences growing up in Chicago during the Renaissance. Simpson will perform art songs written by Price, Bonds and their predecessors and successors. Robert Bone of Columbia University, Rae Linda Brown of the University of California-Irvine, Lawrence Schenbeck of Spelman College and Helen Walker-Hill of the University of Wyoming are scheduled as featured speakers.

For information call (404) 638-5090 or contact:
Calvert Johnson

Music Department, Agnes Scott College
141 E. College Avenue
Decatur, GA 30030-3797
cjohnson@ness.agnesscott.edu



Fifth Festival of Women Composers

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.

For information contact:
Festival of Women Composers
Department of Music, IUP
Indiana, PA 15705
email: wheatley@grove.iup.edu
or: sjmantel@grove.iup.edu
fax: (412) 357-9570

Awards

The Pauline Alderman Award

by Stephen M. Fry, Chair

Pauline Alderman Award Committee

The Pauline Alderman Award, named for the renowned late professor of musicology at the University of Southern California, is presented in three separate categories:

- 1) The most important book-length monographic study about women in music (including biographies, histories, genres and issues), in any academic format (e.g., books, dissertations, theses, reports, etc.).
- 2) The most important journal article or essay dealing with an aspect of women in music.
- 3) The most important bibliographic study, research tool, or reference work about women in music.

Candidates for the award are judged by the Pauline Alderman Award Committee, which includes Dr. Beverly Simmons, editor and publisher of *Early Music America*; Dr. Lois Kuyper-Rushing, Director of Music Services at the Louisiana State University Library in Baton Rouge; Lance Bowling, President of Cambria Records and Cambria Publishing in Lomita, CA; Jeannie Pool, Founder and Director of the International Congress on Women in Music and Board member of the IAWM; and Stephen M. Fry, UCLA Music Library, who has chaired the Committee since its inception in 1985.

The selection process of the Committee is complex. The Committee works many months reviewing the potential award candidates. For every book, article or dissertation, each Committee member independently completes an evaluation form, assigning points for evidence of thorough research, the presentation of the material, relevance and timeliness, methodology and model, and analysis and synthesis of the material. These forms are tallied, and the winners are determined by their total points.

This year the Award candidates were an especially impressive array of scholarly writing emanating from many countries in North and South America and Europe, and including a broad scope of women-in-music topics, issues and people covering literature published from 1993 through 1995. The Committee is excited to announce the new winners of the Pauline Alderman Awards.

Award Winners

- 1) The book by **Marcia Citron**, *Gender and the Musical Canon* (Cambridge & New York: Cambridge University Press, 1993).
- 2) The article by **Bonnie Jo Dopp**, "Numerology and Cryptography in the Music of Lili Boulanger: The Hidden Program in *Clairières dans le ciel*," *The Musical Quarterly*, v. 78, no. 3 (Fall, 1994), 557-583.

- 3) The reference book by **Julie Anne Sadie** and **Rhian Samuel**, *The Norton/Grove Dictionary of Women Composers*, 1st American ed. (New York & London: W.W. Norton, 1995).

Dr. Pauline Alderman (1893-1983), for whom the Award is named, was one of the pioneering women musicologists interested in women and music. She was a member of the faculty for 45 years at the University of Southern California, where she chaired the music history department from 1952 to 1960. As a composer, performer and music historian, and as a teacher and mentor to hundreds of students and colleagues, she exemplified the highest standards in musical pedagogy and research. Consequently, she has served as an outstanding role model for women in the field of music. Part of her legacy is documented in *Festival Essays for Pauline Alderman: A Musicological Tribute*, ed. by Burton L. Karson (Provo: Brigham Young University Press, 1976).

New Alderman Award Announcement

The IAWM and The Pauline Alderman Award Committee is proud to announce the 1996-1997 Award competition, and is soliciting works of new research in the field of women in music completed or published in 1996 or 1997. The deadline to receive entries is 5:00 pm Friday, **February 7, 1998**.

Send entries to:

Stephen M. Fry
UCLA Music Library
1102 Schoenberg Hall, Box 951490
Los Angeles, CA 90095-1490.
Direct questions to: <smfry@library.ucla.edu>
310 825-3369, or fax 310 206-7322.
Deadline: February 7, 1998

*The IAWM extends congratulations to
Pauline Alderman Award Winners*

**Marcia Citron
Bonnie Jo Dopp
Julie Anne Sadie
Rhian Samuel**

Women and Music: A Journal of Gender and Culture

Women and Music: A Journal of Gender and Culture, edited by Catherine Pickar, is a journal of scholarship about women, music, and culture. Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music, and culture, with special attention being given to the concerns of women. It is a publication of the International Alliance for Women in Music with additional funding from The George Washington University.

Submissions of varying length are now being accepted for consideration in the second issue, which will appear in June 1998. All submissions undergo a blind review process.

Author guidelines:

1. Submit a brief abstract (two paragraphs) along with three copies of your typescript, two without identifying information and one with.
2. Microsoft Word format is preferred, but not required.
3. Use footnotes rather than endnotes.
4. For footnotes, please conform to *The Chicago Manual of Style*, 14th ed. (Chicago: University of Chicago Press, 1993).
5. Authors with accepted articles will be asked to provide camera-ready, publication-quality musical examples.
6. Authors are responsible for providing necessary copyright permission.
7. Submissions received after January 31 will be considered for the following year's issue.

Send all submissions to the following address:

Women and Music/IAWM
Department of Music
B-144 Academic Center
The George Washington University
Washington, DC 20052

For additional information, call the IAWM office at (202)-994-6338, or send a fax: (202)-994-9038, or an email message to: Catherine Pickar at cpickar@gwis2.circ.gwu.edu. The journal is available to IAWM members as part of the current dues structure.

The Table of Contents for the first issue is:

- Ruth A. Solie, "Defining Feminism: Conundrums, Contexts, Communities"
- Sherrie Tucker, "Telling Performances: Jazz History Remembered and Remade by the Women in the Band"
- Ingrid Monson, "Music and the Anthropology of Gender and Cultural Identity"
- Mary Ann Smart, "Verdi Sings Erminia Frezzolini"
- Lloyd Whitesell, "A Joni Mitchell Aviary"
- Nina Treadwell, "The Performance of Gender in Cavalieri/Guidiccioni's *Ballo 'O che nuovo miracolo'* (1589)"

Reviews:

- Helen Metzelaar, *Blowing Her Own Trumpet: European Ladies' Orchestras and Other Women Musicians in Sweden, 1870-1950* by Margaret Myers
- Venise Berry, *She Bop: The Definitive History of Women in Rock, Pop, and Soul* by Lucy O'Brien
- Catherine Parsons Smith, *The Norton/Grove Dictionary of Women Composers* edited by Julie Anne Sadie and Rhian Samuel
- Tara Browner, *Southern Cheyenne Women's Songs* by Virginia Giglio
- J. Michele Edwards, *En travesti: Women, Gender Subversion, Opera* edited by Corinne E. Blackmer and Patricia Juliana Smith
- Karen Carter-Schwendler, *Jeannie Robertson: Emergent Singer, Transformative Voice* by James Porter and Herschel Gower
- Robin Armstrong, *Fanny Mendelssohn* by Francoise Tillard, translated by Camille Naish
- Ute Bechdold, *Jazzmusikerinnen. Improvisationals Leben. Eine empirische Untersuchung zu Laufbahnen und Lebenswelten von Jazz instrumentalistinnen in den 90er Jahren* (Women Jazz Musicians. Improvisation as Life. An Empirical Study of the Careers and Life Worlds of Female Jazz Instrumentalists in the 1990s) by Eva-Maria Bolay
- Susan Boynton, *Women Composers: Music through the Ages* edited by Martha Furman Schleifer and Sylvia Glickman. Volume I: Composers Born before 1599
- Catherine Parsons Smith, *The Pandora Guide to Women Composers: Britain and the United States, 1629-Present* by Sophie Fuller



Composing a Career

Composing a Career, a career development symposium for women composers, will be held at Mills College, Oakland, California, on November 15-16, 1997. Presented by The Women's Philharmonic, its purpose is to provide information and inspiration to women composers desiring to move to more active professional levels. Speakers include composers Libby Larsen and Pauline Oliveros, conductors Jo Ann Falletta and Apo Hsu, Tom Broido of Theodore Presser Publishing, Fran Richard from ASCAP, composer Laura Karpman on composing for films and television, sound engineer Leslie Ann Jones on producing your own CD, Carl Stone from Meet the Composer, David Harrington from the Kronos Quartet, and performers and advocates of self-publishing. Cost: \$100

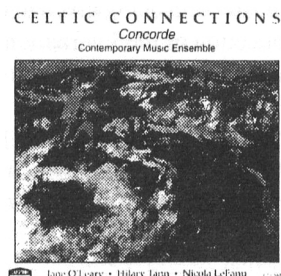
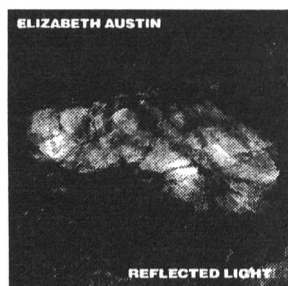
For a brochure and registration form, contact:

The Women's Philharmonic

44 Page Street, Suite 604D
San Francisco, CA 94102
Tel: 415/437-0123.
Fax: 415/437-0121
email: womensphil@aol.com

CAPSTONE RECORDS

is pleased to announce



Reflected Light: *To Begin* for brass quintet (The Constitution Brass), *Klavier Double* for piano and tape (Jerome Reed, piano), *Circling* for violoncello and piano (Mary Lou Rylands, violoncello and Jeananne Albee, piano), *Lighthouse I* for solo harpsichord (Ursula Trede-Boettcher), *Gathering Threads* for solo clarinet (Markus Lücke), *Zodiac Suite* for piano (Jerome Reed), and *An die Nachgeboren* for SATB chorus and piano (Chamber Choir of the Staatliche Hochschule für Musik Heidelberg-Mannheim, Gerald Kegelmann, conductor, Sibylle Dotzauer, piano and soloists Veronika Winter, Kirsten Grünenpült and Alex Bassermann). **CPS-8625**

Celtic Connections: Jane O'Leary—*Silenzio della Terra* for flute and percussion, and *Duo* for violin and violoncello; Hilary Tann—*Of Erthe and Air* for flute/piccolo, clarinet/bass clarinet and percussion, and *The Cresset Stone* for violin solo; Nicola LeFanu—*Trio I* for flute/piccolo, violoncello and percussion; with members of Ireland's premiere new music ensemble, **CONCORDE**—Madeleine Staunton, flute/piccolo, Paul Roe, clarinet/bass clarinet, Alan Smale, violin, David James, violoncello and Richard O'Donnell, percussion. **CPS-8640**

Other Women Composers on Capstone Compact Disks include Anne Watson Born, Ling Chao Chen, Cindy Annice Cox, Becky Dale, Donna Kelly Eastman, Margaret Fairlie-Kennedy, Cynthia Folio, Suzanne Giraud, Susan Hurley, Mary Inwood, Barbara Jazwinski, Elizabeth Lauer, Tera de Marez Oyens, Priscilla McLean, Harriette Slack Richardson, Laura Elise Schwendinger, Marilyn Shrude, Judi Silvano, Gregoria Karides Suchy, Diane Thome, Joan Tower, Mary Jeanne van Appledorn, Elizabeth Vercoe and Joelle Wallach.

The Capstone Catalogue is available from Capstone Records, 252 DeKalb Avenue, Brooklyn, NY 11205 (718-852-2919/852-2925 fax).

Capstone Records is distributed by Albany Music Distributors, 915 Broadway, Albany, NY 12207 (1-800-752-1951).

In Europe: The Contemporary Music Centre, 95 Lower Baggott St., Dublin2, Ireland (tel:01-612105/fax:01-762639)

CD Reviews

Celtic Connections: Works by Jane O'Leary, Hilary Tann and Nicola LeFanu

by Elizabeth Walton Vercoe and Carolyn Bruse

Capstone CD, CPS-8640

"Yellow April" is the title of the striking cover art on a new recording from Capstone of music by women with a Celtic connection. The visual feast provided by the cover is just the beginning of the pleasures to be savored within this beautifully recorded disc of five chamber works by women.

All the composers and performers involved in the recording were either born in Ireland or Wales or currently live there, and the works were recorded in Ireland with funding provided by the Irish Arts Council. Jane O'Leary, composer of two of the works on the disc, is also director and pianist for Concorde, the small ensemble of Irish instrumentalists (all first chairs of the national or radio orchestras of Ireland) that provides the excellent performances. U.S. born, O'Leary now lives in Galway and composes full time.

Hilary Tann, also represented by two chamber pieces, grew up in South Wales and now lives and works in the United States, teaching at Union College in upstate New York. Tann and O'Leary also share a Princeton connection, both being graduates of that university. Born in England and the daughter of Irish composer Elizabeth Maconchy, Nicola LeFanu works in England, often drawing on memories of her childhood in Ireland for inspiration.

For all the Celtic connections among the composers, only one piece of music actually has its origins in things Celtic, namely Hilary Tann's *The Cresset Stone* for violin solo. Two other pieces (Tann's *Of Erthe and Air* and LeFanu's *Trio I*) find inspiration in oriental sensibilities and a third (O'Leary's *Silenzio della Terra*) is a response to an Italian poem. Only one piece (O'Leary's *Duo for Violin and Cello*) has no programmatic context. None of the music has an obvious Celtic origin and all of it could be described as international in style, although decidedly lyrical. All three are accomplished mid-career composers who have had an impressive range of opportunities and successes. Best of all, they share a gift for lyricism as well as an ear for evocative sounds.

A case in point is O'Leary's *Silenzio della Terra* for flute, marimba and tom toms (1993). The soft opening of tom toms and low flute elicits thoughts of antiquity, and there is a sense of movement yet spaciousness, perhaps the "silence of the earth" quoted in the title. As the flute (said by the composer to represent the mother's voice, the source of all things) begins to emerge and find its voice, the percussion changes to a subtle marimba accompaniment with several truly magical moments, as in one place where the marimba quietly takes over the notes of a multiphonic and in another where the marimba speaks in its own deep voice in descending octaves (the earth?). Mercifully absent are those clichés of contemporary flute music—the high shrill sounds of short,

sharply accented notes and noisy flutters. Here, the fluttering is mostly soft and low, in the service of the music. Closing the piece is a return to the tom toms with soft, low flute, only the section is shorter than at first since it is now familiar.

Continuing the theme of landscape, or perhaps dreamscape, is Hilary Tann's *Of Erthe and Air* (1990) for a trio of performers: flute/piccolo, clarinet/bass clarinet and percussion. Imagine the whispered sound of a prayer bowl gently stroked, along with long, quiet tones in the bass clarinet, and you will have caught the beginning of this imaginative piece. The percussion becomes more propulsive (and is meant to suggest linear time in contrast to meditative time in the winds) when the frame drums first enter, gradually increasing speed and intensity. Each exotic percussion instrument chosen has extended exposure; there are few single delicate touches in the piece but rather significant parts (even a cadenza in one case) for frame drums or riq or bohran that begin and develop. The winds, particularly when clarinet and flute are paired, sometimes move in euphonious sixths and sometimes swirl in imitation or at least counterpoint. There is also a transcendent piccolo recitativo over the barely audible rumble of drums.

Tann's beautifully shaped *The Cresset Stone* (1993) for violin solo is meditative rather than virtuosic, and thus a useful addition to the solo literature in that regard alone. To call the piece reflective and expressive is not to say that it is without drama. To the contrary, the music gains dramatic impact as the first and slowest tempo gives way to a more animated one and then a still faster one associated with a different sort of music in steady sixteenth notes or triplets. There is a sense of place and something quietly inspirational about this music, perhaps most readily apparent in the slowly rising lines, initially in double stops, associated with the second tempo and its returns. One minor complaint about the otherwise marvelous performance by violinist Alan Smale is that the dynamic range seems narrower than called for in the score.

O'Leary's second piece, *Duo for Violin and Cello* (1994), is a welcome foil to the first three pieces. It begins forcefully and offers the players a thorough workout on their respective instruments: ponticello, bariolage, harmonics, successive down bows, tremolo, pizzicato, col legno and strummed chords. There are several places where the instruments exchange effects for a symmetry that seems somewhat forced; nonetheless, there is drama and lyricism and the gift of memorable sounds such as the harmonic glissandi in the cello accompanying a melody of harmonics in the violin.

The final work, *Trio I* for flute or piccolo, cello and percussion by Nicola LeFanu, is the oldest piece of the five—

written in 1980-81. The best part of this piece is its supremely confident percussion writing, sometimes delicate and other times exhilarating as in the percussive extravaganza near the end. Compared to the nature of the percussion part, the harmonic and gestural language of the music for flute and cello feels as if it is almost from another musical world—highly compressed, aphoristic, and atonal. Together, these disparate voices create a sense of an architectural space, perhaps as a place for meditation, especially at the beginning and end. The composer describes writing the trio in response to observing sacred oriental dance where she was taken with the dancers' ability to move "from stillness to frenzy without transition." An oriental flavor pervades much of the piece, particularly in the treatment of gongs and log drums, and the contrast between stillness and frenzy is the work's hallmark.

Elizabeth Walton Vercoe and Carolyn Bruse are composers who live and work in the Boston area.



Betty Ann Miller, Pianist: Music by Maria Hester Park, Marie Bigot and Fanny Mendelssohn Hensel

By Barbara Coeyman

Centaur CRC 2320, 1997

Betty Ann Miller's debut CD features solo keyboard sonatas and short pieces by women composers of the late Classic and early Romantic periods. British composer Maria Hester Park (1760-1813) is represented by *Sonata in F Major*, op. 4, no. 1 (1790) in two movements and *Sonata in C Major*, op. 7 (ca. 1796) in three movements. The music of Frenchwoman Marie Bigot (1786-1820), teacher of Fanny and Felix Mendelssohn, is heard in her *Études* in C minor and A minor from her *Suites d'études* (1812-20). The album concludes with Fanny Mendelssohn Hensel's (1805-1847) *Notturmo* of 1838, *Melodie* in C# minor, op. 4, no. 2 (1847?), and *Sonata in C minor* (1824). Miller's performance offers a welcome addition to the recorded repertoire of these composers. There seems to be no other available recordings of Bigot's music, and surprisingly few of Hensel's 125 solo works have appeared to date: of the repertoire on this compact disc, I located only the *Notturmo* on another album. The Park sonatas are available in a harpsichord performance, in contrast to the Steinway piano performance on this album.

Betty Ann Miller deserves credit for solid performances. I particularly enjoyed her vital interpretation of the Bigot *Études* and Hensel's short pieces; the latter's 15-minute *Sonata* also has many brilliant moments. Miller's concise album notes say much about the composers and the repertoire. Identification of sources of the works and whether they are available in published editions might encourage more live performances of this repertoire. Perhaps a catchier title to the

album could better explain its focus and these selections included. In any case, the CD is a welcome addition to our libraries of recorded solo keyboard music.

Barbara Coeyman currently chairs the College Music Society's Committee on Music, Women, and Gender, and she has recently published work on feminist pedagogy in music. In historical research, she specializes in French Baroque musical theater from an interdisciplinary view. She resides in Austin, Texas.



Tsippi Fleischer: Vocal Music

by Janice Hamer

Opus One, CD 158

No composer in the strife-torn Middle East demonstrates a more obviously ecumenical and conciliatory outlook than Israeli composer Tsippi Fleischer. In this recording, Fleischer exhibits not only the love of country and of the Hebrew language typical of her compatriots (for example, in her *Scenes of Israel*, with texts by Israeli poets), but also an enthusiasm for Arabic poetry, with consequent implications for Israeli-Arab dialogue and mutual reconciliation. Having bachelors' degrees in both Hebrew and Arabic as well as a doctorate in music uniquely qualifies Fleischer for such ecumenism.

Born in 1946, Fleischer demonstrates but also escapes the musical influences of the two camps of the previous generation of Israeli composers: those who focused on the folk melodies and timbres of the various ethnic groups in the Middle East, and those whose styles reflected European-American modernist practices. She does not try to synthesize East and West, but simply responds with a fresh ear to each text she sets, without stylistic boundaries. Her timbres, the most memorable aspect of her work, are often strikingly original. In *Lamentation*, for instance, a short poem about death finds exquisite pairing with the cool intermingling of two harps and marimba, the intoning of a solo soprano and interjections from the women's choir.

Fleischer's most conventional vocal writing appears in *Scenes of Israel*, with large dissonant intervallic leaps, interpolating sections with homorhythmically chordal and unison textures. But here, too, an instinctive feeling for poetry is always evident, and a formal inventiveness culminates in a grandiose 20-voice canon on the familiar Hebrew song, *Al Sfat Yam Kinneret*.

The performers on this disc beautifully support Fleischer's coloristic flair, specifically soprano Cilla Grossmeyer; Israel's former national choir, Rimat; and the various children's choirs and instrumentalists. A helpful accompanying booklet (even if occasionally awkward in English) provides translations, biographies of each poet and performer, and material about Fleischer herself.

Dr. Janice Hamer is a Philadelphia composer and choral conductor who currently teaches at the Curtis Institute. She was recently winner of the Dale Warland Singers New Choral Music Competition. Her music has been performed on BBC radio and by the Washington, D.C. Contemporary Music Forum, Orchestra 2001, North/South Consonance, the Dale Warland Singers and other ensembles.



Anne La Berge: *Blow*

by Cynthia Folio

Anne La Berge, flutist. Frog Peak Music FP004

On the cover of this CD is an artistic representation of a sine wave, which seems to symbolize much of what Anne La Berge's music is about—namely, sound. Based in the Netherlands, La Berge is one of a handful of flutist/composers today who strives to push the limits of new techniques and sounds on the flute. For example, *rollin'* (1986) and *indeed* (1984) for solo flute feature playing and singing (at the same time!), multiphonics, ostinati, circular breathing, key clicks, whistle tones, and even growling. The playing and singing combination is used effectively and with great virtuosity; at times, it is hard to tell where the flute ends and the voice begins.

In *unengraced* (1987) for two amplified flutes, La Berge is joined by John Fonville, another innovative flutist/composer. Most of the notes are microtones or “bamboo” tones (muffled timbres produced through alternate fingerings). The quick tempo and mostly homorhythmic texture call forth impressive technique and ensemble. In *[sic] sauce Ivesian collage* for flute and computer, La Berge plays in a traditional manner for most of the piece, performing snatches of familiar repertoire from Mozart to Schoenberg and Berio. The computer reacts to her playing with material that has a life of its own, creating a fascinating Ivesian collage.

The two pieces that begin and end the CD—*never again* (1994) for two amplified flutes and *revamper* (1992) for solo flute—both feature repeated low B's. In the latter, playing and singing in unison create resonant multiphonics. *Never again* uses percussive key clicks and sharply articulated airy sounds that are rich in harmonics (in the tradition of some rock and jazz flute playing); its steady rhythm and its focus on only a few pitches (B, D, and A) give it a bluesy sound. Pieces such as this one have led some to call Anne La Berge the world's first “heavy metal flutist”—she is this, and much more.

Cynthia Folio is associate professor of music theory at Temple University. She is treasurer of the Society for Music Theory, with research interests in 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.

Sigma Alpha Iota

Sigma Alpha Iota has undertaken a project to provide online information about living American (USA) Composers—the SAI Composer's Bureau Online: <<http://sai-national.org/phil/composers/composer.html>>.

This important and laudable project is an extension of SAI's longtime commitment to providing information about USA composers in their annual “Composers Corner” edition of *Pan Pipes*. The requirements (criteria) for inclusion in the Composers Bureau online listing are the same as for inclusion in *Pan Pipes* (see below).

SAI offers to provide links to composer sites *and* (most importantly—for those of you who *do not* have personal web pages) to provide gratis web pages—up to 300K of material on the SAI web server. This can include text, a photo, a score sample and even a small audio clip. Many IAWM members may qualify for this benefit.

Composers seeking Admission to the SAI Composers Bureau should send their credentials to Dr. Gloria Swisher. Contact information is available in the Fall issue of *Pan Pipes* or from webmaster@sai-national.org. Prospective members must meet any one of the following criteria:

- Publication by a recognized publisher.
- Performance by professionals in a professional venue.
- Performance by professionals on national radio or TV.

If you are already an SAI Composers Bureau member, you should send information (or your homepage URL) to Betsy Thal, SAI Online Services Director <webmaster@sai-national.org>.

SAI would like to see more women represented on their site. Sigma Alpha Iota is an IAWM affiliate organization and has made it clear through such gestures that they support women in music. You are encouraged to pursue SAI's most generous offer.



*The International Alliance
for Women in Music*

extends best wishes to

Emma Lou Diemer

*on the occasion of her
70th birthday*

Cassette Review

Margaret-Lucy Wilkins: *Struwwelpeter* (Shock-headed Peter)

by Rosemary Evans

Jane Manning, soprano, and The Matrix. Satanic Mills Press.

Struwwelpeter, for soprano, three clarinets, percussion and piano, was composed by Margaret-Lucy Wilkins in 1974 for the BBC. A compact disc is not yet available, but the cassette tape is of professional quality and can be ordered from the composer (see below). The work is performed in this recording by soprano Jane Manning and her contemporary music group, The Matrix. The voice of Jane Manning, who sings the narrative, is well-known to listeners of contemporary British music, but it never ceases to astonish one with its range and versatility.

Struwwelpeter or *Shock-headed Peter* is based on a book of the same name by the 19th-century German writer, Heinrich Hoffman, and was originally intended as a set of cautionary tales for children. But Wilkins is not a children's composer. *Struwwelpeter* is adult, contemporary and horrifyingly vivid. The tales, which are sung in English translation, are of folly, brutishness and cruelty, and each tale is centered around a representative character.

The work takes its title from the first tale, "Struwwelpeter." Shock-headed Peter enters to insistent rhythmic figures, first from the percussion and then the clarinets, which almost scream as they rapidly play up and down their registers. Peter is dirty, unkempt—an undesirable character who is up to no good. Wilkins draws a parallel between Peter and the present-day drug addict: "Just look at him! There he stands, with his nasty hair and hands...."

The second tale is about "Cruel Fredrick." This song, which is marked "Alla Marcia," describes the typical bully who is found in all walks of life, not the least of which is the army, where a soldier is trained to commit acts of violence under "orders" and for the "glory" of his country. The dialogue between the bully and his victim begins chromatically but becomes quieter and more diatonic as the victim cowers: "He whipped his Mary till she cried."

The third tale, entitled "Harriet and the Matches," describes what happens when a single flame gets out of control. Wilkins compellingly likens this tale to the horrors of the Nazi death camps. Apparently, the captive Jews were entertained by Offenbach's well-known "Barcarole" from *The Tales of Hoffman* (quoted in this section) while queuing for a "shower" which was to prove lethal. The opening piano chords of the song are taken from Luigi Nono's *Il Canto Sospeso*, a setting of letters written from the Nazi prison camps.

Next, "Augustus" starves to death in a land of plenty through his own perverseness, while others starve through

a genuine lack of nourishment. The use of compound time signatures at the beginning help to portray a fat, rollicking Augustus. As he dies of starvation, the music vividly but never predictably descends in falling sequences. The cathartic ending is a masterful feature of Wilkins' writing style: she prepares it carefully yet it shocks.

"The Inky Boys" is set in pre-Mandela South Africa and is about racism. To enhance her description of the white protagonists, Edward, William and Arthur, who taunt the "Inky Boys," the composer quotes the entire former South African National Anthem. In contrast, the gutsy, defiant music representing the native Africans is played by a jazzy solo saxophone. It eventually is transformed into the blues, which signifies the Africans' enforced move to America as slaves.

"Flying Robert," the final vignette, depicts technological expertise gone wild as Robert learns to fly. He gets his feet off the ground, but true to form he misuses his new-found conquest of the air. The musical shower of rain becomes a thunder storm, and Robert's red umbrella becomes the mushroom cloud of the hydrogen bomb. The gathering wind builds in excitement as Robert flies away, aptly depicted by the pianist's forearm as it whisks across the keyboard. On Robert's demise a hymn-like phrase is sung by the soprano: "No-one ever yet could tell/ Where they stopped or where they fell."

The *Struwwelpeter* tales are painted musically with macabre accuracy that is never predictable or trite. I came across the piece when I was seeking contemporary music for adolescents to study. It did the job well for Wilkins amazes and fascinates the listener with her individualistic approach to instrumentation and the contemporary medium. Among Wilkins' other compositions are *Concerto Grosso* (1980), *Hymn to Creation* (1973), *A Dance to the Music of Time* (1980) and *String sing* (1992). Scores, parts and cassettes are available from Satanic Mills Press, The Crescent, Golcar, Huddersfield, England.

Rosemary Evans is a violinist, teacher/lecturer and researcher working for the Manchester Music Service. She is also editor of MGEN (Music Gender & Education Newsletter). In addition to undergraduate and graduate degrees in music and music education, she has an MSC in applied psychology in the subject of contemporary British women composers.

Book Review

Gelb: Neues Hören by Eva-Maria Houben

by Violeta Dinescu

Pfau Verlag: Saarbrücken, 1996

For those of you who are fluent in German, I heartily recommend *Gelb: Neues Hören* (Yellow: New Listening), a recently published book written by musicologist and professor of music theory, contemporary music and aesthetics Eva-Maria Houben. As in her earlier publications, she demonstrates that she has the gift of analyzing and explaining music with insightful commentary that can be understood by the general public. Her well-known book on 20th-century music, *Die Aufhebung der Zeit* (The Suspension of Time) (Franz Steiner Verlag: Stuttgart, 1992), for example, was a "best seller" with both professional musicians and general readers.

In *Gelb* Houben offers a unique aesthetic and analytical approach to the phenomenon of contemporary music. The main focus of her study is the process of creation, which she interprets in such a dynamic way that it touches on the magic of creation itself. By absorbing her ideas, it is even possible that a composer might find a new method of creating music. As the title of the book suggests, the leitmotiv of the entire volume is the notion of "yellow," which is understood as an energetic symbol of complexity, communication, and intensity of messages that are to be sent as well as received.

Houben's work is the result of a very close professional collaboration with three significant European composers: Vinko Globokar, Hans-Joachim Hespos, and Adriana Hölszky. Houben did not select the three composers randomly; she chose them because she discovered certain similarities in their music. She points out that the main characteristic of their compositions is that they lack improvisational elements yet they create the impression of being spontaneous, with short musical ideas that function on different levels of complexity. It is the labyrinthine way that the composers put together the ideas that creates the specific personal context for their works.

Houben gives musical portraits of the composers' compositions in a way that is almost visual. She examines the pieces from different perspectives and may shift from a study of details to a broader outlook, one that views the overall sound image. The visual aspect of her analysis gives one the sense of needing to continue the process of understanding the aural constellations that are presented. Houben introduces the concepts of utopia, contemporaneity, moment, and reality, but she does not explain these ideas in a scientific way; she suggests them through a direct introduction to the music itself, with concrete examples from the scores so that these concepts, which are explained within the context of the music, are rediscovered and become clear and natural.

The compositions of Adriana Hölszky, the only feminine member of the trio, are of particular interest. Hölszky, who was born in 1953 in Romania of German ancestry, resides in Stuttgart, Germany, and teaches at the Stuttgart Hochschule für Musik. Her compositions have a strong personality and feature different combinations of instrumental sounds which are so imaginative that they give the impression of totally new instruments. Her works also represent a way of thinking and of constructing music

which excludes any romantic expression but which suggests a romantic gesture in the communicative reaction between sound sources as they touch the improvisational sphere. In *Gelb* Houben provides a definitive study of Hölszky's approach to composition with her examination of *Message*, *Miserere*, *Segmente I Monolog* and other works.

Violeta Dinescu, born in Romania and a resident of Germany since 1982, is a professor of composition at the University of Oldenburg and a distinguished composer whose mature works include four operas as well as numerous orchestral, chamber, vocal, and choral works. Her compositions have garnered her more than 50 international awards.



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Furore Verlag: music, recordings (German distributor)

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Leonarda (recordings)

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Concert Reviews

Music of Our Time: Works by May-Tchi Chen, Margaret Garwood and Sylvia Glickman

by Cynthia Folio

Orchestra 2001 in Collaboration with the Hildegard Chamber Players

Philadelphia, Pennsylvania, April 27, 1997

I cannot imagine a wider range of emotions, moods and musical styles than what I heard in this collaboration between Orchestra 2001 (James Freeman, artistic director and conductor) and Hildegard Chamber Players (Sylvia Glickman, artistic director). For example, the quite abstract *Quartet for Oboe, Clarinet, Percussion, and Piano* (1993) by May-Tchi Chen was followed by a very lyrical and evocative *Six Japanese Songs* (1988) by Margaret Garwood. The very dark tone of *Am I a Murderer?* (1997) by Sylvia Glickman, which ended the first half, served as a polar opposite to the very witty *Facade* by William Walton that formed the second half of the program. The performances took place April 27 in the Academy of Music Hall (this is the one that I attended) and April 30 at Swarthmore College.

May-Tchi Chen was born in Taipei, but studied in France as a Lili Boulanger Fellow and in the United States, where she received her DMA in composition at the University of Cincinnati. It is not surprising that her *Quartet* has an international flavor. As she states in the notes, "French influences appear in the chordal sonorities; Taiwanese temple ceremonies are reflected in the percussion section." The oboe and clarinet were placed "offstage" (in the Academy of Music Hall, this meant creating a separate area by hanging a curtain) and were treated as a pair that constantly "commented" on what was happening in the other two instruments. Their lines twisted contrapuntally and the performers seemed to struggle with their wide ranges and difficult leaps. The piece's arch shape was slowly revealed through a very gradual development of materials and the frequent repetition of certain motives at the same pitch levels.

Vocal writing seems to come naturally to Margaret Garwood, whose song cycles are widely performed. Her operas and stage works have received full productions in New York, Philadelphia, and the West Coast and she was recently commissioned to write a children's opera. [See Garwood's article, "In Search of a Libretto," in the June 1997 issue of the *IAWM Journal*.] Her *Six Japanese Songs*, very sensitive settings of six haiku, cover a wide range of emotions and a variety of textures. The six poems are carefully ordered so that there are symmetries in the text that can be reflected in the musical settings. For example, the first and last poems contain the words "sky," "earth," and "snow" and both songs reflect a mood of loneliness through their sparse texture. They also share features with the fourth song ("Death Song"), including a short motive in the low register of the flute based

on a falling half-step (a rhetorical motive that commonly represents death or deep sorrow). The second and fifth songs both contain the word "butterflies"; again, the songs share strong structural features and both are light in character. One very magical moment for me was in the last song, in which the flute and cello share the same melody, while the soprano line (sung beautifully by Tamara Matthews) weaves a lyrical counterpoint.

The true centerpiece of the concert was the premiere of *Am I a Murderer?*—a powerfully dramatic 20-minute cantata based on poetry by Frank Fox, with adaptations of poetry by Wladyslaw Szlengel, Menachem Gebirtig, and I. Papernikov. The text is based on the diary (translated by Fox) of Calel Perechodnik, a 27-year-old Polish Jewish policeman. Calel was promised by the Nazis that if he helped round up Jews, his wife and two-year-old daughter would be spared, but they were among the 8,000 from Otwock that were sent to the Treblinka death camp. Calel committed suicide after writing the diary. Sylvia Glickman was so moved by the story that she asked Fox if he would write poetry that she could then set to music. The resulting work goes beyond what either words or music could express alone.

It should be no surprise that Glickman should undertake such an ambitious task. After all, she has launched many projects, especially relating to women in music, and all of them are flourishing. She is founder and director of Hildegard Publishing Company, which publishes music by women, and she serves as artistic director of Hildegard Chamber Players, performing with them regularly. She is currently co-editing, with Martha Furman Schleifer, *Women Composers: Music Through the Ages*, an impressive 12-volume anthology of music by women composers.

Am I a Murderer? is in nine parts and is scored for bass voice (sung and spoken) and eight instruments: flute/piccolo, clarinet/bass clarinet, violin/viola, cello, and piano. Julian Rodescu was the perfect vocalist for the piece—his authoritative delivery, resonant voice, and dramatic and sensitive interpretation made a great impact on the audience. The ensemble, led by Freeman, provided excellent support. The instrumentation of the piece is consciously modeled after the ensemble that Schoenberg used for *Pierrot Lunaire*, and its musical style shares some features, such as its expressionism and its use of irony. However, its pitch treatment is closer to the tonal realm than *Pierrot*'s; as Glickman states in her notes, "...each [section] is defined by a tonal center, moving from one to another via rising tritones

and descending minor seconds, agonizing intervals mandated by the horrific subject matter.” (Again we encounter the presence of the descending half-step as representative of death.)

The first section, “Introduction,” opens with a pedal B-flat over which we hear several repetitions of the motive D—C-flat—B-flat. The context in which the motive is heard gives it a subtle klezmer flavor. The words for this section are entirely spoken, setting a narrative tone for the work as a whole. Section five, “Things,” is also spoken—appropriate, since the text is a list of the items that Jews must leave behind, in effect, representing a whole culture that is left behind. The text ends with: “They’ll follow the rail lines/ The Jewish things will leave and no one will see them again.”

Much of the effect of bittersweet irony comes from the way that Jewish and Polish folk music is woven into the piece, a technique that is only hinted at in section one. In section six, “A Father’s Farewell,” in which Cael wrestles with the guilt that he has possibly murdered his own child, we hear strains of a traditional Polish lullaby. For me, this is the most emotional section of the piece. The theme of guilt continues into the next section, “Perechodnik Remembers,” when he fears that his wife must hate their child: “It is, after all, his child/ You want to throw the little one out the window/ Do it, Anka, do it!” Several features in this part that are reminiscent of *Pierrot* are the fugal opening in the instruments and the parody of a waltz in the middle of the section. The last section, “Zol Zayn” (So Be It), is the only one that is based entirely on a folk song; it is a setting of a familiar Yiddish song in a kind of bizarre theme and variations. This time the irony is expressed through instrumental effects (pizzicato in the strings and flutter in the flute) and the juxtaposition of atonal elements against the tonal song. While the text of the song is optimistic, its setting underscores its inherent anguish; the last verse goes: “So what if I don’t reach a harbor to save me/ So what if my ship will not touch a shore/ I travel through life with but one star to guide me/ It’s the journey that counts and never the goal.”

Cynthia Folio is associate professor of music theory at Temple University. She is treasurer of the Society for Music Theory, with research interests in 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.



Dragon Bond Rite by Jin Hi Kim

by Eve R. Meyer

Congratulations to Korean-American composer Jin Hi Kim on the rave reviews she received for the premiere performance of her *Dragon Bond Rite*, a cross-cultural mask dance drama

based on poetry adapted by Armand Schwerner from his *Tablets*. The work combines theater, music, Asian dance forms, ritual spirituality and aesthetic philosophy.

Initially conceived four years ago, the theater piece received its preliminary performances during a one-week (May 26-31, 1997) development workshop at The Walker Art Center in Minneapolis. The world premiere was given in New York City from June 4th to 6th at the Japan Society, which commissioned the work, and a subsequent performance was held on June 9th at Kennedy Center in Washington, D. C., sponsored by the Korea Society. The performances were directed by Kim, who also played the *komungo* (a 4th-century Korean fretted board zither).

Kim was inspired to write *Dragon Bond Rite* after living in Japan for an extended period and seeing a profoundly moving performance of *Noh* theater. She envisioned the possibility of presenting the musical and theatrical arts of Japan within a larger Asian context when she realized that the voice, drum and dance were elements common to various Asian cultures and that they could be integrated into a multilingual, multicultural ritual dance-drama that encompasses the vitality of the Asian artistic spirit.

With the support of the Japan Society, the Rockefeller Foundation and The Mary Flagler Cary Charitable Trust Fund, Kim and *Noh* specialist Richard Emmert (who structured the choreography and served as co-artistic director) travelled to Korea, Japan, Indonesia and India to recruit the finest



Jin Hi Kim playing the *komungo*. (Photo credit: James McCaffry)

traditional mask dancers, drummers and singers. From Tuva (located between Mongolia and Siberia) they engaged a specialist in throat singing—a style of singing in which more than one tone is produced at the same time.

Instead of following a story line, *Dragon Bond Rite* presents five themes: mystic power, perception through pain, sexuality, meditation and the celebration of death and rebirth. At the beginning of the work, the artistic practices of the individual cultures are presented in isolation, but gradually the barriers break down as drummers from different traditions converse with each other and dancers absorb one another's steps and rhythms. In his enthusiastic review for *The Washington Post* (June 10), Joseph McLellan describes this episode: "the diverse cultures begin to approach one another, the noh and kudiattam [a dance from Kerala, India] dancers finally begin to dance together with matching steps that are outside either tradition."

Thomas Morley, who reviews for the *Asian American Press* (May 30), called the theater piece "a ground-breaking collaboration, one which illuminates the artistic soul of Asia." Kim hopes that *Dragon Bond Rite* will create an awareness of the "depth of Asian arts culture" and will dispel the common belief that new music "has to be western."



A Concert of Music by Beth Anderson

by Michael Sahl

The "swales" (1985-97) were most prominent at the concert of Beth Anderson's music given on April 10, 1997 at Greenwich House in New York City as part of The North River Music Series. There were three swales for string quartet—*Pennyroyal Swale*, *Rosemary Swale* and the premiere of *January Swale*—performed by the all-women Clearwater String Quartet, and one swale for solo flute, *Flute Swale*, performed by Andrew Bolotowsky, who also played an earlier, non-swale piece, *Shakuhachi Run*. There were two swales for piano, of which more will be said later.

A "swale" is a meadow or a marsh where many different wild plants grow together. There are swales in the rural Kentucky countryside where Anderson grew up. It is a region where a kind of sweet nostalgia colors the musical taste and where culture is women's business; "real men" are supposed to drink, gamble and kill each other. The cultural swales of memory are preserved by the women, and they are culturally marginal as are their preservers. So what we perceive in the idea and the sound of these swales is this awareness, marginalized first by being Southern and second by being women's business. When this material is brought into the light of a great cultural capital—New York—there is a giddy awareness that it has been here all along but that we did not take it seriously and may have giggled at it as it sauntered out of the kitchen in its gingham dress, like the bad girl in "Li'l Orphan Annie."

Anderson's music is extremely radical. The most important revelation, which she explained herself in her article, "Beauty Is Revolution" (1979, see <[<http://www.users.interport.net/~l/](http://www.users.interport.net/~l/)>), is that to be avant-garde or to be part of the avant-garde movement, or to be sentimentally attached to the avant-garde, means to take a certain kind of formal approach to the material, NOT to choose a certain kind of modernist cliché sound repertoire. Put simply, avant-garde music does not have to be astringent or dissonant or sadistic in some way; it can be made out of the sweetest or the most homely materials, as Henry Cowell has demonstrated. As a result of the celebration of his 100th birthday this year, we have recently had the opportunity to hear wonderful presentations of the work of Cowell and his circle. Consequently, we are more capable of understanding something, if not everything, about Beth Anderson's music.

First of all, she uses "forbidden" materials; that is, materials from the vernacular rather than from the vocabulary of serious modern music. The materials are not only her original ones, which first arose from improvising dance accompaniments, but are also quotations and partial quotations that seem to have emerged from "inside the piano bench" (sentimental popular or salon music from times past) or even from the television combined in a musical ambiance where shock is the key, and all kinds of efforts are made to shock. Anderson's music is shocking by its naïveté.

Second, the way the music is put together is nontraditional in the extreme. Sections follow each other without any obvious reason, and toward the end of every piece there are "cut-ups," an expression she borrowed from collage, meaning that the materials return in swatches that are uncereemoniously juxtaposed with each other. This kind of juxtaposition finds its spiritual godfather in the works of John Cage, with whom she studied, but it actually goes back, as we can now see, to early Modernism and even to serialism.

In addition to the swales, the program included more than a dozen text-sound pieces, such as *If I Were a Poet*, *Yes Sir Ree*, and *Country Time*. They come from an earlier period (1975-79), but they indicate very clearly the genealogy of Anderson's formal ideas. (Text-sound is the use of words and parts of words to make a kind of music, often described as percussive, and also known more recently as rap.) The permutations of words and even of parts of words by the use of "magic squares" and other methods demonstrate how relentless a line Anderson has been following. The sound of the pieces with text, however, is much more "pop" than the sound of the purely instrumental pieces. And the audience reacted not only to that but to the "topical" illusions in the pieces. The works were performed with gusto by Anderson herself (voice and percussion).

The performance high point of the concert was the extraordinary playing of *Rhode Island Swale* and *September Swale* by pianist Joseph Kubera, who, although trained in a harsher and more traditionally Modernist manner, brought all the "female" sensitivity in these pieces to light. Nobody felt uncomfortable when the musical space was not saturated

with what conductor Jacques Monod once called “black spaghetti” (many notes). And when Kubera waited he was happy to wait, and we were happy to wait with him. Anything new, whether hard or easy to perform, is hard to grasp, first for the interpreters and then for the audience, and as we hear more of Anderson’s pieces played with understanding and due diligence, it will seem as though they belong—because they do.

Several recordings of Beth Anderson’s works are available: *Minnesota Swale*, performed by the Slovak Radio Symphony (New Music for Orchestra, Opus One #CD156); *Belgian Tango*, performed by The Tango Project (White Rabbit, Newport Classic #NPD 85536) and *Revel*, performed by the Richmond Sinfonia (Premiere Recordings, Opus One #100). To purchase, call Albany Distributors (800) 752-1951.

Michael Sahl is a composer who lives in New York City, teaches and writes film scores.



CUBE: A Salute to the IAWM

by A. J. Wester

Sunday, April 6, 1997, Smart Museum,
University of Chicago

On April 6, 1997, I had the pleasure of attending a program entitled “Salute to the IAWM.” Jointly sponsored by Mostly Music and the contemporary music group, CUBE, the concert was presented at the Smart Museum of Art of the University of Chicago before a capacity house. The program was the culmination of a juried selection of scores of recently composed compositions for small ensembles written by women from the United States and abroad. A large number of works of high quality had been submitted, thereby ensuring that the program had a variety of compositions covering a wide range of styles and ideas and also accented the talents of the CUBE ensemble.

The concert began with the only non-contemporary work on the program, *D’un matin de printemps* (1917) for flute and piano by Lili Boulanger. (The work was originally scored for violin and orchestra, but it is often performed with flute and piano.) The piece, so typically French in style with its witty rhythms and impressionistic charm, was performed eloquently by Caroline Pittman, flute, and Philip Morehead, piano. The first submission piece, *Due canti meridionali* by Carol Barnett, was a passionate setting of poems by Mina Ferraguti that reflected her feelings of loss after her husband’s death in WW II. The work was expressively sung by soprano Barbara Ann Martin.

The next piece, *La charmeuse de serpent* by Laura Schwendinger, scored for flute (Caroline Pittman), oboe (Patricia Morehead) and piano (Philip Morehead), was inspired

by the primitivist painting style of Henri Rousseau. Filled with rich imagery, the work depicted the “jungle world” of the paintings through its motives and luscious instrumental color combinations (including the “snake charmer’s flute”). It was beautifully performed. *Songs from a Requiem* for soprano and piano by Boston composer Ruth Lomon ended the first half of the program. The songs, which were written in memory of the composer’s sister, combined poignant dramatic moments with passages of intense spiritual awe. Soprano Diane Ragains’ interpretation gave this already striking piece an even more moving and heightened emotional quality.

One of the most enjoyable moments of the concert for me was Stacy Garrop’s song cycle *Self Expression*, for which the composer also wrote the text. The work had an amazing variety of moods ranging from the introspective “Human Love” to the most amusing “Fishes,” and it was engagingly performed by Barbara Ann Martin. The next piece was *Lullaby* for flute and piano (originally written for clarinet and piano) by African-American composer Betty Jackson King (d. 1994) of Chicago and New Jersey. The work was a jazzy urban lullaby that looked back to a time when an urban lullaby was not a cry of desperation but a song of emotion. The superb synchronization of flutist Janice Misurell-Mitchell and pianist Philip Morehead enhanced the lovely musical setting.

Each of the last two pieces on the program was a true tour de force for the CUBE ensemble. Guest performers Carrie Biolo, percussionist, and Diane Ragains, soprano, presented a sensitive performance of *Ice Song* by Anna Rubin. It was a moment of incredible musical imagery, taken from the dramatic story *Hunger*, which told the tale of an Eskimo mother in a desperate state of starvation. The audience was completely mesmerized and riveted by the musical journey that was brought to life so eloquently by the performers. The concert concluded with Andrea Clearfield’s *Love Song*, an almost abstract textual and musical painting of the Patrick Kelly poem about urban love. It could not have been entrusted to better hands than those of Barbara Martin, soprano, Patricia Morehead, oboe, and Philip Morehead, piano, who performed this wonderfully witty and dramatic piece with virtuosity. The afternoon concert ended on a perfect note.

A. J. Wester is a singer and an actor currently residing in Chicago. She is a recent graduate from the Chicago Musical College, Roosevelt University, and has studied at the Brevard Music Center and the Banff Center for the Arts in the Contemporary Vocal Performance Program.



Reports

The Tenth International Congress on Women and Music

California Institute of the Arts, May 29-June 1, 1997

Opening Events: Thursday Morning, May 29

by Elizabeth Hinkle-Turner

The ICWM opened on Thursday in the spacious and multi-functional forum area of the California Institute for the Arts with welcoming remarks from Congress director and coordinator **Jeannie Pool**, IAWM president **Deon Price**, and IAWM vice-president **Sally Reid**. ICWM participants then welcomed keynote speaker **Susan McClary**, chair of the University of California at Los Angeles musicology department, recipient of the prestigious McArthur Foundation grant, and author of the groundbreaking text, *Feminine Endings: Music, Gender, and Sexuality*. McClary's engrossing address, "Does Gender Matter: Theorizing Music by Women," presented the works of **Meredith Monk**, **Pauline Oliveros**, and **Joan Tower** as examples of how women have involved themselves in the gendered discourse of and about music. Presenting the idea that women's music offers something that is "different from..." (but certainly not "inferior to"), she emphasized the paradox of the modern woman composer as one who should celebrate her difference but who must also avoid reinforcing old binary stereotypes while not entirely conforming to a male-constructed standard. Discussion about these women included an emphasis on Oliveros' use of eastern ideas in her music and her pioneering work in the electroacoustic genre, Monk's invocation of primal female utterances in her vocal works, and Tower's successful negotiation of the orchestral style despite its male-gender implications. McClary played examples of the composers' works to illustrate her ideas.

Musical Moment

The first of several "musical moments" (a splendid idea!) followed, featuring California harpist **Stephanie**

Bennett who played two delightful lullaby-like selections from her recently released compact discs.

Panel: "Music for the 21st Century: A Reality Check"

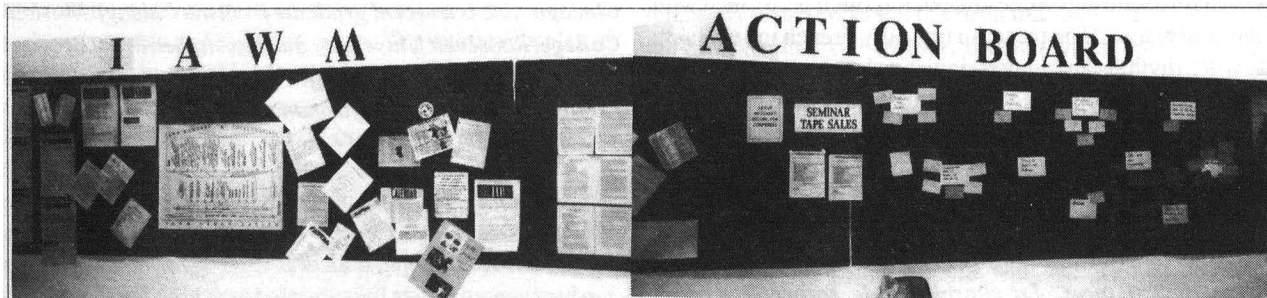
Next came the first panel session with guests **Nancy J. Uscher** of the University of New Mexico; **Evelyn Ficarra**, an independent composer and educator residing in London; and **Maria Anna Harley** of the Polish Music Research Center of the University of Southern California at Los Angeles. **Carolyn Bremer** and **Margaret S. Meier** moderated and directed the discussion. All panelists emphasized the need for a broader viewpoint in music for the 21st century with a strong emphasis on the elimination of geographical and disciplinary boundaries in order to promote a more global and collaborative creative future. Audience members raised important issues of financial support and age-related discrimination.

Recital: "The MacDowell Connection: Music of Beach, Bauer and Seeger"

The busy morning session ended with an excellent lecture/recital of women's music performed by pianist **Virginia Eskin**. Eskin played works by Amy Beach, Ruth Crawford Seeger, and Marion Bauer, and during the informative lecture interludes, she discussed their educational and stylistic connections.

Morning Conclusion

When the morning concluded with the first of our delicious catered meals in the CalArts cafeteria (the food was first-rate throughout the conference), everyone agreed that this strong beginning indicated that we could anticipate an outstanding Congress. My thanks and congratulations to Jeannie Pool and all the others who put together such a stellar gathering in a beautiful setting. All performances and presentations



Bulletin board at the ICWM.

throughout went well and at ten years of age, the ICWM is definitely going strong!

Elizabeth Hinkle-Turner, IAWM Liaison for Women and Technology, works and composes in Fort Worth, Texas. She has recently completed a book, Crossing the Line: Women Composers and Music Technology in the United States, and a CD-ROM work, Full Circle.

Thursday Afternoon, May 29

by Kristine H. Burns

Luncheon and Presentations

The afternoon's events began with two important presentations, the first of which went to film and television composer **Shirley Walker**. **Beverly Grigsby**, the mistress of ceremonies, told the story of how Walker began her career as a pianist and how she got her first break in films by working with Francis Ford Coppola on "Apocalypse Now." Later, Walker went on to score the music for two other popular films, "The Black Stallion" and "Escape from L.A." She was the recipient of a Cable Ace Award. Although Walker was unable to attend the ceremony, her presence was felt and best wishes were sent from everyone in the audience.

Stefania de Kenessey presented the second award to **Marshall Bialosky**. Bialosky, who studied with Luigi Dallapiccola and Roy Harris, has taught at the University of Chicago, SUNY-Stoneybrook and California State University at Dominguez Hills. He has received a Fulbright grant as well as ASCAP Awards. As President of NACUSA, Bialosky has tried to "emotionally validate" women composers for as long as he can remember.

The ceremonies provided important recognition for composers and advocates of women in music. Both recipients were well-deserving of the awards and are to be congratulated!

Panel Discussion: "How Orchestral Conductors Want to Be Approached by Composers with New Works"

The panelists included **Ginny Atherton**, director of the three Merenblum Youth Orchestras; **Lois W. Johnson**, freelance conductor and violinist; and **Tom Osborn**, director of the Pepperdine University Symphony. The moderator was **Lily Hood Gunn**, composer and conductor. In the panel discussion, tips on submitting scores were given. Questions such as whether to send a recording or a MIDI realization, and how to contact the individual orchestras were discussed. Although the panelists often had differing opinions, each offered wonderful advice to the orchestral composer.

Tom Osborn suggested that one of the main problems with modern orchestral writing was maintaining an audience. He builds the individual concert program based on a variety of compositions from both women and men. As would be expected, he said that he was "looking for good pieces that

speak to the audience and fit with the concert program." Ginny Atherton works primarily with student performers. She suggested that youth orchestras are a good way to get new music performed because "everything is new to students....they are more open to new music." Student performers, however, may lack technique and performance experience. Lois W. Johnson had several excellent tips on submitting scores, including recommendations on score size, MIDI realizations, score and parts rentals, and general submission procedure. She also suggested that composers consult *Musical America* for a full list of orchestras in the United States.

Workshop I: "Contracts and Fees, and the Art of Negotiating"

This workshop had two featured speakers, **Richard Belles**, a film and television composer, and **Fran Richard** from ASCAP. Both of the speakers had excellent advice for composers. Belles, past president of the Society of Composers and Lyricists, offered advice on the difficult issue of fee negotiation. He suggested that even if one has an agent, the confrontational nature of negotiation is often a problem. The fear of the unknown is somewhat intimidating. Even though an agent may be somewhat knowledgeable and an advocate for the composer, the agent still needs input, and help in negotiating fees is very necessary. "We don't know how to evaluate our own worth. If you don't have a business practice, I encourage you to take a look," he said. Composers working in the film industry must be able to evaluate the "hidden costs" of purchases such as audio tape, studio time, recording, mixing, transfer, and engineering duties. These costs must be figured into the total fee you are negotiating.

Fran Richard of ASCAP focused much of her commentary on the commissioning of new works. "The university-trained composer has been trained not to discuss money," she said, and "money is an equation for your time and effort." In 1982, a commissioning book was written that set standard prices for commissions based on duration and instrumentation recommendations. She suggested several issues to remember when being commissioned for a new work: the commission fee and copy fee are separate, and there should always be a written contract, not just a verbal agreement.

All in all, this was an invaluable session that offered a great deal of advice. Indeed, both participants told the listeners to expect what they are worth and not to settle for anything less.

Musical Moment

Deborah Kavasch shone in her Musical Moment! She performed two of her own vocal compositions, *Bee! I'm Expecting You* and *The Crow and the Pitcher*. The first composition was based on a poem by Emily Dickinson and the second was from Aesop's fables. Kavasch's performance included traditional vocal production as well as extended vocal techniques such as water droplets, vocal fry and inhalation. The compositions and the performance were both charming!

Panel Discussion: "The Future of Concert Music, Its Composers and Performers"

There were four participants on this particular panel discussion: **Marshall Bialosky**, **Regina Himmelbauer** and **Fran Richard**; **Stefania de Kenessey** moderated. Bialosky suggested that with public funding decreasing, the smaller group concerts held the key to future concert productions. Regina Himmelbauer, flutist (Vienna, Austria), offered advice from the European perspective. Apparently there are many festivals in Europe with private and public funding. Concert series are readily accessible and attendance is high. She credited the success of concert music in Europe with music education. Finally, Fran Richard noted that composers and performers need to address a wider audience: "The musical establishment of music is killing us." The exclusivity of education is one of the keys. She also suggested that many of the concert music performers and composers do not take their pop colleagues seriously, and that this is one more way in which the concert musicians are alienating themselves from audiences.

Kristine H. Burns is the Artistic Director and Composer of the performance art group, [schwa]. Her intermedia compositions have been performed throughout the United States, Canada, and Europe, including the FUTURA Festival (Drome, France); SEAMUS National Conferences; and SCI National and Regional Conferences. She has taught courses in music composition and electronic music at the Oberlin Conservatory and Dartmouth College and is currently on the faculty of Florida International University in Miami, where she is Director of the Music Technology Center.

Concert with the CalArts' New Century Players and Friends

The MOD Theater, Thursday Evening, May 29
by *Mary Lou Newmark*

The concert began with a traditional Korean Drum Dance performed by **Kim Young-Joo**. This carefully choreographed piece flowed with increasing virtuosity and was as enjoyable to watch as it was to hear. *Opening Shaken Headlines*, performed and written by **Jacqueline Bobak**, is an angular work for solo voice with a very interesting text based on an American Shaker poem. It uses "phonemes [the basic units of sound that are peculiar to each language] intended to mimic music of native Americans," which are gradually replaced by traditional poetry. *Preludio no. 2* by **Pia Sebastiani**, a characteristic short piano piece, was deftly played by **Barbara Burgan**. Violinist **Johana Krejci** joined Ms. Burgan for Germaine Tailleferre's *Deuxième Sonate*, a lackluster work written in the romantic style. Quite the opposite was **Tera de Marez Oyens'** *Thinking*, a satiric work written for and brilliantly performed by soprano **Deborah Kavasch**.

One of the featured events of the evening was the performance of two of the IAWM 1996 Search for New

Music prize-winning compositions, both written for string quartet. **Gabriela Lena Frank's** *String Quartet no. 4*, which received first prize in the General Category, is an aleatoric piece with a variety of colors and textures that showed Ms. Frank to be a composer of talent, energy and technical facility. **Heather Schmidt's** *Phantoms* for string quartet was the recipient of the Ellen Taaffe Zwilich Prize for composers age 21 or younger. The quartet opens in a ghostly mood with appropriate dynamics and textures, but in spite of such a promising beginning, the work eventually veers off in too many directions giving a general impression of aimlessness. Both works were given a thoughtful and beautifully played interpretation by a quartet consisting of **Lisa Johnson**, **Florence Titmus**, **Laura Kuennan-Poper**, and **Rowena Hammill**.

Among the other works on the program were **Elaine Barkin's** humorous and Asian-influenced composition *...for my friends' pleasure...*, performed by **Amy Catlin-Jairazbhoy**, soprano, and **Sue Carole DeVale**, harp; and **Alma Mahler's** *Three Songs*, powerfully performed by **Patricia Adkins Chiti**, mezzo soprano, and **Paul Hurst**, piano.

Mary Lou Newmark is a composer, violinist and teacher and resides in Los Angeles.

Friday Morning, May 30

Recital: Asian Women Composers' Compositions
by *Lucille Field*

The recital was organized by **Joan Huang**, who was raised in Shanghai, China, and received her musical training there. Although she has been a resident of the United States since 1986 and is currently assistant professor of composition at the University of California at Irvine, she has maintained her interest in Asian music and culture. This is evident in her compositions, in which she attempts to fuse elements of traditional Chinese music with techniques of contemporary western music. An excellent example of her style was heard in the first work on the program, *The Ambuscade* (1994), beautifully played by **Erik Forrester**, percussion, and **Lisa Silvester**, piano. A full panoply of percussion was wonderfully wedded with piano in a colorful aural display. In a subtle way, the excellent ensemble helped interweave the influence of Chinese music.

Suite for Solo Piano was composed and performed by Korean composer **Hye Kyung Lee**. The first movement, "Sentimental Sketch," created a tender and impressionistic atmosphere that was quickly dispelled in the passionate, technically demanding and powerful three movements that followed. Next was *Duo Ye*, a work for solo piano written by **Chen Yi** in 1985 when she was still a student in Beijing. This marvelously constructed piece is built in contrasting sections—powerful to gentle, percussive to lyrical—and then a playful dance-like section. It was convincingly performed by **T. J. Lymenstull**.

In *A Wave of White: Piece for Clarinet, Viola and Piano*, written by Nagaka Konishi, waves of lovely, intense sounds permeate this descriptive and moody piece. The recital ended with an excerpt from the opera, *The Bamboo Cutter*, by Japanese composer Emi Tago. This accessible music, conducted by the composer, had a dramatic, emotionally charged palette and an interesting libretto well sung by the full-voiced tenor, **Gabriel Reoyo-Pazos**, and the warm-timbred mezzo soprano, **Marie Nelson**. They were accompanied by an orchestral tape. The excellent concert was diversified, interesting and satisfying on all levels.

Singer Lucille Field has made a strong commitment to the performance of works by contemporary composers, especially those by women. She has performed at International Congresses on Women in Music throughout the United States and in Mexico, France and Canada. She has given recitals at Carnegie Recital Hall, including the first program of women composers given in New York City (1980). She is a founding member of ICWM and is professor emerita at the Conservatory of Music, Brooklyn College, City University of New York.

Friday Afternoon, May 30

Luncheon: "Advocacy for Composers and Lyricists"

by *Nancy Uscher*

One of the most satisfying aspects of attending a large-scale international conference is that one becomes acquainted with a host of precious human resources. The Friday luncheon discussion featured three women, each of whom is an expert at accessing particular information and each uses a different data base. **Hansonia Caldwell**, professor of music at California State University at Dominguez Hills, spoke on "Advocacy for Black Music," and **Judy Patrick** presented a "Report on the Women's Philharmonic." **Fran Richard**, Director of the Symphony and Concert Department of ASCAP, received a well-deserved special award from the IAWM for her outstanding work.

Musical Moment

The musical moment following lunch was delightful. **Laura Kuennen-Poper** (viola) and **Roy Poper** (trumpet) gave a superb performance of **Maria Newman's** *Duett* (1996), which was commissioned by and written for these artists. Newman's mastery of her craft was displayed by the sensitive manner in which the work was constructed. The balance between the two instruments was never a problem, and both parts were clear and unforced throughout the performance.

Workshop: "Producing Your Own Compact Disc"

It has never been cheaper or easier than now to produce your own compact disc. A description of the steps entailed in the process were examined in this session. One resource that was mentioned was Discmakers, which distributes a free catalogue that has valuable information. The catalogue can be ordered at 1-800-869-0715. A handout for this session, put together by **Gregg Nestor**, listed aspects of pre-recording preparation, the recording process and pre-editing preparation.

"DVD: The Future of Digital Delivery, the Next Generation"

Will the digital video disc player become the industry standard for the 21st century? Just in case the answer is yes, this session was extremely worthwhile. Warner Home Video has taken the biggest plunge into this uncharted territory, with 47,000 titles now available in the format. Each disc has seven gigabytes on one side. DVD can be interlinked with audio files. The creative and artistic potential of this new technology is exciting and intriguing to contemplate!

Panel: "Music Publishing"

An excellent panel was assembled to address issues about music publishing as it exists at the end of our century. **Christine Clark**, vice president of Theodore Front Musical Literature, pointed out that it was important for publishers of women's music to network with music librarians in institutions of higher education. Fascinating historical information was provided by **Sylvia Glickman**, president and founder of Hildegard Publishing; **Renate Matthei**, publisher and founder of Furore; and **Jane Brockman** of Arsis Press. Each publishing house was a pioneering enterprise in its own way. Other electronic media topics were discussed, including web sites and CD ROM publishing.

"Model for Teaching Women in Music as a College Course"

After dinner, **Susan Wheatley** led a lively and valuable discussion on the variety of ways this course can be taught. Using her own course at Indiana University of Pennsylvania as a model, Wheatley discussed teaching/learning strategies, course content, aesthetic concerns, diversity issues and examples of student projects. The session handout was a good resource for anyone contemplating teaching a course on this subject.

Nancy Uscher is professor of music at the University of New Mexico, associate faculty member in the Division of Women's Studies and Director of the Center for the Arts in Society. As a violist, she has performed throughout the world. She enjoys including the rich repertoire composed by women. Her most recent book is Your Own Way in Music: A Career and Resource Guide.

Friday Evening, May 30

Concert: The CalArts' New Century Players and Friends

by *Marci G. Baun*

The concert, which was dedicated to the memory of Tera de Marez Oyens, was such a delight for me particularly because every piece expanded my view of the capabilities of the instruments. The first piece, *Three Haiku* for mezzo soprano and harp, based on a haiku by Kimball Wheeler and composed by **Ruth Lomon**, received its world premiere. The work had an otherworldly feeling that was challenging for both the harpist and the singer. Although the performers blended well, their entrances were not as tight as they could have been. This slight flaw, however, did not disrupt my enjoyment of the piece.

The second work on the program, *Intrigues* for clarinet and prepared piano by **Hi Kyung Kim**, featured **John Sackett** (clarinet) and **Michael Orland** (piano). The performers worked with each other beautifully, and it was apparent from their rapport that they have played together many times. Their execution of a piece that stretched the parameters of the piano and clarinet was flawless.

Tera de Marez Oyen's *Strange Logic*, written originally for contralto and symphony orchestra, received a superb performance by **Patricia Adkins Chiti** (mezzo-soprano), **Berkeley Price** (clarinet) and **Paul Hurst** (piano). This 1995 version for trio was premiered at the concert and served as a fitting tribute to the revered composer.

The highlight of the concert for me was **Mary Lou Newmark's** *The Journey Beyond the Violin and Tape*. Newmark, who was also the violin soloist, created a truly spectacular work, and I am looking forward to hearing more compositions by her. The last three pieces—*Breviary* for flute and harpsichord by **Maria Newman** and performed by **Lisa Edelstein** (flute) and **Patricia Mabey** (harpsichord); *Tenacious Turns* for midi-clarinet and tape by **Jane Brockman** with **William Powell** on the clarinet; and *Liquid Light* by **Marta Ptaszynska** with **Patricia Adkins Chiti** (mezzo soprano), **Paul Hurst** (piano) and the composer (percussion)—brought this fascinating, varied and well-performed concert to an end.

Marci G. Baun is a graduate student in the vocal performance program at California State University at Fresno.

Saturday Morning, May 31

Power Breakfast

by *Maria Anna Harley*

J. Michele Edwards (Macalester College) and **Fran Richard** (ASCAP) woke us up with powerful presentations at the power breakfast. The theme, "How to Get Commissioned or to Commission a New Work," initially seemed of little significance to a penniless music historian

(your reporter), but it was of paramount importance for the young and aspiring artist. Edwards emphasized the collaborative and creative aspects of the commissioning process and illustrated her presentation with many fascinating real-life examples. She pointed out the importance of proper work ethics for the composer: to deliver a clean, neat score on time, to be open to suggestions from the conductor or ensemble for which the work is being written, to be dependable and not pretend to be someone different from oneself. She also explained the importance of writing a letter of agreement that specifies the deadlines and duties, and also the consequences of not fulfilling the obligation.

Edwards suggested the option, during difficult financial times, of having a consortium commissioning project in which several performance groups or institutions jointly commission a work. Other opportunities for commissions might be events associated with the expression of national or civic pride (the 4th of July), or with current sociopolitical issues (global warming). Useful handouts complemented Edwards' informative presentation. Additional comments and corrections were given by a very knowledgeable expert: **Fran Richard**.

Lecture/Recital: "Art Songs by Black American Women Composers"

Warmed up with the optimism and resilience of the first speakers of the day, we then moved on to the morning Lecture/Recital by **Darryl Taylor**, an internationally-known singer and specialist in American music. He performed a group of art songs by African-American women composers and was accompanied by **Deon Nielsen Price**. The songs by **Lena McLin**, **Margaret Bonds**, **Harriette Davidson**, **Zenobia Powell Perry**, and **Florence Price** ranged in style from neoromantic through experimental-atonal to "folksy," with moods encompassing the elegiac as well as the mischievous.

Listening to the recital was a special treat for me because I had never heard the music before and was not even aware of the existence of these talented composers. This is just one of many examples of how treasures are hidden or forgotten; works such as these, to a large extent, remain unpublished, unrecorded and unknown while the great singers of today present yet another version of a Schubert song cycle. But thanks to dedicated performer-researchers such as **Darryl Taylor**, the treasures are gradually seeing the light.

Workshop: "Dealing with Sexual Harassment and Gender Discrimination"

The workshop on sexual harassment and gender discrimination filled a gap in my knowledge of the corporate culture of American universities. On the basis of my past experience as a female student at the Institute of Musicology, University of Warsaw, Poland, I had difficulty relating to this topic. For example, if only two of the several professors at that Institute were male, did it mean that the Institute was discriminating against men? The session alerted me to features of academic life in the United States that I hope I will never have to experience first-hand.

Unfortunately, the vision of a discrimination-free working environment seems to belong to a distant future, as the personal tragedies of distinguished scholars, such as **Sue Carole DeVale**, continue to unfold. We listened to the unbelievable details of her tenure-denial history at the University of California at Los Angeles and her long-lasting legal battle. She had to respond to more than 850 papers from the University: the paperwork equalled the size of about three books!

DeVale has been assisted in her struggle by her colleagues who formed a support committee (chaired by Stephen M. Fry). They organized fund-raisers for her legal fees and kept the academic world informed about the state of her case. One valuable lesson to be learned from her experience is that whenever experiencing work-related difficulties with one's employer one should seek support from colleagues and from those in a similar situation. If women united, perhaps the horror stories that we heard at this session would not recur.

Another speaker was **Valerie Scoffield** (Ph.D. in biology), who established a UCLA research program for AIDS and was subsequently denied tenure. She stated that even exemplary academic performance does not guarantee retaining a position. Rather, if one breaks established rules of the corporate culture of a given institution, that person will be excluded and eventually expelled. Another tale of discrimination involved **Elaine Barkin** (Professor of Music Emerita, UCLA). She was not able to be present, but she provided a statement describing the events preceding her early retirement. Ludicrous comments and erroneous decisions were made by a committee biased against her work and her artistic persona. A faculty review rejected that report, but she gave up the fight; she was free to retire from her hostile institution to pursue her musical happiness elsewhere.

Lecture: "A European Lobby"

The noon lecture was offered by **Patricia Adkins Chiti** of Italy (president of *Foundation Donne in Musica*). Her lecture brought a welcome change of perspective, a European point of view. Chiti wanted her listeners to appreciate the plurality of cultures coexisting within the small continent. She emphasized the complexity of issues involved in successfully integrating music by women composers into the mainstream of musical life, and she referred to the numerous events organized by her foundation. The yearly festival of women's music in Fiuggi, Italy, has provided a meeting ground for scholars, composers, performers, and large audiences, and a great opportunity to present and discuss new works and new achievements. A multivolume TV documentary series produced by Chiti continues to highlight the achievements of women composers. A new project, *Donne in Musica at the Millennium*, if successful (i.e. approved by the Vatican), will put female mystics and composers in the spotlight. The project involves commissioning a number of new works with texts by mystics from three religious traditions: Christianity, Judaism and Islam. We hope that this bold idea will indeed be realized and that women's music will be heard more and more.

Several participants asked about the soundtrack of an advertisement for the Fiuggi Festival and Symposium and suggested it was by Mozart or a male contemporary (though not likely for a symposium about women). Chiti named the composer: Maddalena Sirmen (18th century).

Luncheon Lecture

I was particularly impressed by our special guest speaker, **Ruth Schonthal**, a noted composer from New York City. Schonthal's topic was "What it means to be a woman if one is a composer and what it means to be a composer if one is a woman." What does it mean? Something different for every person, depending on that person's cultural (dis)location and (dis)placement. Schonthal's personal testimony was very moving because she is so musical, so committed to the art that took over her life—a creative life that is now such an important part of music history! Many thanks for your music, for your spiritual strength and for your generosity: it is through sharing such as yours that we can all grow. Long Live Ruth Schonthal!

Maria Anna Harley is assistant professor of music history, University of Southern California, and Director of the Polish Music Reference Center.

Saturday Afternoon, May 31

Workshop: "Music Supervisors, Producers, Licensors, Orchestrators, Arrangers, and Other Careers for Composers and Musicians"

by *Jeanne E. Shaffer*

The 2:00 pm workshop began with **Denise Carver**, Associate Director of Music Clearance at Paramount Pictures. As representative for the studio producer, director, music supervisor, film and music editors, and film composers, she deals with anyone who owns the rights to the music the studio wants to use in films. She may work on as many as eight to ten films at a time. Another aspect of her position is to locate music that might enhance a particular scene and then obtain permission. Part of her responsibility is to be certain that the credits are correct for each film. She advised composers that their music can reach millions of people through film, many more than through concert halls.

The next speaker was **Bonnie Janofsky**, Secretary of the American Society of Music Arrangers and Composers, who is a free lance composer, orchestrator, arranger and copyist not connected with any particular studio. She enjoys the flexibility of performing, directing and writing, and she wrote charts for and directed her own big band for several years. She does transcriptions, orchestration, orchestration for film, midi-transcriptions, original composition and "Finale" consulting. She often works 20 hours a day at her computer. She remarked that some people would get burn out from such a schedule, but said that she enjoys her work.

Marilee Bradford, an independent compact disc producer, was the last of the workshop panelists to speak. She began her career as a musical theater producer, but her main interest was

in the preservation and restoration of older music. She produced Gershwin reviews, Sondheim reviews, and Berlin reviews. After attending law school and specializing in musical copyright, she decided she did not want to be a lawyer, but she was able to create a niche for herself because most business people and lawyers did not want to deal with music. Now she works in the research, preservation, restoration and rerecording of old film music before it disintegrates and she was obviously passionate about her work. She closed by saying that women should always look for something that nobody else is doing. She advised the audience—have an idea, make it your own and develop it—find your niche.

Musical Moment

Fanny Hensel's *Three Pieces for Four Hands* was performed meticulously by pianists **Paul Da Silva** and **Frances Nobert**.

Report: "The IAWM Protests Against the Vienna Philharmonic Orchestra"

Monique Buzzarté, **Nora Graham**, **Catherine Pickar** and **Regina Himmelbauer** reported on the IAWM protests against the Vienna Philharmonic Orchestra's United States tour. Monique opened by quoting Margaret Meade, "Never doubt that a small group of thoughtful committed citizens can change the world; indeed it is the only thing that ever has." Credit for advocacy action was given to William Osborne for his *IAWM Journal* article and e-mail messages that made us aware that the "white male musician only" philosophy of the VPO had not changed, to Elena Ostleitner of Vienna, and to representatives from NOW. Monique briefly summarized the IAWM's efforts to publicize the VPO's refusal to allow women in the orchestra strictly on the basis of gender.

Nora Graham, a music educator from California, explained how she became involved. She wrote a letter of protest to the sponsors of the VPO in Orange County, but did not receive a reply. She discovered the IAWM on the internet and helped organize the California protest contingent. Many of the people she had hoped would support the protest did not; the Orange County chapter of NOW was the heart of the Costa Mesa Protest. She believes we need to make broader alliances with women around the world who are fighting inequality wherever it appears. If we really want to make a difference, we have to seek out local organizations that have a track record. There are times when we must take visible public action; for this we need the support of other organizations. She closed by saying that all gender issues are social issues and all social issues are political issues. Our future depends on our willingness to involve ourselves in political action. This brought a healthy round of applause.

Regina Himmelbauer talked about the status of women in Austria. Many Viennese thought she should not protest the VPO because women belong at home. Some even suggested that Elena Ostleitner should lose her position at the University because she joined the protest. Regina encouraged us to use the internet more and to stay involved. Monique added that the use of the internet was absolutely vital to the success of the VPO protest. She urged each of us to purchase the "Gender Blind" button that was worn by the protesters and to wear it!

Panel: "Gazing into a Crystal Ball: The Future for Women in Music"

The discussion opened with **Patricia Adkins Chiti**, President of the Donne in Musica Foundation in Fiuggi, Italy, who gave an overview of the symposium in Fiuggi planned for September and asked that more of us send compositions to be performed there. The first topic of the symposium will be women in history, featuring scholars with expertise in the fields of women in the music of Islam, Andalusia, Byzantium, and the gypsies, plus Jewish music, women's orchestras in the Mediterranean tradition and music from 12 Mediterranean countries. The second part of the symposium will be a world report on women representing 30 countries.

Ellen Grolman Schlegel, associate professor of music at Frostburg State University in Maryland, spoke next on her work in creating new opportunities and support for young women composers, ages 10 to 17. She presented a proposal to establish a program with five goals: 1) to provide a network within which the young women feel support and validation as composers, 2) to provide a sense of belonging to a specialized group of musicians, 3) to provide role models, 4) to provide scholarship and possibly competition opportunities, and 5) to establish a database of young women composers. The strategy she recommended for accomplishing the goals involves providing a mentoring system and ongoing communication via e-mail, advice on upcoming festivals and competitions or regional concerts, suggested readings, and guidance regarding summer camps or colleges. Ellen also suggested scholarships and a one-year honorary membership in the IAWM.

The next panelist was **Anne Deane**, Vice President and Director of Development and Public Relations for the Walden School in Santa Barbara. She has been associated with Walden for 20 years and believes it may be the only summer music school that provides young students with composition instruction. Many of the Walden students go on to become professional musicians. She proposed that the IAWM establish a partial scholarship for a talented young female composer to attend the Walden School. She invited IAWM members who would like to come to the school as performers or composers to contact her.

Susan Wheatley, associate professor of music at Indiana University of Pennsylvania, spoke about plans for the 5th IUP Festival of Women in Music in March 1998. The IUP Festival's mission is to 1) generate information about women composers, past and present, 2) make their works available to scholars, performers and students, 3) provide public performances of these works, and 4) showcase the works of contemporary women composers. **Sally Reid** served as moderator of the panel.

Jeanne E. Shaffer, who began her career as vocal soloist with Paul Whiteman's orchestra in 1937, sang professionally until 1988 and served as chair of the department of visual and performing arts at Huntingdon College in Montgomery, Alabama, until 1989. Her compositions, which number more than 200, have been widely performed at festivals and elsewhere. Her Boats and Candles, for string quartet, flute and soprano,

is included on the recent CD from MMC, "Desertscapes: A Portrait of American Women Composers." She now divides her time between composing and producing the radio program, "Eine kleine Frauenmusik." [See Broadcast News]

Concert: Long Beach Symphony under maestra JoAnn Falletta

by Gabriela Lena Frank

What better way to end a most inspiring and uplifting Congress than a performance by the Long Beach Symphony under the direction of JoAnn Falletta. The concert opened with *All in Good Time* by Barbara Kolb, the first woman to win the American Prix de Rome in music composition (1969-71). *All in Good Time*, commissioned by the New York Philharmonic for the orchestra's 150th anniversary season, came to life beautifully under the baton of Falletta. The vigorous rhythms and rousing percussions romped among sweetly lyrical woodwind solos, and the diminutive but feisty Falletta adeptly coordinated tricky off-the-beat entrances in the more active moments.

Beethoven's *Piano Concerto* No. 3 in C minor, with Canadian pianist Jon Kimura Parker, followed. Parker, who plays as many as 100 performances a year ranging from Carnegie Hall recitals to command performances for Her Majesty Queen Elizabeth II to benefit concerts in Bosnia, gave a brilliant and enervated rendering of this classic work. His tempos were brisk, his technique clean and his tone clarion, and he did not have to struggle to project over the orchestra. Known for his exuberance, Parker, upon finishing the finale of the last movement, leapt from the piano to embrace Falletta in a bearhug before leaving the audience with a short but sweet solo jazz encore.

The second half of the concert featured Rachmaninoff's *Symphonic Dances*, the composer's last work. From the start, the composer conceived the work as something more than the light orchestral dances in the Liszt-Brahms-Dvorak tradition, and Falletta appropriately brought to life the dances' symphonic proportions, paying close attention to the piece's lavish orchestration. Particularly effective was Falletta's careful contrasting of the thinner textures and transparent scorings among the woodwinds, a hallmark of Rachmaninoff's late style, against the more sumptuous writing for the strings, a carry-over from the early style.

All in all, the concert and subsequent private reception for the conference participants was a fitting and celebratory way to mark the end of the ICWM. In the heady flush of such good sounds and company, we were given a vivid reminder of the sheer pleasure and inspiration to be found in our important work as women finding expression in music.

The artistic temperament of northern Californian Gabriela Lena Frank has found its expression in many idioms ranging from jazz to aleatorism. Currently a doctoral student in music composition and theory at the University of Michigan in Ann Arbor, she is also active as a pianist in both the standard and contemporary repertoires. Recently, she has been a co-founder of several new music chamber ensemble groups,

including Bread and Circuses, which, as part of the conservatory curriculum at Rice University in Houston, TX, serves to introduce students to the works of living composers.

Sunday Morning, June 1

"Developing a Personal Support Network"

by Patricia Morehead

The last day of the conference started with a power breakfast (all the breakfasts had excellent food) with Nancy Uscher and Naomi Stephan. It was a useful session on how to prioritize all the many activities in which we are involved. We worked on developing a network system for ranking the importance of various activities and for scheduling these activities to enable us to organize our lives and keep on track.

Concert: The Music of Hildegard von Bingen

Vox Femina Los Angeles, directed by Iris S. Levine, presented an excellently performed program of the music of Hildegard von Bingen using a chamber chorus of 21 singers. An imaginative and very atmospheric drone tone was created with a special technique using fishing wire inside the piano. The concert was preceded by a lecture, "Living in Symphony: Hildegard of Bingen, Her Life and Music," presented Nancy Fierro, csj, Mount St. Mary's College. She gave an excellent overview of the life and the many accomplishments of this most extraordinary woman from the 12th century.

The IAWM Board Meeting

The IAWM board meeting, which was open to all members, ended the conference. Then we scattered to the far corners of the world full of many new plans, new friends, and new ideas and charged with energy to continue making women in music an important force in the world today.

Composer and oboist Patricia Morehead is a founding member of the contemporary performing group, CUBE. She is a Ph.D. candidate in composition at The University of Chicago and is on the faculty of Chicago Musical College at Roosevelt University, Columbia College and the Merit Music Program.



Amy Beach and Her Times

A one-day conference, Amy Beach And Her Times, will take place on October 27, 1998 at the University of New Hampshire, Durham. The theme may be interpreted broadly to include any aspect of Beach's life and works, as well as her colleagues and associates. Papers will be limited to 25 minutes. Abstracts must be 500 words or less. Proposals for musical performances must include the program, performers and a tape. Send proposals to William E. Ross, Special Collections, University Library, University of New Hampshire, Durham, N. H. 03824 by 1 March 1998. Submit three copies of all materials including tapes plus a 100-word abstract suitable for publication in the conference program. Include a list of audio-visual equipment needed.

Reports

Report from Canada

by Ursula M. Rempel

As I write, much of Canada is sweltering in this last month of real summer, but when you read this, my part of the country (the prairies) will be experiencing winter! Farewell mosquitoes, grasshoppers and black flies.

Last Spring, the Kitchener-Waterloo Symphony presented a concert of music by women. Entitled "In a Different Voice," the program included works by **Hildegard von Bingen**, **Linda C. Smith**, **Judith Weir**, **Alice Ho**, **Ann Southam**, **Michelle Ekizian**, and **Wende Bartley**, who also provided information about the concert. She said: "To my knowledge, this is a bit of a landmark concert in Canada—certainly in eastern Canada. Even many of the new music organizations rarely program works by women, so it was wonderful for me to be part of this. Four of the composers were present at the concert and were interviewed from the stage, answering those pesky questions about whether or not women write differently from men." The concert was recorded for broadcast by the CBC (Canadian Broadcasting Company).

A two-part radio documentary on **Ethel Smyth** received its first broadcasts on CBC last May. Prepared by **Tamara Bernstein**, the two 55-minute programs may be the longest broadcasts on Smyth to date. Tamara writes that those interviewed for the program include **Sophie Fuller**, **Jennifer Barnes**, **Odaline de la Martinez**, **Ronald Crichton**, and **Tracy Hargreaves** (currently writing a biography of Smyth). The documentary also features the archival voices of Sir Thomas Beecham and Smyth herself. The CBC has a home page: <<http://www.radio.cbc.ca>>; if any of you are in audible range, you may want to check out CBC's programs—including the regular Sunday evening program devoted to new music, "Two New Hours." And if you missed Tamara's program, she may know if it is to be rebroadcast soon. She can be reached at: <tamar@inforam.net>.

Canadian cities have a long and honored tradition of supporting the arts through women's organizations known generically as "women's musical clubs." **The Women's Musical Club of Toronto (WMC)** celebrates its 100th season of concert giving this Fall, and **Robin Elliot** has written a history of the WMC to commemorate this event: *Counterpoint to a City*. As Robin writes, "The story of the WMC is told within the framework of the changing role of women in Canadian society and the evolution of the musical life of Toronto over the past century." *Counterpoint to a City* is published by ECW Press; the book is 249 pages with 18 illustrations, 4 appendices, a bibliography and an index. ISBN: 1-55022-306-2. (ECW Press does not fill orders, but the book may be ordered through your local bookstore; the cost is \$22.95 Cdn.) See also "The Music Study Club of Bryn Mawr" elsewhere in the *Journal*.

The Spring/Summer *ACWC Bulletin* (Association of Canadian Women Composers) announces a new music series

scheduled for November, January and February in Vancouver and Toronto. Included will be works by **Alice Ho**, **Hope Lee**, **Deborah Ling**, **Euphrosyne Keefer**, **Jana Skarecky**, **Diane Chouinard**, **Diana McIntosh**, **Svetlana Maksimovic**, **Kye Marshall**, **Elma Miller**, **A.D. Perry**, and **Anita Sleeman**. (Anita has been chosen to represent the ACWC at the *Donne* in Musica Festival in Fiuggi, Italy in September.) From coast to coast, the last few months have given us premieres and commissions, discussions and lectures, interviews and broadcasts—all too numerous to list here. Both large and small organizations are participants in promoting music by women.

Special note must be made of two birthday celebrations: **Ann Southam's** 60th birthday was celebrated at a Composers' Orchestra Concert on March 19, 1997 at the Royal Conservatory of Music's Concert Hall in Toronto. She was featured in the *Globe and Mail* and on CBC Stereo's *Two New Hours*, and profiled in the ACWC's Spring/Summer *Bulletin*. The March 19th concert included *Song of the Varied Thrush* (string quartet), *In a Measure of Time* (two pianos), *Quintet* (piano and string quartet), an excerpt from *Glass Houses* (piano), and *Webster's Spin* (orchestra). Ann Southam's CDs are available at the Canadian Music Centre (CMC) or at specialty record stores.

As **Jean Coulthard** approaches her 90th birthday on February 10, 1998, plans are well in place for a week-long celebration. As **William Bruneau** writes:

Jean Coulthard maintains a regular pattern of music composition, and participates actively in the musical life of her city, Vancouver, and of Canada. Her contribution to Canadian music has been enormous and recognition of her works grows from year to year. Listeners, critics, performers, former students, publishers, politicians, and, perhaps most of all, family and friends look forward to the celebration of Coulthard's ninety years.

From February 8th to 18th, there will be recitals, concerts, broadcasts, and ceremonies. The Vancouver Symphony Orchestra will perform Coulthard's *Kalamalka*, *Lake of Many Colours*, and a recital by faculty is scheduled at UBC (where Coulthard taught for many years). Also planned are a recital of works by former students, a ceremony to mark Coulthard's donation of musical and family archives to UBC, a CBC interview with Coulthard, and a lecture/recital by William Bruneau and David Duke (with Brian Mix, cello), which highlights photographs from family and city archives, excerpts from Jean Coulthard's diary and letters, and—of course—her music.

Bill Bruneau also included news of two recent Ph.D. dissertations on Coulthard's music. Glenn Colton's "The Piano Music of Jean Coulthard" (University of Victoria, 1997) considers Coulthard's piano works from historical and

analytical perspectives, tracing the development of her distinctive style of piano writing from the early mature works of the 1940s to the more recent compositions of the last two decades. Colton's study assesses the composer's historical position in 20th-century music and discusses her influence on Canadian culture.

Dale Maves' dissertation, "The Art Songs for Voice and Piano by Jean Coulthard: An Eclectic Analysis of Selected Songs" (New York University, 1996) explores the aesthetic content of Jean Coulthard's art songs. Maves also considers Coulthard's position in the community of Canadian composers, discusses her relationship with the art song genre and her poetic choices over nearly eight decades.

Jean Coulthard's music continues to attract the attention of performers, scholars, and audiences. Best wishes to Jean—and to all involved in the celebrations—for an exciting and happy week!

My thanks to those who contributed to this report: Wende Bartley, Tamara Bernstein, William Bruneau, Robin Elliot, and Anita Sleeman. I hope to hear from more Canadian IAWM members. I can be reached as follows: Ursula M. Rempel; School of Music; University of Manitoba; Winnipeg, Manitoba R3T 2N2. Fax: 204-275-1735. email: urempel@cc.umanitoba.ca

Ursula M. Rempel is an associate professor of music at the University of Manitoba where she teaches courses in music history, women in music, and recorder ensemble techniques/repertoire. Her research and publications span Medieval and Renaissance music and dance (Orff), 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.



The First International Women's Musical Meeting

Athens, Greece, March 17-18, 1997

by Maia Ciobanu

The First International Women's Musical Meeting, which was held in Athens, Greece, from March 17th to 18th under the initiative of the Women's Association of Agios Stefanos (Greece), aimed to bring together women composers and performers from six countries—Albania, the Czech Republic, Greece, Romania, Turkey and Yugoslavia—to share their common interest in music. (I was invited as both composer and performer.) Representatives from each of the countries attended, with the exception of Albania due to political problems and the closing of the airport.

The Women's Association, established in 1982, has as its principal objectives "to promote the social role of women,

to contribute to the solution of social, environmental and educational problems and to develop relationships of friendship and solidarity," according to President Keti Papastefanidou. As part of its ambitious project, the Association has already established a Conservatory, a Rhythmics and Ballet School and a Greek Folk Dance Centre, as well as a Women's Choir and a Children's Choir, both conducted by composer Stathis Oulkeroglou. In its sponsorship of the Women's Musical Meeting, the Association wanted to promote its objectives on an international scale. Oulkeroglou, who is the director of the Conservatory in Agios Stefanos and the musical mentor and adviser of the Women's Association, served as artistic director and manager of the First Women's International Meeting.

The main event of the Women's Musical Meeting was a public concert held on March 17th devoted to piano music written by women composers and performed by women from each of the five countries. The following works were performed; the names of the pianists are given in parentheses. *Sexta* by Ivana Ognjanovic of Yugoslavia (Maja Rajkovic); *Autumn Idea* by Alexandra Rizaki of Greece (Niki Pezopoulou); *Fossil Suite, Tamzara* and *Toccata* by Yuksel Koptagel of Turkey (Eser Bilgeman); *Hratky* by Jolana Saidlova of the Czech Republic (Jaroslava Pechocova) and *Da suonare* by Maia Ciobanu of Romania (the composer). The pieces were very different in style and aesthetics ranging from traces of folk music to harmonics and pluralistic ideas. An appreciative audience gave a warm response to the music. After the concert, Turkish Ambassador Umit Pamir and his wife invited all the participants and members of the music committee to a reception given at the Turkish Embassy. The next day, every piece was recorded in a studio for a future CD.

For each of the attendees, the Meeting was a memorable event musically, socially and culturally. We were fascinated by our introduction to the culture of ancient and contemporary Athens, and our stay was made even more pleasurable by the friendly atmosphere. I will always remember the warmth and charming hospitality of every woman on the organizing committee: Lena Papapanagiotou, Chrystalla Tsourapa, Rena Symonidou, Tassoula Ioannidou, Niki Katsafarou, and president Keti Papastefanidou. And I give a special thank you to Stathis Oulkeroglou, who worked so hard to organize the musical meeting and who was always present to solve every problem.

The Musical Meeting received support from the General Secretariat for Youth and from important cultural personalities such as Zoran Erich (composer, professor at the University of Arts in Belgrade), Gjon Simoni (composer, professor at the University of Arts in Tirana), Fred Popovici (composer, Director of the Section of Spectacles in the Romanian Ministry of Culture), Panayot Abaci (writer-musician), Vlatislav Novak (conductor, Director of Pardubice Conservatory), Nikos Efthimiadis (President of the Balkan Committee of Music and Panhellenic Union of Choirs and Choir Conductors), and Stelios Korovessis (Mayor of Agios Stefanos). The main

sponsors were Olympic Airways and the music house, Diamandopoulos.

The success of the event encouraged the organizers to plan future activities. A musical meeting will be held every year and other countries will also be invited. This probably marks the start of an important international festival.

Maia Ciobanu is a composer whose works include symphonic, vocal, chamber, electronic and stage music. Her compositions have been performed in Romania, Germany, Sweden, France and the United States, and she sometimes performs her works for piano herself, as in Athens. She lives in Romania and is professor of music at the Theater and Film Academy in Bucharest.



“Whose Music” Conference, Manchester, England

by Rosemary Evans

The “Whose Music” Conference, a conference on music, gender and education, took place in May of this year and was supported by the Manchester City Music Service, Manchester Metropolitan University and MGEN, the Music, Gender and Education Network. Initiatives in Europe have mirrored those in the United States among concerned individuals who are seeking to “put women back” into music history and to make sure that women are represented in today’s musical canon. In 1991 two conferences took place in Europe on the subject of musicology and gender difference, one in Utrecht (The Netherlands) and the other in London under the guidance of composer/professor Nicola LeFanu. As information was passed from theoreticians to practitioners, decision makers in England tried to implement changes.

At the “Whose Music” Conference, composers, lecturers, teachers, arts administrators and musicians were invited to consider the questions that were raised and to demonstrate what changes they were bringing about in their own work. I chaired the proceedings and began by examining the questions that had formed the core of the conference publicity: “Is there such a thing as women’s music?” and if so, “Should it be equally represented alongside men’s music?” To provide answers, I drew on a large-scale study that I had completed at Manchester University on contemporary British women composers.

A question was raised concerning the fact that at the present time the majority of applicants for major symphony orchestra positions are female. The conclusion drawn was that, in spite of the overwhelming proportion of women, very few are chosen to be section leaders. I pointed to the work of Jill Halstead, author of the book *The Woman Composer: A Study of Factors Affecting Creativity and the Gendered Politics of Musical Composition* (Oxford

University Press, 1997), who makes reference to women orchestral players. I also drew on my own interviews with orchestral leaders and conductors, interviews that I had carried out in conjunction with my own research and for the *MGEN Newsletter*. Representatives from the two major symphony orchestras which we have in Manchester—the Halle Orchestra and the BBC Philharmonic—were unable to attend the conference, but expressed the opinion that such statistics were not available, although academic investigation would seem to contradict this. The work of feminist musicologists in the late 1980s and early 1990s gave rise to a flurry of scholarship which considered the role of women musicians in orchestras plus other related topics such as the social position of women musicians, teachers and patronesses.

The cry from one composer (Enid Luff) among the delegates, “But how do you get your music performed?” is often heard from practicing composers. I suggested that part of the question, and only part, is the availability of the actual music because reference booklets have been produced giving details of published music and its availability.

Other questions were posed: “Is it true that women cannot compose masterpieces?” and, for that matter, “Who are the gate keepers?” or “Who holds the keys in deciding when and if music is declared great?” Margaret-Lucy Wilkins, composer, senior lecturer and indefatigable campaigner for women composers in England, replied by giving an in-depth analysis of works that have now become a part of the “canon” and that Wilkins uses in her work. The examples she selected as illustrations were “Giga” from the *Trio Sonata in E minor* by Isabella Leonarda, the “Gloria” from *Mass in D* by Ethel Smyth, Wilkins’ own *Hymn to Creation* and the *Offertorium* by Sofia Gubaidulina.

Rosie Bruce from Oxfordshire, one of the progenitors of sex-stereotyping of instruments in Britain, quoted from her own research and demonstrated how theory is being put into practice in schools in her county. A five-year survey has revealed that where parents are keen for their daughters to play instruments, boys, although they are as eager to play initially, are not given parental encouragement. Music is not viewed as a suitable choice for a boy. Bruce felt that more research needs to be done on this subject.

The first session of the afternoon was led by Sarah Maidlow from Oxford Brookes University who returned to the question, “Is there a female voice?” She drew on the work of the French feminists in the 1980s who, considering linguistics and semiotics, suggested that all language was assumed to be male from the earliest pre-vocalization. She referred to the “male gaze,” where we watch Romantic opera from a male perspective and expect girls and women to sing male songs without question. Is there an argument, she asked, in a scrutiny of the text? “Is women’s music different from men’s?”

Katherine Howard, a vocal facilitator from Yorkshire who attracts up to 160 women to her workshops, affirmed that there definitely is such a thing as women’s music. In the field of ethnomusicology, female traditions can easily be identified,

although the distinction can be somewhat tautological if they are understood as “natural” fact. Howard, who has a vast collection of songs that are complex rhythmically, harmonically and melodically, used Eastern-European folk music and many other indigenous traditions to illustrate her points. (We say farewell to Katherine Howard in January when she takes a position in Vermont.)

The final speaker was **Aelwyn Pugh**, a graduate of Magdelene College Oxford, a writer and musicologist who wrote one of the first texts of its type to appear in Britain, *Women in Music* (Cambridge University Press, 1992). He made a plea for girls’ choirs in churches and cathedrals, which has been the subject of acrimonious debate in ecclesiastical circles in this country. Women have been excluded from the liturgy since the time of the edicts of the Council of Trent in the 16th century, although many nuns were undoubtedly among the first composers of polyphony. It is time for a change, and he asked, “What is wrong with difference and diversity?”

The “Whose Music” Conference was an unashamedly regional event and was aimed at raising awareness in the North West. As editor of the *Music, Gender and Education Newsletter*, I would like to hear about initiatives that take place globally, and I will certainly publicize them to the network. Please write to Rosemary Evans, Editor; MGEN; P.O. Box 14; Manchester M23 0RY England. E-mail <revans@wmrc.u-net.com> I am planning to publish a book in association with the Manchester Metropolitan University on the subject of gender and music education and all contributions will be considered.

Rosemary Evans is a violinist, teacher/lecturer and researcher working for the Manchester Music Service, and she is editor of MGEN, the Music, Gender & Education Newsletter. In addition to undergraduate and graduate degrees in music and music education, she has a master’s degree in applied psychology on the subject of contemporary British women composers. Her main research centers on the personality and background of musicians.

Journal Correction

The report on “A Celebration of Women Composers—A New York Soundscape,” *IAWM Journal*, June 1997, p. 26, first paragraph, should read as follows: Musicologist Adrienne Fried Block, composer/conductor Victoria Bond, and composer Eva Wiener, NYWC Conference Steering Committee member, prepared a wide-ranging program of events.... Paragraph two should read: Liane Curtis (Brandeis University) provided an overview of the life and compositional career of Rebecca Clarke. In the course of her talk, she explored some of the feminist issues that affected Clarke’s life.

American Women Composers Midwest Announces Gala Anniversary Season

American Women Composers Midwest announces its 1997-98 Gala 15th Anniversary Season. Events include:

Sunday, October 26, 1997, 2:00 pm, Symphony Center, Buntrock Hall—*Expanding Circles: The Emerging Feminine Voice of Chicago Composers*, featuring The Chicago Chamber Musicians (Chicago’s most important professional chamber ensemble) in works by Louise Ferrenc and Chicagoans Kathleen Ginther, Lita Grier, Janice Misurell-Mitchell, and B. Charmian Tashian.

Sunday, November 9, 1997, 11:00 am-2:00 pm—Champagne Benefit Brunch and Silent Auction at the Chicago Yacht Club, with musical fanfares written for the occasion.

Sunday, February 23, 1998—WFMT *Live from Studio One* Music for flute(s), oboe/English horn, piano, percussion, guitar, voice(s), electronics.

Saturday, February 28, 1998, 2:00 pm—*Then, Now and Beyond*, a narrated concert celebrating AWC’s 15-year history, with works by AWC Midwest member composers.

Saturday, May 9, 1998, 7:30 pm—Keynotes Ursula Oppens and Aki Takahashi in a concert of contemporary piano works by Hairuna Miyake, Akemi Naito, Pauline Oliveros, Ushio Torikai, Joan Tower, and Lois Vierk, and featuring the world premiere of a work for duo piano by Patricia Morehead especially commissioned by AWC Midwest in honor of its 15th anniversary. Pick-Staiger Concert Hall, Northwestern University, Evanston, IL, made possible by a grant from the National Endowment for the Arts.

Tuesday, June 2, 1998, 6:00 pm—*Sounds and Visions: Perspectives of American Women Creating Art and Music in the Late 20th Century*. Chicago Symphony Orchestra members perform chamber music by Gloria Coates, Tania Leon, Augusta Read Thomas (the new composer-in-residence with the CSO), Nancy Van de Vate, Melinda Wagner and Chen Yi. Gallery Viewing of the Art Institute of Chicago’s Morton Wing for American Artists.

7:00 pm, Box Dinner in the new Symphony Center.

8:00 pm, Concert Program in Symphony Center’s Grainger Ballroom made possible by a generous grant from the Elizabeth F. Cheney Foundation. (AWC Midwest’s fund raising goal for this season is \$90,000.)

For information, please contact:

AWC Midwest
200 N. Mician Ave.
Suite 404
Chicago, IL 60601
Phone: 312-444-9901.

Opinion and Commentary

Women in Music Cycles

by Sally Reid

(Adapted from a message posted online July 31, 1997.)

Allow me to share some personal musings for our collective consideration as we seek direction for projects currently being discussed and developed (IAWM's advocacy for orchestral programming; creating "catalogs/databases" of works; building a community archive on the IAWM Web Site, etc.).

DUPLICATION of EFFORT (two stories):

STORY No. 1—The creation of the IAWM:

As one of the authors of the merger document in the formation of the Alliance, I know of the great concern given to avoiding (or at least minimizing) problems experienced by our parent organizations (the ILWC, the AWC and the ICWM).

I was struck by how *similar* the histories and patterns of all three groups had been. Each was created in the U.S. during the 1970s by an individual woman of unusual vision and energy. Each experienced growing pains in the process of moving from an "individual effort"—from the realization of that individual's vision—to a maturing organization employing "cooperative effort" and the development of a corporate vision. None of the three organizations was ever fully able to complete this transition—but all were in the process of doing so. All three were attempting *very similar* tasks—each in its own way—and thus there was a tremendous *duplication of effort and energy*. For this reason, if for no other, the uniting of the three organizations (in 1995) was the *right* thing for us to do for the women in music movement in the United States.

STORY No. 2—The Fiuggi Symposium, Fall 1996

Last September I was privileged to attend the First Symposium Donne in Musica: Gli Incontri al Borgo in Fiuggi, Italy. There were nearly equal numbers of both composers and "documentors" of women in music in attendance. Patricia Adkins Chiti (coordinator, Foundation President and visionary for the creation of the symposium) had gathered this group in the belief that dialogue between creators and documentors is necessary to achieve the inclusion of women (both historical and contemporary) in the musical mainstream. The Foundation Adkins Chiti: Donne in Musica is dedicated to making such dialogue possible. (Reports on the Fiuggi Symposium by Suzanne Summerville, Jane O'Leary and myself appear in the February 1997 *IAWM Journal* <www.acu.edu/iawm/articles/feb97/fiuggi.html>). Also included is the important "Declaration of Fiuggi, 1996.")

As the various scholars, representing twenty-six different countries, presented their "world reports" on the history and

current "state" of women in music in their respective arenas, I was again struck by how *similar* these histories are. Women have organized around the globe and through history. They have joined together to form all-women orchestras and ensembles, to network and exchange ideas, to build archives and libraries, to make lists of works, to play each others music, to form associations and organizations, to hold concerts and festivals, etc. They have published newsletters, magazines, music, books and articles. Recently they have even established their own commercial enterprises to publish and record their music. Some documentation about all these efforts has been gathered into various archives and collections—some is forever lost. Sometimes pictures and programs remain as historical record and legacy—sometimes we have only a newspaper reference.

The patterns seem clear. But in spite of all the triumphs of our heritage, there is also a tragedy. *We have no memory!* In example after example, repeated over and over, these individual efforts were often undertaken with little or no awareness of those who had gone before. Sometimes there were measurable 30-50 year cycles in such occurrences, sometimes not.

We all know something of the sociological reasons for this absence of memory. I am *not* a musicologist or a women-in-music scholar, but I do believe that these cycles can teach us something. We need to use what *is known* to achieve better success in the future. We should be instructed by our past. Our energies are a precious and finite resource. We cannot continue to waste them.

Avoiding Duplication of Effort

But *how* do we avoid "duplication of effort?" I offer some suggestions and related observations:

- We must *know* what has been done by others—what has been tried by others and failed—and what strategies have been most successful. We must *build* on these efforts so we don't spend our time creating the wheel when we should be riding in the wagon. (This implies that we must *educate* ourselves first, and then expand the circle to include the larger music community.)
- We must *avoid* the "myth of isolation" with which we seem sometimes too comfortable. We must be aware of and acknowledge each other. I believe our pride may be misplaced when being "the first woman" to do such and such becomes an end in itself. We must somehow move beyond this self-laudation (we *are* doing better, aren't we?). We are *not* the firsts—and we shouldn't waste our energies fighting over those "labels." We are the *next* wave—and the next and the next—a powerful force for genuine change. There are hundreds of us—thousands—and we need to claim the sheer

power of our numbers. We can make a difference on a completely different scale. The IAWM distribution list, the IAWM Directory, the Fiuggi Symposium (and all other festivals and opportunities to learn and share information), the WIMUSIC list, our publications, the IAWM Web Site, our various archives and libraries—all these are tools to help us overcome our isolation. We are building community.

- We must *communicate* and *cooperate*. Working *alone* or in isolated groups, we will surely duplicate effort and our final results will be inferior to what we can create together. We start by talking and we continue by refusing to give up the struggle to work together and to provide support for each other.

Implications for Projects Under Consideration

- We can't afford to jump into a task, no matter how boundless we imagine our energies to be, and imagine we will be equal to the task without first *planning* and *projecting* what is required. We need a clear vision of what the final product should look like so we can develop *standards* for its development and implementation. We must look to other efforts (in both the past and the present and in other disciplines) for models that work.
- When appropriate we must *unite* with other similar efforts—consolidate and learn from each other. We must not become so vested in *our* project that we act in ways that do not promote our common goals. We can't afford to compete with each other or quarrel unnecessarily. There *are*, of course, situations where it *is* appropriate to *expand* and *multiply* rather than consolidate. We should encourage *everyone* to program music by women, for example. And we must *divide* and *delegate* tasks to multiply our achievements.
- We must *acknowledge* the gargantuan size of these tasks (creating databases, building archives, promoting advocacy projects). We may not be able to do what needs doing (e.g. development of a *huge* database of available works) through volunteer energies alone. Volunteerism has natural limits, and we may be reaching many of them. We must have *professional* solutions, developed and implemented by professionals—careful and methodical scholars. We should be particular and exacting about the *quality* of the product we want to produce and realize that we (as volunteers, even incorporating the energies of a host of eager graduate students) probably cannot coordinate and create the *entire* project in a single step or process. That doesn't mean we can't start, but it may mean that we need to select *pieces* of the task which we *can* do. Consider how far we have come in the last 20 years in the development and availability of materials (books, CDs, music). -

We must think ahead to what great things we can do and not be satisfied with easy but incomplete or inadequate solutions simply because they can be developed quickly. I trust our dialogue will lead us to appropriate strategies and solutions.

Sally Reid is a composer and professor of music at Abilene Christian University. She serves as IAWM listowner.
<<http://www.acu.edu/~reid/>>

Response: Women in Music Cycles

by Mary Lycan

(This message first appeared online August 1, 1997.)

Let's not flagellate ourselves too much about our failure to remember the achievements of other women. I spent a happy week paddling around in materials related to Mabel Wheeler Daniels (1878-1971) at the Schlesinger, the Boston Public Library, and elsewhere, and I was struck by several aspects of the systematic "forgettery" that seems to have occurred:

1) It wasn't a big secret in the 1930s and 40s that Daniels (and other women) were composing and getting their music performed. She was a resident at the MacDowell colony for many summers, had several works performed at the Worcester Festival, and was widely reviewed. She was included in American biographical dictionaries such as Madeline Goss's *American Music Makers* and John Howard Tasker and Arthur Mendel's *Our Contemporary Composers*, among others. It wasn't a secret that Lili Boulanger won the Prix de Rome; it wasn't a secret that Mary Howe and Amy Beach formed the Society of American Women Composers; it wasn't a secret that there was a huge study and performance culture in women's musical clubs. [See the article on the music study club by Madelyn Gutwirth.]

2) None of the above counted when it came time for the "standard" music histories to be written. For those of you who, like me, got our undergraduate music history from Grout in the 1960s, we know that the failure to include even the name of a single woman composer sent a strong implicit message: Girls don't. Girls can't. And if they did, they were unfeminine; or their femininity made their efforts trivial. (Quick: What's your first image of those music clubs? Miniature marshmallows and silly hats, right?)

3) The power of cultural norms (i.e., prejudices) is so strong that mere facts will not serve to change them. Since women don't compose, if you're a woman and you do compose, you must be an aberration and your work doesn't count, especially for survey courses.

4) These prejudices were inculcated in us. We have to fight them internally as well externally. That's uphill work. Let us encourage one another in this work—it is such a joy to wander around in music and newspaper archives and uncover our grandmothers' work. Even the things we don't particularly enjoy finding, such as third-rate music (cheer up—90% of all music written by men is third rate, too), or composers with the organizational and promotional abilities of Henry Ford simpering in print, "I'm a wife and mother first" (cheer up—every achieving woman has to figure out how to "pass" in her culture). These things give us perspective on our own struggles.

Mary Lycan, of Chapel Hill, North Carolina, is the founder and artistic director of Women's Voices Chorus (half of whose repertoire is by women composers), and editor and publisher of Treble Clef Music Press, publisher of choral music for sopranos and altos, with an emphasis on women composers.

Opinion and Commentary

Hildegard von Bingen

by Monique Buzzarté

1998 marks the 900th year of Hildegard von Bingen's birth (1098-1179). One of my personal goals for this year is to find ways of celebrating her. Hildegard is an inspirational figure for me, a reminder of the myriad paths creativity can take within a single individual and a promise of the creative potential that lies within each of us.

One of the ways I plan to celebrate Hildegard is by performing her music. (Not so unusual, perhaps, except that I'm a trombonist who performs almost exclusively new music.) As a way to honor and remember Hildegard—and to remind myself that I, too, belong to a long tradition of women in music—I intend to incorporate something by her in each of my programs. Another way I will celebrate Hildegard is to use her music, writings, and paintings in my teaching. Hildegard's music is readily available. Numerous books and articles on her life, work and music have been published, along with many recordings and beautiful color reproductions of her painted illuminations of her visions.

I'm very curious to learn how other people are planning to mark the Hildegard year. While early music specialists and music historians bring an expertise to the study of Hildegard's life and work, I think that there is room for all of us—regardless of our field of specialization—to celebrate Hildegard. Especially in 1998, which is fast approaching!

Responses

I intend to write at least another choral composition to a text of Hildegard. Also, I have a personal invitation from the Abbess at Eibingen to spend the night at the Abtei St. Hildegard.

Naomi Stephan

Hildegard von Bingen's 900th birthday will be celebrated in Göteborg, Sweden, 4-9 June 1998, with a music festival, symposium, exhibition and anthology. The main organizer is the Friends of Saint Hildegard.

Margaret Myers

The Fifth Festival of Women Composers at Indiana University of Pennsylvania, March 18-21, will feature Hildegard's music on the March 20th concert. Also, a number of score submitters have sent new works that were motivated by the music of Hildegard.

Susan Wheatley

The Hildegard Chamber Players' concert series for 1997-98 is entitled "Homage to Hildegard for her 900th Birthday" and will feature either music by Hildegard or music inspired

by Hildegard on each of the programs. And the Hildegard Publishing Company is publishing all 78 antiphons in eight volumes in a new edition by Marianne Pfau this year. Volumes 1-4 are currently available; the others are forthcoming. As an added incentive, we are discounting our current offerings by Hildegard, both our volumes and single octavos. Call for information: Hildegard Publishing Company, PO Box 332, Bryn Mawr, PA 19010. Phone: 610-649-8649. Fax: 610-649-8677. <e-mail: sglickman@hildegard.com> Website: <http://www.hildegard.com>

Sylvia Glickman

Furore Verlag (publishing house) is celebrating the 900th year of Hildegard's birth as follows: In the annual *Kontrapunkt Musikkalender 1998* (annual calendar) we have published several articles concerning Hildegard plus lists of events and editions of Hildegard's music. Most articles are in German, but some are in English. The price is DM 14,80 (about \$9) plus postage (\$4 surface/ \$8 airmail). If you are interested, I can send you an e-mail with all the events in 1998 concerning Hildegard. Furore Verlag; Naumburger Str. 40; D-34127 Kassel, Germany. Tel. 49/(0)561/897352. Fax 49/(0)561/83472. E-mail <FuroreVerlag.Kassel@t-online.de>. Furore also prints a beautiful postcard with a picture of Hildegard.

Renate Matthei

The Urban Sky Consort, a group of seven women who sing and accompany themselves on the harpsichord, gamba and recorders, will be offering two programs in 1998 in Pittsburgh, PA, to celebrate the 900th anniversary of Hildegard's birth. The first program will showcase music "in the tradition of Hildegard," starting with several of her chants, and then progressing on through the centuries by featuring other sacred music by women. The second program will juxtapose music by Hildegard with 20th-century settings of her texts.

Jo Scheier

"The Greenest Branch: A Conference on the 900th Anniversary of the Birth of Hildegard of Bingen" will be held in November 1998 in Burlington, VT, sponsored by the University of Vermont, St. Michael's College and Trinity College. For information: <gsfoster@together.net>

Shyla Foster

As IAWM representative and liaison to the Hildegard Society, Nancy Fierro will attend the Hildegard Conference in Bingen, September 13-19, 1998.

Broadcast News

Part I: Works by Women Composers Aired on “Eine kleine Frauenmusik,” May to August 1997

Southeastern Public Radio Network

by Jeanne E. Shaffer, Producer and Host

“Eine kleine Frauenmusik” is an hour broadcast that airs every Sunday night at 10 pm over WTSU 89.9 (Troy and Montgomery, Alabama), WTJB 91.7 (Columbus, Georgia, and Phenix City, Alabama), and WRWA 88.7 (Dothan, Alabama, and also reaches the Florida panhandle).

Angelou, Maya. *Neighbor, Neighbor* (Scamp CD 9705 2)
Baptista, Graci. *Conditor alme* (Nannerl ARS 004)
Beath, Betty. *Lagu Lagu Manis II* (VMM3036)
Benedicte, S. Claire. *Dawn, Light of Midday, Dusk* (BMG 35755-2)
Berk, Adele. *Rx for 3* (MMC 2026)
Boulanger, Lili. *Psalm 129* (EMI Classics 7 64281 2)
Caldor, Connie. *I've Been Told* (Music for Little People 942592-2)
Chaminade, Cécile. *Concert Etude*, op. 35, no. 2 (Bayer 100 225)
Countryman, Alice. *Concerto for marimba, strings and woodwinds* (MMC CD 2026)
Degenhardt, Annette. *Requiem* (ANDEG 02)
de la Cruz, Sister Juana Ines. *Hymn to the Virgin Mary* (Nannerl ARS 004)
Diehl, Paula. *Prosper the Word* (MMC CD 2026)
Dring, Madeleine. *Blue Air* (Cambria 1084)
Fleischer, Tsippi. *Oratorio 1492-1992* (VMM 3013)
Gabriel, Virginia. *Orpheus* (Hyperion CDA66709)
Gideon, Miriam. *Suite for clarinet and piano* (New World 80393-2)
Gines, Teodora. *Son de La Ma Teodora* (Nannerl ARS 004)
Hennings, Nancy. *Skybells ii* (Celestial Harmonies 13131-2)
Hensel, Fanny Mendelssohn. *Allegretto in D minor* (Koch-Schwann 3-1589-2 H1)
Hildegard von Bingen. (2-tape documentary by Tamara Bernstein created for Canadian Broadcasting Corp.); *O vos Angeli* (Telarc CD-80448); *O Eucharisti* (Hyperion CDA66039); *O Eucharisti* (Angel CDC7243 5 55246 21)
Holmes, Augusta. *La Belle Madeleine* (Lorelt LNT 109)
Kaldor, Connie. *Prairie Lullaby* (Music for Little People 9 42592-2)
Larsen, Libby. “Gloria” from *Mass for the Earth* (Koch International Classics 3-7279-2 H1)
Le Brun, Francesca. *Sonata in G for fortepiano and violin*, op. 1, no. 4 (Focus 945)
Mageau, Mary. *The Furies* (VMM CD 3036)
Makeba, Miriam. *Olilili & Click Song* (Novus 3155-2-N, BMG)
Marshall, Jane. *Nunc dimittis* (Arsis CD 105)
Martinez, Marianne. *Sonata in E major* (Titanic Ti-214)
Payne, Maggi. *Desertscapes* (MMC CD 2026)
Pizer, Elizabeth Hayden. *Elegy in Amber* (MMCD 2026)
Price, Deon Nielsen. *Crossroads Alley Trio* (Cambria 1056)
Schumann, Clara. *Three Romances*, op. 10 (Bayer CD 100 255)
Shaffer, Jeanne E. *Boats and Candles* (MMC CD 2026)
Sirmen, Maddalena Lombardini. *String Quartet no. 4* (Cala 1019)

Strozzi, Barbara. *Salve Regina* (l'empreinte digitale 13048)
Tailleferre, Germaine. *Enfantines* (Voice of Lyrics, Vol C 331)
Thompson, Carol. *Brian Boru's March* (Dorian 90120)
Tsoupaki, Calliope. *Music for Saxophone* (WVH 164)
Van Appledorn, Mary Jeanne. *Rising Night after Night* (VMM 3004)
Van de Vate, Nancy. *Pura Besakih* (VMM 3006); *Chernobyl* (VMM 3010); *Twelve Pieces for Piano on One to Twelve Notes*; *Gema Jawa* (VMM 2003); Tracy Dietzel's interview with Van de Vate on WORT, Madison, Wisconsin (tape)
Van Soldt, Susanna. *Myn God; Preludium; Untitled & Pavane Prymera* (Gamut CD 539)
Viardot, Pauline. *Hai luli!; Havanaise; Les Filles de Cadiz* (London 452 667-2)
Walker, Gwyneth. *Sounding Joy* (Arsis CD 105); *Fantasy Etudes* (Musicraft CD)
Weir, Judith. “Kyrie” and “Gloria” from *Missa del Cid* (United 88040)
Yamamoto, Hozan. *Kamimu* (Celestial Harmonies CD 13131-2)
Zaimont, Judith L. *Parable* (Leonarda LE 328)

Top Ten?

There was quite a flurry of excitement on the Internet when someone asked which were the top ten compositions by women composers. Jeanne Shaffer replied, “I can't possibly give you the top ten best compositions by women composers, nor can I give you the top ten women composers. But I can give you some of the most frequently requested and/or praised compositions played on my radio broadcast, ‘Eine kleine Frauenmusik.’” Readers might find the list, arranged in alphabetical order, useful when trying to convince classical music stations to program more works by women.

Beach, Amy. *Gaelic Symphony*
Boulanger, Lili. *Pie Jesu*
Chapman, Beth Nielsen. *Child Again*
Clarke, Rebecca. *Trio* (1921)
Coulthard, Jean. *The Bird of Dawning Singeth All Night Long*
Farrenc, Louise. *Nonetto*, op. 38
Finden, Amy Woodforde. *Kashmiri Love Song*
Gardner, Kay. *Viriditas*
Glanville-Hicks, Peggy. *Etruscan Concerto*
Hensel, Fanny. *Das Jahr*
Hildegard von Bingen. Anything by her
Jacquet de la Guerre, Elisabeth. *Prelude to Samson* (program's theme song)
Larsen, Libby. *Mass for the Earth*
Le Beau, Luise Adolpha. *Sonata for violin and piano*, op. 46, no. 2
MacAuslan, Janna. *Tremolo for Kristan*
Schumann, Clara. *Trio in G minor*, op. 17
Smyth, Ethel. *The Wreckers*

Tailleferre, Germaine. *Concertina for Harp and Orchestra*
 Tower, Joan. *Silver Ladders*
 Walker, Gwyneth. *Five Pieces for Flute and Guitar*
 Zaimont, Judith Lang. *From the Great Land*

Public Radio

On June 22, "Echoes," on Public Radio International, programmed a harp work by Stephanie Bennett, who performed during the International Congress on Women in Music.

A New Opportunity for Women Composers

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

Betty Beath reported in the June 1997 *IAWM Journal* about her four programs that aired in April of this year. The broadcasts were so well received that she has been invited to prepare another series of four one-hour programs to be broadcast from the same station in 1998, probably mid-year. The series will again be devoted to the works of women composers and will most likely feature compositions from the Americas, Australia, Europe and Asia in separate one-hour programs.

Program selection will be made from CDs already held and from new materials members may wish to forward. Program and biographical notes should be included. Send materials to: Betty Beath; 8 St. James Street; Highgate Hill; Queensland 4101; Australia.



Broadcast News, Part II

WOMR 92.1 FM, Provincetown, Massachusetts
 by Jeanne Brossart and Canary Burton

As of June 1, 1997, Jeanne Brossart's "Listening to Women—& Men" alternates with Canary Burton's "The Latest Score" on Tuesdays from 1 to 4 pm. Formerly, Jeanne's program aired every Tuesday from 1 to 4 pm and Canary's every Friday from 4 to 5 pm. Both Jeanne and Canary continue to play works by women and men—Canary concentrates on the very newest (often from other continents and most "avant garde," plus ambient and/or electronic tape compositions), and Jeanne features mostly 20th-century works with special emphasis on living composers and under-represented groups, such as African Americans.

You can preview Jeanne's monthly program schedule on the world wide web at <http://www.capecod.net/~jbrossar>; Canary's home page is at <http://www.capecod.net/~cburt/>. Composers, performers and others are invited to send CDs, LPs and high quality tapes to Jeanne or Canary at WOMR, P. O. Box 975, Provincetown, MA 02657. Canary is a writer

and reviewer of the classical music section for The Alternative Music Press (AMP): <http://www.tiac.net/users/elements/amp/>. AMP, which is linked to more than 50 search engines and hundreds of other music sites on the web, invites women to submit their CDs for review. Clips will be made of musical excerpts from the CDs and your music will be heard. Send the CDs to Canary Burton, Box 3057, Wellfleet, MA 02667.

1) Works by Women Composers Aired May 6 to August 19, 1997 on "Listening to Women—and Men"

Jeanne Brossart, Producer and Host

- Anderson, Beth. *Minnesota Swale* (Opus One 156)
- Austin, Elizabeth. *Wilderness Symphony* (Capstone 86834)
- Beath, Betty. *Didjeridu* (Jade 1026)
- Billington, Elizabeth Weichsell. *Sonata no. 6 in G* (Hester Park 7703)
- Bodorová, Sylvie. *Planky; Pontem video; Ventimiglia* for trumpet & percussion (Private label)
- Brockman, Jane. *Tenacious Turns* (JB 26027)
- Buechner, Margaret. *The Liberty Bell* (Nord-Disc Nord 2034)
- Burgess, Marjorie. *Summer Mist; To Win a Colleen* (CFA 5555)
- Carr-Boyd, Ann. *The Bells of Sydney Harbour* (Southern Cross 1022)
- Chaminade, Cécile. *Chanson slave* (Lontano [Lorelt] 109); *Madrigal Portrait* (MHS 512389M)
- Chen Yi. *Chinese Myths Cantata; Symphony no. 2* (New Albion 090)
- Coolidge, Peggy Stuart. *Pioneer Dances; Spirituals in Sunshine and Shadow* (Vox Box 5157)
- Eckhardt-Gramatté, Sophie-Carmen. *Piano Sonata no. 1* (E-Gré Foundation 100C-8); *Sonata no. 1* (Altarus 9052)
- Ernst, Siegrid. *Seven Miniatures on Japanese Haiku* (VMM 2018)
- Greenberg, Laura. *This Man Was Your Brother* (North/South R 1004)
- Hays, Sorrel. *Past Present* (Opus One 152); *Take a Back Country Road* (New World 80520-2)
- Lauer, Elizabeth. *Seven Songs on Poems of James Joyce* (Capstone 8632)
- MacAuslan, Janna. *Zambra* (Lilac D-4)
- Maguire, Janet. *Inno a Dio* (RTBF 001)
- Martinez, Marianne von. *Sonata in A* (Titanic 214)
- Meier, Margaret Shelton. *The Dawning* (VMM 3037)
- Misurrell-Mitchell, Janice. *On Thin Ice* (Opus One 106)
- Moore, Mary Carr. *Immortal Birth; Message* (Cambria 1022)
- Paradis, Maria-Theresa von. *Sicilienne* for cello & harpsichord (Jade 1030)
- Price, Deon Nielson. *To the Children of War* (Cambria 5882)
- Ring, Montague (Amanda Aldridge). *Three African Dances* (CMBR 001)
- Semegen, Daria. *Rhapsody* (Opus One 152)
- Shaffer, Jeanne E. *Boats & Candles* (MMC 2026)
- Singer, Jeanne. *Query to the Creator; "Of Time Lost"* from *Songs from Later Years* (Cambria 1051)
- Smyth, Ethel. *Concerto for violin, horn & orch.* (Chandos 9449); *Variations in D flat on an Original Theme* (CPO 999 327-2)
- Strozzi, Barbara. *Lamento del Marchese Cinq-Mars* (Naxos 8.553320); *Soccorete luci avaré* from op. 2 (Bayer BR 100 078/79)
- Sutherland, Margaret. *Concerto for String Orchestra* (ABC Classics)

446 285-2)

- Talma, Louise. *Let's Touch the Sky* (Vox Box 3037)
Ustvol'skaya, Galina. *Symphony no. 5* ("Amen") (Conifer 75605 51194 2)
Van de Vate, Nancy. *Krakow Concerto* (VMM 3015); *Music for Viola, Percussion & Piano* (VMM 2001); *Songs for the Four Parts of the Night* (Cambria 1037); *Suite from Nemo* (VMM 3038); *Viola Concerto* (VMM 3023)
Vercoe, Elizabeth. *Herstory II* (Capstone 8613)
Vieu, Jane. *Sérénade japonaise* (VMM 2005)
Warren, Elinor Remick. *Who Loves the Rain* (Cambria 1028)
Williams, Grace. *Fairest of Stars; Symphony no. 2* (Lyrita 327)
Ziffrin, Marilyn. *Suite* (North/South N/S R 1002)

2) Works by Women Composers Aired May through July 1997 on "The Latest Score"

Canary Burton, Producer and Host

- Alvear, Maria de. Interview and music from Kalvos and Demian's "New Music Bazaar" radio show, Goddard University, Vermont (cassette)
Bennett, Stephanie. *Michigan Winter; The Magic Fawn* (Harpworld Music HW-9001)
Davidson, Tina. *Transparent Victim; Blue Dawn* (CRI CD 681)
Degenhardt, Annette. *Leben; An Air in Clare* (ANDEG02); *Nicht eingebracht, nicht wild erfüllt; Farewell to Connaught; Leipzig '84; To Winnie and Nelson Mandela; Strasse der Zikaden; Weit ins Land* (ANDEG01)
Firant, Laurel. *Sinfonia* (cassette)
Folio, Cynthia. *Contra Punctus* (Capstone); *Developing Hues; Trio* (tape)
Gonzalez, Marisela. *Canto aborigen* for flute and harp (Universidad Simon Bolivar FD25296223)
Higdon, Jennifer. *Rapid Fire; Autumn Reflection; Voices; Sonata* for viola and piano (Virtuosi Records MR 501)
Izarra, Adina. *Folias de España* (Universidad Simon Bolivar FD 25295676)
John, Cindy. *Let go, go on* (AU Comp. ACMA Vol. 1 1992)
Kenessey, Stefania de. *Wintersong* (Opus One CD 170)
McIntosh, Diana. *Go Between; Playback* (Aurum Records 102)
Niederberger, Maria A. *Tandem Points; Daedaleum* (Magnon PN 2637)
Oliveros, Pauline. *St. George and the Dragon; In Memoriam Mr. Whitney* (mode 40)
Price, Deon Nielsen. *Fearful; Stile Antico; To the Children of War* (Cambria CD-1056)
Radigue, Elaine. Interview and music from Kalvos and Demian's "New Music Bazaar" radio show, Goddard University, Vermont. (cassette)
Razdolina, Zlata. *Requiem; Pavlovsk Park; In a White Mohair Dress; It Was Beside the Sea; Ballad on Voronya Mountain; Lakes; Parting* (self produced CD)
Reason, Dana. *Primal Identity* (Deep Listening DL 6-1996 CD)



Broadcast News, Part III

Works by Women Composers Aired July 1996 to June 1997 on "Other Voices," WORT 89.9 FM, Madison, Wisconsin

by Casper Sunn

WORT 89.9 FM in Madison, Wisconsin, is a non-commercial, listener-sponsored, member-controlled community radio station (similar to WOMR-FM in Provincetown), broadcasting to south-central Wisconsin. Early Monday mornings, from 5-8 am, Tracy Dietzel hosts "Other Voices," with music from world classical traditions in a wide range of styles and eras that focuses on women composers, performers and conductors. Periodically, she features entire shows devoted to a particular artist, composer or theme. Tracy has done full-length interviews with Annette Degenhardt, JoAnn Falletta, Jennifer Fowler, Meredith Monk, Joan Tower and Nancy Van de Vate.

One of the projects I have been working on is to systematically catalog the availability of 20th-century music by women composers at the Mills Music Library of the University of Wisconsin-Madison. The logical place to begin was with the A's and B's, but I had no idea I was embarking on such an enormous undertaking. Although I initially began this research for the purpose of generating alternatives to the all-male composer lists for my weekly composition class, I was happy to share my research with "Other Voices" listeners as substitute host. Over the past year, I have hosted 12 programs featuring 20th-century women composers. (Since listeners always hear the first and last names together as a total entity, no one seems to have noticed that almost all their last names begin with an "A" or a "B"!)

- Adam, Margie. *Rag Bag; After the Drought* (Pleiades-LP-HB2747); *The Unicorn Song* (Warner Bros.-LP-BSK3231); *Waves; From the Beginning; Woodland; Naked Keys* (Pleiades-LP-HB2748); *We Shall Go Forth* (Pleiades-LP-HB2749); *Something About Us; Beautiful Soul/Tender Lady; Go Ahead—Try Me!*; *Heritage* (Pleiades-CAS)
Aderholdt, Sarah. *String Quartet* (Leonarda-CD-LE336)
Akers, Doris. *Lead Me, Guide Me* (Smithsonian Folkways-CD-SF40075)
Akiyoshi, Toshiko. *Soliloquy; Kogun* (RCA Victor-LP-CPL2-2242); *Sumie; Peaceful Village* (RCA Victor-LP-AFL1-2678); *Desert Lady—Fantasy* (Columbia-CD)
Alcalay, Luna. *Ich bin in Sehnsucht eingehüllt* (Amadeo-CD-445239-2)
Aldridge, Amanda (Ring, Montague). *Three African Dances* (Center for Black Music Research-LP-CBMR001)
Alotin, Yarden. *Sonata for Cello Solo* (Music in Israel-MII-CD-7)
Alston, Lettie Beckon. *Pulsations* (Leonarda-CD-LE339)
Anderson, Beth. *Revel* (Opus One-LP-100)
Anderson, Laurie. *Big Science; Sweaters; Born, Never Asked* (Warner Bros.-LP-BSK3674); *For a Large and Changing Room; Violin Walk; Red Map; Cello Solo; Rising Sun* (Warner Bros.-CD-9 25192-2); *Excellent Birds* (Warner Bros.-LP-1 25077); *Radar;*

- Credit Racket* (Warner Bros.-CD); *Angel Fragments* (Elektra/ Nonesuch-CD); *Muddy River* (Warner Bros.-CD)
- Anderson, Ruth. *DUMP, SUM* (State of the Union Message) (Opus One-LP-70); *I Come Out of Your Sleep* (Opus One-LP-63)
- Archer, Violet. *Sonatina for Organ* (Gasparo GSCD294)
- Armer, Elinor. *The Great Instrument of the Gegerets; Anithaca; The Seasons of Oling; Eating with the Hoi; Open and Shut; Sailing Among the Pheromones; On the Antoriental Shores; Island Earth* (Koch Int'l Classics-CD-373312)
- Arrieu, Claude. *Wind Quintet in C major* (Crystal/London-LP-OL50122)
- Aspen, Kristan. *Green Apple Rag* (Lilac-CAS-C2); *New Beginnings* (Lilac-CD-D3); *Scottish Suite; Open Door; Ocean Moon Chant* (Lilac-CD-D4)
- Aufderheide, May. *Dusty Rag; The Thriller; Buzzer Rag; The Richmond Rag; A Totally Different Rag; Novelty Rag* (Northeastern-CD-NR9003)
- Bacewicz, Grazyna. *Piano Sonata no. 2* (Avant-LP-AV1012); *Concerto for String Orchestra* (Koch Schwann-CD-3-1143-2); *String Quartet no. 4; Piano Quintet no. 1; String Quartet no. 7* (Olympia OCD310); *Oberek no.2 for violin and piano* (Sony Classical-CD); *Music for Strings, Trumpets, and Percussion* (Philips-CD-PHM500-141); *Piano Quintet no. 2* (Muza-LP-SXL0608); *Divertimento for Strings; Concerto for Viola and Orchestra* (Olympia OCD311)
- Baocchi, Regina Harris. *Etude no. 2* (Leonarda-CD-LE339)
- Ballou, Esther. *Sonata for two pianos, no. 1* (CRI-CD-606); *Sonata for two pianos, no. 2* (Bravura-CD-BR1001)
- Barkin, Elaine. *Plein Chant* (CRI-LP-SD513)
- Barnwell, Ysaye. *Breaths; On Children* (Flying Fish-LP-245); *More Than A Paycheck* (Flying Fish-LP); *No Images* (Flying Fish-CAS); *Wanting Memories; No Mirrors in My Nana's House; Spiritual* (EarthBeat CD); *We Are; Would You Harbor Me?; Prayer* (EarthBeat CD)
- Bauer, Marion. *From New Hampshire Woods, op. 12, nos. 1-3; Turbulence, op. 17, no. 2* (Northeastern-LP-204); *Sonata for Viola and Piano, op. 22* (Northeastern-LP-222)
- Beach, Amy. *Piano Concerto in C# minor, op. 45* (VoxBox2 CDX5069); *The Year's at the Spring* (Gasparo GSCD287); *Ah, Love, but a Day!; Juni, A Hummingbird; From Grandmother's Garden, op. 97, nos. 1-5; By the Still Waters; Rendezvous; Lento Espressivo; Dark Garden* (Northeastern-CD-NR9004); *Scottish Legend; Tyrolean Valse Fantaisie* (Argo-CD-436 121-2); *Variations on Balkan Themes; Les Reves de Colombine* (Northeastern-CD-NR223); *Piano Quintet in F# minor, op. 67* (Vox Turnabout-CD-PVT7196); *Theme and Variations, op. 80 for flute and string quartet* (Delos-CD-DE3173); *Hermit Thrush at Eve; Hermit Thrush at Morn* (Genesis-LP-GS1054); *String Quartet, op. 89* (Leonarda-CD-336); *Prelude on an Old Folk Tune* (Gasparo GSCD294); *"Prelude" from Suite for Two Pianos, op. 104* (Bravura-CD-BR1001); *Let This Mind Be in You* (Northeastern-CD-NR247); *Five Improvisations, op. 148* (Premier PRCD1019); *Trio for piano, violin and cello, op. 150* (VoxBox CDX5029)
- Benary, Barbara. *Vancouver* (Leonardo-CD-ISAST2)
- Benati, Chiara. *Concerto per Orchestra* (Quadrivium-CD-SCA035)
- Bitgood, Roberta. *On An Ancient Alleluia* (Gasparo GSCD294)
- Blake, Charlotte. *That Poker Rag; That Tired Rag* (Northeastern-CD-NR9003)
- Blaustein, Susan. *Commedia* (CRI-CD-617)
- Bley, Carla. *Still in the Room* (Watt-CD); *Introduction to People; Too Late* (ECM-CD); *Dream Keeper* (Blue Note-CD)
- Bodorova, Sylvie. *Kovadliny Casu* (Panton-LP-8111-0536)
- Bolz, Harriet. *Capitol Trilogy for Two Pianos* (Bravura-CD-BR1001)
- Bond, Carrie Jacobs. *Nothin' But Love; I Love You Truly; Her Greatest Charm* (Elektra/ Nonesuch-CD-79178-2)
- Bond, Victoria. *Sandburg Suite* (Leonarda-CD-LE334)
- Bonds, Margaret. *Three Dream Portraits* (Univ. of Michigan Records-LP-SM0015); *Sing Aho* (Cambria-CAS-CT1055); *Troubled Water* (Cambria-CD-1097)
- Boroff, Edith. *Passacaglia* (AFKA Records-CD-SK527); *Metaphors* (Gasparo GSCD266)
- Boulanger, Lili. *D'un Matin de Printemps; D'un Soir Triste* (Koch Int'l Classics-CD-3-7169-2-H1)
- Bracquemond, Marthe Henroid. *Sonatine pour flute seule* (Lilac-CAS-C2)
- Brahe, May. *Bless This House* (HRC-CD-9501)
- Britton, Dorothy Guyver. *"Hanami" from Tokyo Impressions* (Capitol-LP-T10123)
- Carreño, Teresa. *String Quartet in B minor* (VoxBox CDX5029); *Corbeille des fleurs* (Argo-CD-436-121-2)
- La Barbara, Joan. *Thunder* (Chiaroscuro-LP-CR196); *Erin* (EAR-CD3); *L'albero dalle foglie azzurre* (Centaur-CD-CRC2166)
- LeBaron, Anne. *Rite of the Black Sun; Planxty Bowerbird* (Mode-CD-30); *I am an American...My Government will Reward You* (Mode-CD-42); *Dish* (CRI-CD-654)
- Le Beau, Luise Adolpha. *Romanze in E major, op. 24, no. 1* (FSM-CD-97728)
- Tower, Joan. *Noon Dance* (CRI-CD-582)
- On February 23, 1997, I was the substitute programmer and host for WORT's Sunday morning 8-11 am program, "Musica Antiqua," which features classical music written before 1750. I scheduled only women composers, and I received several calls from listeners who said how surprised (and pleased) they were to learn that there were ANY women composers, much less so many. The composers and compositions played on this program were as follows.
- Anonymous woman. *Kharjas* (RCA Victor Red Seal-CD)
- Azalais de Porcalrages. *Interlude: "Lo freg temps"* (Erato-CD-2292-45647-2)
- Baptista, Sr. Gracia. *Conditor Alme* (Gasparo GSCD294)
- Beatriz, Comtessa de Dia. *A chantar m'er de so qu'ieu non volria* (Susan G. Sandman-CAS); *Ab joi et ab joven; Danca dels dos domnas* (Erato-CD-2292-45647-2)
- Blanche, Queen of Castile. *Amours, un trop tart me sui pris* (Susan G. Sandman-CAS)
- Boleyn, Anne. *O Deathe, rock me asleepe* (Susan G. Sandman-CAS)
- Caccini, Francesca. *Sinfonia; Recitativo dal Vistola Fiume; Baletto; Aure Volanti* (Nannerl-CD-NRARS002)
- Harvey, Mary (Lady Dering). *In vain, fair Cloris, you design* (Nannerl-CD-NRARS002); *And is this all? What one poor kisse?* (Susan G. Sandman-CAS)
- Hildegard von Bingen. 2 instrumental pieces (Sequentia-CD); *O virga ac diadema* (Deutsche Harmonia Mundi CD-77020-2-RG); *O quam mirabilis; O eterne Deus; Ave, generosa; O frondens virga; Ave Maria, O auctrix* (Christophorus-CD-CHR74584)
- Leonarda, Isabella. *Sonata seconda; Veni amor, veni Jesu, op. 15* (Bayer CD-100078-100079); *Messa Prima, op. 18* (Leonarda LPI115)
- Marie de Dregneau de Lille. *Mout m'abelist quant je voi revenir* (Susan G. Sandman-CAS)

Vizzana, Lucrezia Orsina. *O invictissima; Ave Stella; Protector noster* (Tactus-CD-TC600001)

Composers and artists who would like to submit recordings to be aired are welcome to send them to "Other Voices"; WORT 89.9 FM; 118 South Bedford Street; Madison, WI 53703. For more information, please contact Tracy Dietzel: dietzel@macc.wisc.edu or Casper Sunn: ccsunn@students.wisc.edu

Casper Sunn is a music composition student at the School of Music, University of Wisconsin-Madison, working on her second undergraduate degree (her first was in psychology). She received a master's degree in social work from the UW-Madison and worked professionally as a psychotherapist and school social worker for 12 years before making her mid-life career change into music. During her years as a social worker, she composed the music for two musicals produced at a local community theater, and she directed a community women's choir.



Broadcast News, Part IV

"Componistes, Divas en Heldinnen" (Women Composers, Divas and Heroines):
MVS-Radio/Amsterdam Public Radio 103.8 FM
Patricia Werner Leanse, Producer and Host

This program, which airs the on the first and third Wednesday of the month, 7:00 to 8:00 pm, covers music composed by women from all parts of the world and in various genres. Biographical and background information on the composers, performers and their works is always included. The following is a selection of the works broadcast since September 1996.

Beach, Amy. *Fireflies; Scottish Legend* (Argo 436 121-2)
Beath, Betty. *Poems from the Chinese* (JAD CD 1028)
Bergh, Gertrude van den. *Rondeau pour le piano* (BFO A-18)
Bosmans, Henriëtte. *Concertino for piano and orchestra* (1928) (NM 92095)
Boulanger, Lili. *Vieille prière bouddhique; 3 Pièces pour violon/piano* (EMI Classics 7642812)
Cameron, Allison. *Raw Sangudo* (XI [Experimental Intermedia Foundation] 112)
Carreño, Teresa. *String Quartet in B Minor* (VOX CDX 5029)
Carwithen, Doreen. *Ouverture: Bishop Rock; Concerto for piano & strings* (Chandos 9524)
Chaminade, Cécile. *Piano Trios nos. 1 & 2* (ASV-CD DCA 965)
Childs, Mary Ellen. *Whistling in the Dark* (XI 114)
Churhartugchi, Urna. *Jaran hailaas* (Klangräume 6035)
Cortés, Amparo. *Amor y soledad* (MWCD 4015)
Cox, Cindy Annice. *Four Studies of Light and Dark* (Capstone CPS-8626)
Farr, Deitra. *Anywhere But Hear; I Refuse to Lose* (JSP Records CD 284)
Firsova, Elena. *Night* (Erasmus Muziek WVH 164)
Fullman, Ellen. *Body Music* (XI 109)

Giraud, Susan. *Bleu et ombre* (Capstone CPS-8628)
Glanville-Hicks, Peggy. *The Transposed Heads* (ABC Classics 8.770021)
Gotkovsky, Ida. *Quatuor de Saxophones* (Corélia CC890680)
Gubaidulina, Sofia. *Klänge des Waldes* (Bayer BR 100246 CD)
Harrison, Annie Fortescue. *In the Gloaming* (Hyperion CDA 66709)
Hensel, Fanny. *Gartenlieder* (CPO 999 012-2)
Holland, Dulcie. *Shade of Summer* (Jade Records, JAD CD 1032)
Jazwinski, Barbara. *Winter Dreams* (Capstone CPS 8630)
Lann, Vanessa. *Inner Piece* (BVHAAS 9406)
Larsen, Libby. *Sonnets from the Portuguese* (Koch 3-7248-2H1)
LeBaron, Anne. *Top Hat on a Locomotive* (Ear Rational ECD 1035)
Mageau, Mary. *Triple Concerto* (VMM 3001)
Marez Oyens, Tera de. *Three Hymns* (Capstone CPS 8632) and (Contrafactus BFO A-18)
Michaels, Ilse Fromm-. *Acht Skizzen op. 5 für Klavier* (Bayer BR 100246)
Portman, Rachel. Music from the film "Emma" (Miramax 162 069-2)
Ptaszynska, Marta. *A Winter's Tale* (Polski Nagrania PNCD 075)
Rodgers, Clara Kathleen. *Ah, Love But a Day* (Koch 3-7240-2H1)
Saariaho, Kaaija. *Lichtbogen* (Finlandia FADC 374)
Schonthal, Ruth. *Self-Portrait* (Cambria 1094)
Sergejewa, Tatjana. *Sonate for cello and organ* (Ambitus 97 866)
Schneider, Maria. *El Viento, Coming About* (enja ENJ-9069-2)
Schumann, Clara. *Piano Concerto in A Minor* (Koch 3-7169-2H1)
Smyth, Ethel. *Serenade in D* (Chandos 9449); *The Wreckers* (Conifer 75605 51250)
Speech, Bernadette. *Shattered Glass* (mode 16)
Stants, Iet. *String Quartet no. 2* (BFO A-18)
Ustvol'skaya, Galina. *Grand Duet for Cello and Piano* (Koch 3-7258-2H1)
Van de Vate, Nancy. *Letter to a Friend's Loneliness* (VMM 2006)
Williams, Mary Lou. *Cloudy; Scratchin' in the Gravel* (Concord Records CCD-4605)
Zieritz, Grete von. *Zigeunerkonzert für Solo Violine und Orchester* (LP POL 63015)

Should you wish to have your music aired, send your recordings to Patricia Werner Leanse; Admirallengracht 90-H; 1057 GC Amsterdam, The Netherlands. Email: monalisa@xs4all.nl. You can preview the program at: <http://www.dds.nl/~monalisa/radio.htm>



International Women Composers Library

The International Women Composers Library presents the Second International Festival of Women Composers with the Southeastern Women's Studies Association 21st Annual Conference *Complementary Connections & Chaos in Women's Studies: Mapping Feminist Frontiers* on March 13-15, 1998 at the University of Florida, Gainesville.

For details concerning submission of works by female composers and papers and round table discussion topics contact Dr. Miriam Zach. Compositions and proposals are to be submitted by November 15, 1997 to Dr. Miriam Zach, International Women Composers Library, PO Box 5566, Gainesville, FL 32627-5566. minerva@afn.org

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:)

MANY (Musicians and Artists in New York), a performing group and presenting organization, announces a call for scores for the first of four events to take place in New York City in 1998. Works selected will be included on a program which may feature new music, experimental film, dance, visual art, and interdisciplinary art. Composers of any age, sex, race, or national origin may submit works with a maximum duration of 15 minutes and for a maximum of 5 instruments drawn from the following: fl, ob, cl, pno, vln, vla, vc. Pieces using tape or electronics will also be considered. Applicants must have a permanent residence outside of New York City. Composers should submit a score, tape (if available), bio, and program notes for the piece (one paragraph). Submission fees: \$15 for the first entry, and \$10 for each additional entry. Postmark deadline: **November 30, 1997**. For complete details, contact: MANY, c/o James Marentic, 235 East 5th Street, #5, New York, NY 10003. Phone: (212) 777-9873. E-mail: mrjmar@earthlink.net Website: <http://home.earthlink.net/~manti/> [AMC*]

The New Ear Contemporary Music Ensemble is seeking a recent work for performance in May, 1998, by a composer from or residing in Vienna, Austria. The work should be 8-12 minutes in duration and for 2-8 players drawn from the following: fl (picc), cl (basscl), sax, bn, vln, vc, perc (1-2 players), pno (kybd), and up to 2 additional instruments not listed (voice may be included). Include tapes, if available, with score submissions, plus an SASE for return of materials. Deadline: **November 30, 1997**. For further information, contact: New Ear, c/o Tom Aber, 5507 Central, Kansas City, MO 64113. Phone: (816) 333-6842. E-mail inquiries may be sent to Jan Faidley at: faid74702@aol.com [AMC*]

Chicago Chamber Music Collective. Call for Scores for IAWM Members, for concerts in the Albuquerque area by the instrumental group, Chicago Chamber Music Collective in early spring—Feb/March of 1998. CCMC is a core group of flute/piccolo, clarinet/bass clarinet and piano. This will be the third season for concerts in New Mexico. Submissions should include at least two members of the core group with the possibility of adding any of the following: violin, viola, cello, oboe/English horn or saxophone. Works submitted should not require a conductor. Deadline: **December 15, 1997**. Send score(s) (copies only), tape if possible, biography of the composer, and program notes with submissions. IAWM requests anonymous submission process to insure fairness. Please mark scores and tapes with a pseudonym. If you would like your materials to be returned please include a return envelope with first class postage. Materials should be sent to: Christie

Vohs, 2336 West Melrose, #1, Chicago, IL 60618. Phone: (773) 348-2237. E-mail: cvohs@class.org [IAWM-emi]

The Beta Phi Chapter of Sigma Alpha Iota is announcing a call for scores for intermediate to advanced high school concert pieces for piano, flute, soprano voice, or any combination of these. Scores chosen will be performed at a concert for an invited audience of Maryland, Washington, DC, and Virginia music teachers who will have an opportunity after the concert to view all scores and composer information submitted. There is an application fee of \$15 per score. With scores, include resume, program notes, and an SASE. Receipt deadline: **January 12, 1998**. For further information, and to submit materials, contact: Michele Schottenbauer, Beta Phi Chapter, Sigma Alpha Iota Score Call, The Benjamin T. Rome School of Music, Ward Hall, The Catholic University of America, Washington, DC 20064. [orig]

(without deadlines:)

The American Composers Orchestra seeks orchestral works for its 1997-98 Whitaker New Music Reading Sessions to be held in New York on May 19, 1998. Orchestral works not previously performed, written after January 1993, and up to 15 minutes in duration will be considered. One of the selected composers will be commissioned for an ACO performance at Carnegie Hall. Call or write first for complete guidelines. For further information, contact: Bridget Force, American Composers Orchestra, 1775 Broadway, Suite 525, New York, NY 10019. Phone: (212) 977-8495; fax: (212) 977-8995. Email: AmCompOrch@aol.com (Please note no deadline was indicated.)

Undo Music Project Audition, for composers, conductors, performers and music critics. Audition methods: composer - orchestra and chamber music works, score audition; conductor - orchestral conductor, VHS videocassette audition; performer - any orchestral instrumentalists and vocalists, tape audition; music critic (new section) - any music critic, music paper and resume audition. Awards for composers, conductors and performers: performance, CD recording, and so forth, with a first-rate European orchestra and performers or equivalent; for music critics: invited as our music critic, and put music paper and so forth to our newsletter, and so forth. Participating orchestras and performers include: London Symphony Orchestra, Slovak Radio Symphony Orchestra, Sofia Philharmonic, or equivalent; chamber music: members from orchestras above or equivalent. All composers, conductors, performers and critics are eligible. Deadline: ongoing. For complete guidelines and application forms, send a letter, resume and 20 international postal coupons to: Undo Music Project, 2-13-20 Tobu Highline Ginza Building, 5th floor, Ginza Chuo-ku, Tokyo, JAPAN 104. [GI]

Patricia Martinez invites young composers to send works for her ensembles in Paris and in Buenos Aires. She also organizes contemporary music improvisation concerts, for which works may be submitted for possible performance. Ensembles: in Paris, "ThrYsaS," consisting of piano, soprano, flute and viola (also possible are guitar, cello, and trombone); and in Buenos Aires, "La Nada," consisting of piano, clarinet, and 2 wood flutes (recorder soprano, tenor and bass). Works for solo instrument or duo are welcome, too, as well as electroacoustic works. For further information, and to submit materials, contact Patricia Martinez (composer, I.R.C.A.M.) at: "ThrYsaS," Fondation Argentine, 27 A, Boulevard Jourdan, 75014 Paris, FRANCE. Phone: (33) 1-44162940; fax: (33) 1-44162905. Or: La Nada, Gonzalo Ariel Juan, Lima 571 5 "B" C.P., 1073 Buenos Aires, ARGENTINA. Phone/fax: (54) 1-3343772. E-mail: Patricia.Elizabeth.Martinez@ircam.fr [GI]

Call for double reed works. Active performers and recording artists seeking double reed music for upcoming performances and/or CD recordings. Particularly interested in solo works for oboe, oboe d'amore, or EH and music for double reed quartet (2ob or ob d'amore, EH, and bassoon). Information about the performers can be obtained by contacting: Dr. Andrea Gullickson, Department of Music, University of Wisconsin, Oshkosh, Oshkosh, WI 54901; or by visiting their Website: <http://www.dca.net/wizards> and/or by e-mail: gullicks@uwosh.edu [orig]

Séptima Práctica, an Argentinean group specializing in contemporary music, is searching for works for solo instruments (with or without tape) and ensembles up to 12 players. Composers may send scores, a short C.V. including contact address, and a recording if available. Selected works will be performed during the 1998 season. For further information, and to submit materials, contact: Séptima Práctica, Paraná 557 7th. E, 1017-Ciudad de Buenos Aires, ARGENTINA. E-mail: azimmer@satlink.com [GI]

Call for Works—Chinese Virtuosi. The four performers from Chinese Virtuosi in Beijing, who performed at the 1996 International Computer Music Conference in Hong Kong have now formed a quartet called "Qing Mei Jing Yue." They seek quartet pieces for pipa, yangqin, erhu and zheng with taped computer music. Composers interested in submitting works suitable for the quartet, or who wish to compose for the ensemble, should contact Ms. Yang Jing, No. 15, Xiao Ying Road, Beijing 100101, P.R. CHINA. [IAWM-emi]

The Ensemble "Laboratorio Novamúsica" of Venice, an ensemble of young performers-composers devoted to contemporary music, is gathering materials for future performances. The ensemble includes flute (doubling piccolo and alto flute), saxophone (soprano, alto, tenor and bass), two pianists, violin, viola, and electric guitar.

The ensemble is also interested in combinations which include non-classical instruments like sho, harmonica, ocarina, etc. For further information, and to submit materials, contact: Giovanni Mancuso, Cannaregio 3482, 30100 Venezia, ITALY. Phone/fax: (39) 41-5241903. Or: Mauro Lanza, calle Zugna 4, S.Elena, 30132 Venezia, ITALY. Phone: (39) 41-5288652; fax: (39) 41-5287589. E-mail: fabiosan@unive.it [GI]

Glenda Cosenza, director of a new ensemble of treble voices at the University of Vermont, seeks choral works for women's voices. The vocal range is from tenor/baritone to first soprano, with a preponderance of the former. Members of the ensemble are undergraduates, faculty, staff, and women from the community; and their "mission" is to promote and perform music by and/or about women and women's lives and work. Works by male composers will be performed, but the ensemble intends to showcase and emphasize music by female composers. Submitted works should meet the following criteria: the writing must be essentially "vocal," with no highly disjunct leaps (no major 7ths, for example, very few tritones, etc.); the voice leading must be logical and smooth, easy to perceive with the eye and the ear; the ranges must be appropriate for the individual parts - altos should not be asked to sing notes above the c above middle c, and sopranos should not be asked to execute melodic lines with tessiturae that are so jagged and disjunct as to prohibit untrained voices from sounding their best; dissonant harmonies (so-called) are fine as long as the voice leading and ranges are logical and "vocal" (as opposed to "instrumental"); some rhythmic interest is desirable. For further information, and to submit materials, contact: Glenda Cosenza, University of Vermont, Music Building - Redstone Campus, Burlington, VT 05401. Phone: (802) 656-7770. [IAWM-emi]

The Sabeth Trio Basel, with Matthias Ebner (flutes), Sarah O'Brien (harp), and Markus Wieser (viola), is always searching for new pieces (premiered or not yet premiered) for their instrumental combination. Founded in 1988, the Sabeth Trio Basel performs about 40 concerts a year. The ensemble has been invited to perform French and contemporary music at renowned festivals and concert series in Paris, Rome, Düsseldorf, Geneva, Zürich, Weimar, Copenhagen, Montreux, Stuttgart. Concerts have been broadcast on the Swiss DRS 2 radio network, Espace 2, France Musique and Ret 2. In 1995 the Trio won a Swiss chamber music competition. In the framework of "Classical Music for Children" the Sabeth Trio Basel presents youth concerts with commentary, in which the instruments and musical works are presented in a lively manner to future concert audiences. Therefore the trio is also looking for special "pedagogical" material for this combination. For further information, and to submit materials, contact: Sabeth Trio Basel, Matthias Ebner, Schweizergasse 58, CH-4054 Basel, SWITZERLAND. Phone/fax: (41) 61-2817233. [GI]

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. 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-FI (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]

220 Volt is a radio program which presents electro-acoustic and computer music, broadcast by De Concertzender. Founded by Patrick Follon in 1992, 220 Volt is the only program dedicated to electro-acoustic music in the Netherlands, and is broadcast every week on Wednesday evenings (22.30-23.30). A variety of composers and composition styles are presented. More than 100 studios and organizations for electro-acoustic music have participated in this project. You can participate in 220 Volt by sending your works on CD or DAT to De Concertzender. Please include a short biography and program notes about the works. De Concertzender has its studio in Hilversum, and was established as a "Stichting" (foundation) in 1982. A national radio station broadcasting music 24 hours daily, the programs include "serious" music from all historic periods and types: classical, but also jazz, world music and electro-acoustic music. Materials should be sent to: De Concertzender, Postbus 22222, 1202 CD Hilversum, THE NETHERLANDS. Phone: (31) (0)35 6716612; fax: (31) (0)35 6716670. [orig]

Fronteras del Silencio. Since last March, a new radio program has been created at the Radio of the City of Buenos Aires, called "Fronteras del Silencio" (Borders of Silence), produced by composer Alejandro Iglesias-Rossi. The main idea of the series is to explore the crossroads between spirituality and contemporary music, in its diversity. The program is broadcast every Tuesday at 21:00, and it is generally monographic (devoted to a composer, performer or festival). Those artists interested are invited to send either DATs or CDs. Please send materials by Air Mail Post ("registered" is better) - do not send it "Air

Freight" mail. For further information, and to submit recordings, contact: Alejandro Iglesias-Rossi, 14 de Julio 1212, 1427 Buenos Aires, ARGENTINA. [GI]

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

Composition Competitions:

(with deadlines:)

1997 Salvatore Martirano Memorial Composition Award. Announced by the University of Illinois School of Music, composers age 30 and under may submit works for 1-10 players to the competition. (Works for tape, electronics, and/or mixed media with or without instruments are also eligible.) Anonymous submission. Award: \$500, plus performance. Entry fee: \$10. Postmark deadline: November 15, 1997. For complete guidelines, contact: 1997 Salvatore Martirano Memorial Composition Award, Attn: Zack Browning, 2136 Music Building, University of Illinois, 1114 West Nevada, Urbana, IL 61801. [AMC*]

ASCAP Foundation/Rudolf Nissim Composers Competition. Rudolf Nissim, former head of ASCAP's Foreign Department, left a substantial bequest to The ASCAP Foundation for an annual prize for the best score submitted by a writer member of ASCAP. Award: \$5000. Dr. Nissim joined the ASCAP staff immediately after he settled in the United States in 1940. He had been Managing Director for seven years of AKM, the Austrian Performing Rights Society. His first accomplishment at ASCAP was the establishment of a Serious Music Department for licensing the performances of works by the Society's concert composer members. For nearly four decades thereafter, his dedication to contemporary music and its creators was an inspiration to his colleagues. The ASCAP Foundation/Rudolf Nissim Composers Competition is a fitting memorial to this devoted friend of composers. Eligibility: all living concert composer members of ASCAP (prior winners of this competition are ineligible). Composers may submit one published or unpublished concert work, requiring a conductor, scored for full orchestra, chamber orchestra, or large wind/brass ensemble (with or without soloists and/or chorus), which has not previously been performed professionally. A work with a performance history will be eligible only if earlier performances were, in the judgment of the Committee, clearly non-professional. For this exception to be granted, information regarding previous performances (including programs and announcements) must be submitted with the score, in a separate envelope. Works which set a text protected by copyright must include permission of the author or author's representative. In order to encourage the first professional performance of the award-winning composition, ASCAP will make supplementary funds available to support

costs of rehearsal preparation. Postmark deadline: **November 15, 1997**. All works must be submitted anonymously, with a pseudonym appearing on the score. A separate envelope containing the pseudonym and the composer's actual name, address, and biography of the composer should be attached. Inquiries and/or submissions should be addressed to: Frances Richard, Director, Symphony & Concert Department, The ASCAP Foundation/Rudolf Nissim Composers Competition, ASCAP Building, One Lincoln Plaza, New York, NY 10023. Phone: (212) 621-6329. [CPCC]

2nd Annual Derriere Guard Festival. The Derriere Guard ("Back to the Future!") seeks orchestral scores to be considered for performance during the Festival — to be held in Chicago, March 1998 — by the Derriere Guard Festival Orchestra, conducted by Robert Ian Winstin. All scores within the following instrumentation will be considered: 2222 4221 perc(3) pno str (6-6-4-4-2). The Festival will be broadcast on radio, and a CD will be made of the orchestral concert. Deadline: **November 15, 1997**. Include with submissions biographical information and tapes, if available. For further information, and to submit materials, contact: The Derriere Guard (Chicago Office), 3712 N. Broadway, #264, Chicago, IL 60613. E-mail: numusic@numusic.com Website: <http://homepage.interaccess.com/~numusic/derriere.html> [AMC*]

5th International Award of Musical Compositions Ciutat de Tarragona 1997. The Award is open to all composers, regardless of nationality or age. Symphonic compositions may be submitted either with up to 3 soloists or without, and with or without electro-acoustics; and works must be unpublished, not publicly performed, and previously unawarded. Awards: First Prize — 1,000,000 pesetas; Second Prize — 500,000 pesetas. Each composer may submit only one composition. The Jury's decision will be made public before the 15th of December 1997. The composition winning the First Prize will be given its world premiere the year after the competition, sponsored by Hoechst, and performed by the Orquestra Simfonica de Barcelona i Nacional de Catalunya; therefore the composer formally agrees to thus reserve the premiere and to provide the score and parts in time. Also, the winning composers must formally agree to include the statement "First (or Second) Prize International Award for Musical Composition Ciutat de Tarragona 1997" in any further publications, performances, recordings, etc. of the award-winning compositions. Deadline: **November 15, 1997**. For complete submission guidelines, contact: Premi Internacional de Composicio Musical Ciutat de Tarragona 1997, Ajuntament de Tarragona, Registre General, Placa de la Font 1, E-43003 Tarragona, SPAIN. Phone: (34) 77-296121/294795; fax: (34) 77-296118. E-mail: ajtargna@tinet.fut.es Website: <http://www.fut.es/~ajtargna> [GI]

"Fúrio Franceschini" Organ Composition Competition. Announced by the Art Institute of the Universidade de Estado de São Paulo, composers of any age and nationality may submit

works for organ solo to the competition. Deadline: **November 30, 1997**. For complete submission guidelines, contact: Ms. Dorothea Kerr, Rua Francisco Perroti, 441, 05531-000 São Paulo, BRAZIL. Phone/fax: (55) 11-2105830. [AMC*]

International Composers' Competition "JIHLAVA '98." The Ministry of Culture of the Czech Republic announces the International Composers' Competition '98, a professional cooperation of Artama, the Institution for Non-professional Arts and Education for Esthetic Feeling, and the Ipos Prague International Composers' Competition held in the frame of the Festival of Choral Art in Jihlava, Czech Republic. Works for women's and mixed chamber choirs may be submitted which are a capella, or at the most with an accompaniment of three instruments. Duration: 2-4 minutes. Composers may enter one or more compositions that have never been entered into a competition before and preferably which have been composed after 1993. The jury will award a prize of 15,000,- Kc that can be divided amongst the winning composers. Manuscripts sent to the competition will not be returned, and will become the property of the organizers of the competition. Deadline: **November 30, 1997**. Anonymous submission. For complete details and application forms, contact: IPOS-ARTAMA, Kresomyslova 7, 140 16 Praha 4 - Nusle, CZECH REPUBLIC. [GI]

Alienor Harpsichord Composition Awards. All composers are invited to submit unperformed, unpublished works in one of the following categories: 1) concerto for harpsichord and chamber orchestra; 2) solo harpsichord works. Awards: category 1 — \$3,000, plus performance; category 2 — \$1,000, plus performance. Deadline: **December, 1997**. For complete guidelines, contact: Alienor Harpsichord Composition Awards, PO Box 3529, Augusta, GA 30904-3529. [CPCC]

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*]

1997-98 Haddonfield Symphony Young Composers' Competition. Prize includes: premiere of the winning work by the Haddonfield Symphony, conducted by Maestro Daniel Hege; professional recording of the premiere; round-trip domestic airfare to attend rehearsals and performance; and the winning work will be considered by Theodore Presser Company for inclusion in its rental library. Only composers born after May 2, 1968 may apply, and must be US citizens and permanent residents. Instrumentation may not exceed 3-3-3-3 (incl. standard doublings), 4-3-3-1, Timp., 3 Perc., 1 Keyboard, Harp, Strings. Works with soloists are not eligible. Duration should be between 8 and 15 minutes. The winning composer must provide 3 full scores and a full set of parts, with a sufficient string count, by March 1, 1998. Submitted works may not be premiered prior to the concert date of May 2, 1998. Scores must be of a legibility suitable for efficient rehearsal and performance. Parts must be carefully proofread, and of a legibility suitable for efficient rehearsal and performance, with good page turns, and ample rehearsal numbers and cues. We recommend that all entrants consult our guidelines for preparing score and parts. At the time of entry, submit 2 copies of the full score and 2 copies of a sample instrumental part. Only one work may be submitted by each composer. An SASE must be enclosed for return of all materials. Submissions sent without a return envelope will not be considered. Two copies of a piano or computer demo tape, or recording of a reading session only, may be included, but is not required or expected. Supplementary biomaterials (2 copies) may be enclosed, but are not required. Previous winners are not eligible. Each application must include 2 copies of an information sheet including: composer's name, title of the work, duration of the work, date of birth, citizenship or residence information, mailing address, and telephone. Please include fax and e-mail information if available. We'd also like to know how you heard of this competition. Postmark deadline: **December 10, 1997**. Any questions about the application process should be directed to: Daniel Dorff, Composer-in-Residence, at (610) 446-0376, or DDorff@Presser.com. Please do not direct general inquiries to the orchestra's office. Materials should be sent to: Haddonfield Symphony Young Composers' Competition, 20 Washington Avenue, PO Box 212, Haddonfield, NJ 08033. Phone: (609) 429-1880. E-mail: Symphony@Haddonfield.com [orig]

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]

International Composition Competition "Ad Referendum II." Announced by the Société de musique contemporaine du Québec (SMCQ), composers are invited to submit works to the competition of any duration for 5-15 instruments chosen from the following: fl (picc), ob (Eng hn), cl (basscl), bn, hn, hp, pno (2), perc (2), vn (2), va, vc, db. Selected works will be performed by the Ensemble of the SMCQ and broadcast live on February 25, 1998. The audience will then choose the winner by secret ballot. Prize: \$5,000 Canadian. Anonymous submission. Submit: bio, program notes, score, parts, and recording (if available). Deadline: December 15, 1997. For further information, contact: Ad Referendum II, International Composition Competition of the SMCQ, Centre Pierre-Peladeau, 300, boulevard de Maisonneuve est, Montréal, Québec, Canada, H2X 3X6. Phone: (514) 843-9305; fax: (514) 843-3167. [ACF*]

Diana Barnhart American Song Competition. Announced by Delphi Media, composers may submit unpublished songs to the competition for soprano and piano, with English language text. "Songs will be judged by Delphi Media on their harmonic and textual interest, their melodic beauty, and their overall artistry." Anonymous submission. Scores cannot be returned. First prize: \$500, plus performance and possible publication. Entry fees: \$5 for the first entry, and \$3 for each additional entry. Deadline: December 15, 1997. For further information, contact: Delphi Media, The Diana Barnhart American Song Competition, 340 Rices Mill Road, Wyncote, PA 19095. Phone: (215) 886-0606 (when calling, it is requested that you leave a phone and fax number when possible). [AMC*]

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 Clavin

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

South Bay Master Chorale Choral Composition Contest. The South Bay Master Chorale, a select, 40-member SATB ensemble, announces a competition for unpublished, unperformed compositions, 3-5 minutes in length, to help celebrate their 20th anniversary season. The mission of the South Bay Master Chorale is to produce concerts of artistic and technical excellence that educate and entertain audiences. Noted for its commitment to excellence, the South Bay Master Chorale performs diverse repertoire spanning many centuries and many languages. Recent repertoire has included the Mozart *Requiem*, Poulenc *Gloria*, Menotti's *The Unicorn, the Gorgon and the Manticore*, and works by Gwyneth Walker, Morten Lauridsen, and Judith Zaimont. Founded by Dr. Jane Hardestein in 1978, the ensemble is currently under the artistic direction of Dr. Iris Levine with Dr. Lisa Sylvester, pianist. Awards: First-prize winner will receive a cash award of \$500, have his/her entry performed, and receive a professionally recorded concert tape. Other finalists may also have their

entries performed and receive a professionally recorded concert tape. Guidelines: 1) unpublished, unperformed composition, 3-5 minutes in length; 2) works may be in any language; 3) keyboard accompaniment preferred, a cappella accepted; 4) works may be sacred or secular — concert theme is "Make a Joyful Noise"; 5) entrants are responsible for clearing rights to pre-existing texts; 6) entries must be original compositions; 7) South Bay Master Chorale will claim right of first performance for winning piece; 8) the decision of the judges is final. Four (4) clean copies of each entry should be provided. The composer's name must not appear on the manuscript. On a separate piece of paper include your name, address, telephone number, name of piece, and how you heard of this competition. If you would like your manuscript returned, supply an SASE. Do not submit tapes with scores. Registration fee: \$10, made payable to South Bay Master Chorale. Postmark deadline: **January 15, 1998**. Late submissions will not be accepted. Winners will be announced by February 28, 1998; and the performance will take place on April 25, 1998. Submissions should be sent to: South Bay Master Chorale, attn: Composition Contest, 17005 Yukon Avenue, Suite #11, Torrance, CA 90504. Phone (310) 327-6111. [orig]

The Guild of Carillonneurs in North America announces a composition competition for new works for a carillon of up to 48 bells. Awards: 1) \$800, performance, and publication; and 2) \$400, performance, and publication. Deadline: **January 15, 1998**. For further information about the competition or about the carillon, contact: John Gouwens, Attn: Composition Competition, 1300 Academy Road, #133, Culver, IN 46511-1291. Phone: (219) 842-2183 or 8387; fax: (219) 842-8066. [AMC*]

1998 University of Louisville Grawemeyer Award for Music Composition. The University of Louisville School of Music will offer an international prize in recognition of outstanding achievement by a living composer in a large musical genre: choral, orchestral, chamber, electronic, song-cycle, dance, opera, musical theater, extended solo work, etc. The 1998 award will be granted for a work premiered during the five-year period between January 1, 1993 and December 31, 1997. Prize: \$150,000. Each entry must be sponsored by a professional musical organization or individual (performer or performing group, conductor, critic, publisher, or head of a professional music school department). A composer may not submit his or her own work. No more than one work of any composer may be submitted, and entries from previous winners of this award will not be considered. Each entry must be submitted separately, and must include the following: 1) one copy of the full score (for works with non-English text, it is recommended that an English translation or synopsis be submitted); 2) one excellent-quality cassette tape or CD recording of a professional-level performance of the complete work (a videotape [U.S., VHS format only] may also be submitted if visual elements are related to the musical aspects of the work — do not include other works or spoken commentary such as radio interviews or conductor's remarks); 3) documentation of the premiere performance of

the work between 1/1/93 and 12/31/97: printed program, reviews, etc. (a radio broadcast or sound recording does not constitute a premiere); 4) supporting letter in English from the sponsor of the entry, which must state sponsor's relation to the submitted work and sponsor's belief in the outstanding qualities of the work; 5) composer's photograph; 6) composer's bio in English, which should briefly outline the composer's total achievement and recognition; 7) completed entry form in English; 8) non-refundable handling fee of \$30, payable to the Grawemeyer Music Award Committee (checks must be drawn on U.S. banks). Deadline: **January 26, 1998**. Submissions and requests for entry forms or further information should be sent to: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292. [ACF*]

R. Murray Schafer Composing Competition "Music and Play." Organized by the Polish National Center of Arts for Children and Young People in Poznań and Programme Two of the Polish Radio, the competition is open to all entrants with its aim being to create new forms of children's participation in concerts of modern music and the propagation of this music through concerts/workshops for school children. The object of the competition is to compose a piece of music combined with elements of play which would give children a chance to actively participate in its performance through movement, sound, music, visual art, etc. The duration of the piece should be between 3-4 minutes. The piece should be scored for a maximum of 4 professional musicians and any number of children without musical training chosen at random from the concert public. The participation of the children has to be designed in such a way that rehearsals would not be necessary. A short practice just before a performance would be admissible. Available instrumentation — at least two sets of percussion instruments and two other instruments to be chosen from the following: sax, clarinet, cello, violin, viola, piano. A narrator, tape, and all sorts of sound-making or visual objects, as well as lights, are also permitted. All comments and explanations have to be written in Polish or English. A piece submitted to the competition should not have been performed in public before, recorded nor awarded a prize at another competition. The number of works submitted by the participants is not limited. The competition results will be decided before March 30, 1998. The jury consists of the following members: R. Murray Schafer (chairman), Lidia Zielinska, Jacek Rogala, Edward Pallasz, and Hanna Gawronska (competition's commissariat). Awards: 1st prize — 2,000 PLN; 2nd prize — 1,500 PLN; 3rd prize — 1,000 PLN. The winning pieces will also receive a number of public performances and will be published by the Polish National Center of Arts for Children and Young People. The organizers reserve the right to the first public performance of the winning works and to their publication unless the author has a binding contract with another publisher. The organizers shall retain the rights to the submitted works for a period of one year from the date of the announcement of the competition results, but can relinquish this prerogative. Two copies of each work should be submitted, and marked with a pseudonym for anonymous submission. An

envelope marked with the same pseudonym and containing the full name, address and telephone number of the composer has to be attached to the piece. The phrase, "Muzyka i zabawa," should appear on the outside of the parcel. Receipt deadline: **January 31, 1998**. For further information and application forms, contact: Hanna Gawronska, Og—Inopolski Ośrodek Sztuki dla Dzieci i Młodzieży, Święty Marcin 80/82, 61-808 Poznań, POLAND. Phone: (48) 61.523683. [GI]

Competition for Choral Composition to mark the 350th Anniversary of the Treaty of Westfalia. When the Treaty of Westfalia, which officially ended the 30 Years' War, was announced from the steps of Osnabrück Town Hall early in the morning of October 25th, 1648, the people assembled on the Market Place joined in singing the chorale, "*Nun lob mein Seel den Herren*," being played from the tower of the Marienkirche. To mark the 350th anniversary of this event, the Osnabrück Youth Choir and the Vocalembel CANTOS are holding a competition for compositions based on the text and tune of this chorale (Psalm 103, to be found in the Evangelisches Gesangbuch No. 284, 1996). The Prize money totals 15,000 German Marks, which is allocated as follows: Prize for Composition on the subject "350th Anniversary of the Treaty of Westfalia" — 10,000 Marks; Special Prize for young composers (25 and under) — 5,000 Marks. The prize money may be shared by more than one winner. A selection of the works submitted will be performed during the anniversary year 1998, in Osnabrück. The competition is open to all; however, entries are particularly encouraged by composers from regions which were involved in the 30 Years' War. Members of the organizing choirs may enter, but are not eligible to receive prize money. Submission guidelines: one entry per composer/composition team; entries should not greatly exceed 10 minutes in length; entries should be for mixed choir of up to eight voices; brass, percussion, organ or congregation may be used as desired; entries using only a portion of the chorale are acceptable; incomplete works may be entered; entries should be performable by a good amateur choir. Compositions submitted must be previously unawarded and unpublished. All rights (copyright, performance rights, reproduction rights) to prize-winning works and works chosen for performance shall be retained by the competition organizers. Receipt deadline: **January 31, 1998**. Four copies of the score should be submitted bearing the following: title of the work, performance duration of the work in minutes, a five-figure code number (for anonymous submission), the words "25 and under" where appropriate. The name of the composer should not appear on the score. A separate sheet consisting of the name, address and age of the composer should be placed in a sealed envelope, on which the title of the work and the five-figure code number should be written. The envelope will not be opened until the judges have reached a decision. The judges will make their decision known within four weeks of the closing date. Presentation of the prizes will take place as part of the celebrations of the anniversary year, in combination with the premiere of the selected works. For complete details, contact: Competition for Choral Composition to mark the 350th Anniversary of

the Treaty of Westfalia, Vocal ensemble CANTOS/ Osnabrücker Jugendchor, Director: Johannes Rahe, Hinter dem Ellenberg 1, 49170 Hagen a.T.W., GERMANY. Phone: (49) 5401-30603; fax: (49) 5401-34853. E-mail: uvogt@charon.physik.uni-osnabrueck.de Website: <http://www.osnabrueck-net.de> [orig]

1997-98 International Trombone Association Composition Contest. The competition this year is for unpublished duos for trombone and percussion, composed within the last two years, and a minimum of six minutes in length. The winning composer will receive a cash award of \$1,000, and a performance at the 1998 trombone conference in Boulder, Colorado. Postmark deadline: **January 31, 1998.** Entry fee: \$25. For complete submission guidelines, contact: David Fier, Chair, ITA Composition Competition Committee, University of Iowa, School of Music, 1006 Voxman Music Building, Iowa City, Iowa 52242-1795. E-mail: david-gier@uiowa.edu [IAWM-eml]

1998 International Gaudeamus Music Week Composition Competition. Composers born after September 13, 1967, may enter works in the following categories: 1) chamber music for 1-16 performers; and 2) orchestra music/choir music (tentative). Works may have been performed, but must have been composed during the past three years. Anonymous submission. Selected works will be performed during the 1998 Gaudeamus Music Week, to be held September 7-13. Composers whose works have been selected will be hosted by the Gaudeamus Foundation, including accommodation and meals. Following the performances, one work will be awarded the Gaudeamus Prize of Hfl. 10,000, as a commission for a new work to be premiered during the 1999 Gaudeamus Music Week. Entry fee: NLG 50 (50 Dutch guilders). Deadline: **January 31, 1998.** For complete guidelines and entry forms, contact: Gaudeamus Foundation, Swammerdamstraat 38, NL-1091 RV Amsterdam, THE NETHERLANDS. Phone: (31) 20-6947349; fax: (31) 20-6947258. E-mail: gaud@xs4all.nl Website: <http://www.xs4all.nl/~gaud/> [AMC*]

1998 Leonid Grabovsky International Competition. Open to all composers who were born after December 31, 1952, composers may each submit one unpublished, unperformed, and unawarded work for chamber ensemble (4-15 performers, with or without solo voice) which have a duration of 7-20 minutes. Anonymous submission. Awards: 1) \$30,000; 2) \$10,000; and 3) \$5,000. Entry fee: \$240. Deadline: **January 31, 1998.** For complete guidelines and entry forms, contact: The Leonid Grabovsky International Competition, Kharkovskoe shosse, 146, apt. 321, Kiev - 253091, UKRAINE. Fax: 380-(44)-5639205. [AMC*]

9th International Musical Composition Competition, "Luis de Narváez." Announced by the Fundación Caja de Granada, the contest is to honor the sixteenth century Spanish vihuelist and composer, Luis de Narváez. Composers of all nationalities may submit unperformed and unpublished works for string quartet (2 vln, vla, vc) which not have received previous awards.

Award: 1,000,000 pesetas, plus possible performance, publication, and recording. Anonymous submission. Deadline: **January 31, 1998.** For complete details, contact: Noveno Concurso, Internacional de Composición "Luis de Narváez," Fundación Caja de Granada, c/ Reyes Católicos 51-2º, 18001 Granada, SPAIN. Phone: (58) 22.54.58 or 22.54.59; fax: (58) 22.03.39. [AMC*]

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]

Blaue Brücke. The Cultural Foundation Dresden of the Dresden Bank invites entries for a competition for composers and interpreters in 1997: Blaue Brücke. Composers and interpreters with a new work (not yet performed or produced) on the theme of "Music and Space" are invited to participate. The work should deal with the theme in a creative manner, for example, through elements of the theatre, instrumental theatre through the use of audio-visual media also (i.e. dispensing with traditional forms of musical theatre and ballet). The purpose of this prize competition is the furtherance of close cooperation between composers and interpreters during the development of a project. Composers and interpreters are invited to offer projects for a premiere to the Dresden Centre for Contemporary Music. The projects may be developed to a large extent as drafts, outlines or in sections. However, they may not be finished works in the traditional

sense (such as e.g. chamber operas) which just require staging. The conducting and the casting of the central positions would be settled by the time at which the project is presented. Especially welcome are common representations by composers and interpreters. At least one participant should have enough professional experience and they should be able to prove this by evidence by video recordings, critiques, reviews, etc. One production will be awarded with a prize after the premieres of the last project in 1999. Information to be included in the application: a detailed project description with information about casting and the cooperation process between author/s and interpreter/s; personal information, at least concerning the key participants like composer, conductor, stage manager and solo performer and soloist, respectively; the entrants' curriculum vitae; in the case of cooperation with ensembles, companies or dancing companies, information about their artistic work; if necessary, information concerning other promoters or sponsors. The selected projects should have their premieres during the festival Dresden Days of Contemporary Music in 1999. The premiere of the supported productions is the basis for awarding a prize. The selection committee will decide the award of a maximum of 30,000 DM in prize money, and reserves the right not to award the prize or, if necessary, to divide it and/or to award the prize to a composition and an interpretation independently of each other. Deadline: **February 15, 1998.** For complete application guidelines, contact: Dresdner Zentrum für zeitgenössische Musik, z.H., Herr Prof. U. Zimmermann, Schevenstrasse 17, 01326 Dresden, GERMANY. [GI]

Young People's Concert Composition Competition. The Muncie Symphony Orchestra announces a competition for a composition for its Young People's Concert. Composers 20-26 years of age on March 1, 1998, who have taken at least one collegiate composition course and live or study full-time in Indiana, Illinois, Kentucky, Michigan, or Ohio, are invited to submit an original orchestral composition for consideration. The work should be 6-10 minutes in duration, should be written for an audience of students in grades 4-6, and must be able to be rehearsed in thirty minutes or less. Orchestra: 2 fl, picc (optional), 2 ob, 2 cl, 2 bn, 4 hn, 2 tpt, 3 tbn, tuba, 2 perc (6 instruments max.), timp, hp (optional), and strings (10-10-8-8-6 max.). Prize: \$500. Performance of the winning composition will be given at a Young People's Concert during the Muncie Symphony Orchestra's 50th season. The orchestra will promote the winning work; works themselves will remain the property of the composers. Parts should be made available to the MSO by November 30, 1998. Deadline: **March 1, 1998.** Entry fee: \$25 (check payable to: MSO). Submit: entry form; entry fee of \$25; composition teacher's reference, signature, and position; score; cassette of a MIDI realization of the work; SASE if return of materials is desired. Compositions must be submitted under a nom de plume which will be used until a winner is determined. For entry form and/or further information, contact: Muncie Symphony Orchestra, Young People's Concert Competition, 310 N. McKinley, Muncie, IN 47306. [ACF*]

Wayne Peterson Prize in Music Composition.

Announced by the San Francisco State University Music Department, in joint sponsorship with the San Francisco Symphony Youth Orchestra, the competition invites composers who are age 35 or younger as of January 1, 1998, and who are citizens or legal residents of the U.S. and its territories, to submit one unperformed orchestral work, composed after August 1994, for the following maximum instrumentation: 3333 4331 timp, perc(5) hp pno(cel) str. Works utilizing electronics, tape, chorus, or soloists will not be considered. Duration should be 10-15 minutes. Anonymous submission. Award: \$5,000, and premiere performance by the San Francisco Symphony Youth Orchestra. Entry fee: \$25. Deadline: **March 1, 1998.** For complete details, contact: Wayne Peterson Prize, Music Department, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132. Phone: (415) 338-1431. Website: <http://www.sfsu.edu/~music> [AMC*]

The Next Millennium Composition Award.

Tokyo Opera City Concert Hall, which opened in September, 1997, aims to stimulate creative activities in the field of music by encouraging younger generations of composers who will shape the coming ages to create new musical works. Composers, of any nationality, who are not more than 35 years old at the end of the year may enter. The next receipt deadline, for the 1999 competition, is: **March 31, 1998.** Luciano Berio will serve as judge. The judge will screen the submitted scores and select a certain numbers of works to be performed. Those works selected after the preliminary screening will be performed at a concert sponsored by the Tokyo Opera City Concert Hall, and the award of the year will be decided by the judge following the performance. The selected composers will be invited to attend the concert offering the premiere of their works. The sponsor covers necessary expenses for them to travel to Tokyo and stay there, according to the following terms. For overseas residents: a round trip fare (economy) to Tokyo and back, transportation cost between airport and hotel, and room charges of a specified hotel for 4 nights. For domestic residents: transportation cost between the city of residence and Tokyo, and room charges of a specified hotel for 4 nights. Competition award: 3,000,000 Yen. The judge may withhold or divide the prize. Works scored for orchestra are eligible (except concertos), within the following instrumentation: flute — 3 (may double with piccolo or alto flute); oboe — 3 (may double with English Horn); clarinet — 3 (may double with E-flat or bass clarinet); bassoon — 3 (may double with contra bassoon); horn — 4; trumpet — 3; trombone — 3; tuba — 1; harp — 1; piano — 1 (may double with celesta); synthesizer — 1; percussion — 4 players; violin — 30; viola — 12; cello — 10; double-bass — 8. No use of real-time electric amplification/modulation and no accompaniment of recorded sound tape playing are permitted. A change in instrumentation may be requested if special percussion instruments are used. Duration: no less than 10 minutes and no more than 20 minutes. Only one entry per person is accepted; and 2 copies of the score should be submitted with a completed entry form. Scores that have been published, performed in public

concert or commercially recorded are not admissible. The name of the composer should appear only on the cover sheet of the score. Written instructions, indications etc. must be in English, French, German or Italian. The submitted scores will not be returned unless so requested. For complete submission guidelines and application forms, contact: Office of the Compositions for The Next Millennium Award, Tokyo Opera City Cultural Foundation, PO Box 2502, 3-20-2 Nishi-Shinjuku-ku, Tokyo 163-14, JAPAN. Phone: (81) 3-53530770; fax: (81) 3-53530771. [GI]

Arts in Celebration Midwest Composers Competition.

Midwestern composers are invited to submit one work to be considered for the competition. Prize: \$500 stipend, a performance at the Arts in Celebration Festival, and a travel/lodging honorarium. Anonymous submission. Entry fee: \$10. Deadline: **April, 1998.** For complete details, contact: Coordinator, 1115 West Sycamore St., Carbondale, IL 62901. Phone: (618) 457-5100. [ACF*]

19th Irino Prize – International Composers Competition for Orchestra, 1998.

Composers of any nationality, younger than 40 on the date of June 23, 1998, are eligible to submit an unperformed and unawarded orchestral composition. Only one work per composer may be submitted. Compositions should be scored within the standard instrumentation for orchestra. Duration: ten to twenty minutes. Award: 500,000 Yen, plus 150,000 Yen as a subsidy for the parts. The parts must be prepared by the winner. The winner's composition will be premiered by the New Japan Philharmonic Orchestra at the subscription concert. The winner will be announced in mid-July, 1998. Postmark deadline: **April 30, 1998.** For complete details, and an application form, contact: The Irino Prize Foundation (Mrs. Reiko Takahashi Irino, president), c/o JML (Japan Music Life) Seminar, Yoshiro Irino Institute of music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156, JAPAN. Phone: (81) 3-33230646; fax: (81) 3-33255468. [GI]

1998 Brian M. Israel Prize. Sponsored by the Society for New Music, the competition is open to composers in New York State, born on or after May 1, 1968. Composers may submit one work for 1-7 performers, in any combination of instruments, tape, or solo voices (no choral). Award: \$500, and a performance during the Society's 1998-99 season. Anonymous submission. Deadline: **May 1, 1998.** For complete guidelines, contact: Nicholas D'Angelo, 106 Judson Street, Webster, NY 14580. [SNM]

International Musical Composition Prize Contest "Queen Marie José."

The "Queen Marie José" International Prize for Musical Composition is designed to reward a work that has already been created and recorded. The contest is open to composers of all nationalities without age limit. Eligible works: compositions for at least 2 solo instruments (voices excluded) with chamber or symphonic orchestra. Duration: a minimum of 12 minutes, and a maximum of 25 minutes; and the duration must be indicated on the score. Two clearly legible copies of the score should be sent,

together with a recording (required) of the work. (The tape recording should contain only the music for the contest.) Please mark the parcel with the phrase, "Queen Marie José International Prize for Musical Composition 1998." The competitive works can be submitted to the contest by any concert organization, by public or private broadcast companies, by associations of composers, international or national music councils, universities, music academies, editors of music, etc., as well as by the composers themselves. The date of the first performance of the works presented to the contest must not be before May 31, 1995. The recording sent together with the scores should be free of all rights, at the exception of the usual author's and editor's copyrights, so as to make possible the recording of the prize-winning work in public or through the radio. Award: 10,000 Swiss Francs. Should the jury decide not to award the prize, it can either attribute a prize of 7,000 Swiss Francs, to be called the "Merlinge Prize," or skip awarding a prize. These decisions will be made by an absolute majority vote of the members of the jury. In the event of equal voting, the President of the jury will have the deciding vote. The prize cannot be divided. If possible, the Committee of the International Queen Marie José Contest will assure a performance of the winning work in cooperation with "Radio Suisse Romande." The award-winning work remains the author's exclusive property. On request all scores and recordings will be returned. Deadline: **May 31, 1998.** For complete entry guidelines and application forms, contact: Secretariat of the International Music Prize Contest "Queen Marie José," Box 19, CH-1252 Meinier/Geneva, SWITZERLAND. Website: <http://mus.unige.CH/prixrmj> [GI]

ABA-Ostwald Band Composition Contest.

Composers are invited to submit unpublished works for concert band which have been written within the past two years. Scores of any length may be entered, but works of 8-10 minutes' duration are recommended. American Bandmasters Association members not eligible. Awards: \$5,000, plus \$5,000 commission for a second work. This is a biennial (even years) contest. Deadline: **November 15, 1998.** For complete details, contact: Mr. James F. Keene, Chairman, 1103 South Sixth Street, Champaign, IL 61820. Phone: (217) 333-3025; fax: (217) 244-4585. [CPCC]

(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, Workshop, Commission & Grant Opportunities:

(with deadlines:)

Rome Prize Competition. The American Academy in Rome offers fellowships in 18 disciplines including Musical Composition. Fellowships provide each winner with a stipend, room and board, and work space at the Academy. Rome Prize winners pursue independent projects, for periods ranging from six months to two years. Stipends range from \$7,800 to \$17,800, depending on the terms of the fellowships. Please state specific field of interest when requesting information. Annual deadline: **November 15th**. For application guidelines and further information, contact: American Academy in Rome, 7 East 60th Street, New York, NY 10022-1001. Phone: (212) 751-7200. [orig]

1998 Louisiana Music Teachers Association Commissioning Award Competition. Composers who are current Louisiana residents, or former residents who lived more than two years in Louisiana, may submit works for piano or chamber works including piano. Anonymous submission. Award: \$800 commission to compose a solo piano piece, 7-10 minutes in duration, to be premiered at the 1998 LMTA convention. Deadline: **November 15, 1997**. Contact: Dinou Constantinides, LMTA Commissioning Chair, c/o School of Music, Louisiana State University, Baton Rouge, LA 70803. [AMC*]

La Villa d'Aubilly residencies. The Institut International de la Marionnette announces the availability of residencies at La Villa d'Aubilly in Charleville-Mézières, France. Residencies are available to researchers (academics, critics, essayists, musicologists, etc.) and to creators (composers, writers, creative artists and sculptors, set designers, and others who are working on and experimenting with a creative project), from

France and abroad. The Institut provides accommodation for 1-3 months in apartments at the villa; the resident pays for his/her food, telephone, and transportation charges. Deadline: **November 30, 1997**. For complete guidelines, contact: Institut International de la Marionnette, 7 place Winston Churchill, 08000 Charleville-Mézières, FRANCE. Phone: (33) 03.24.33.72.50; fax: (33) 03.24.33.72.69. E-mail: inst.marionnette@ardennes.com Website: <http://www.ardennes.com/asso/iim> [AMC*]

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

Renée B. Fisher Foundation Composer Awards. Composers age 19 and older may apply for commissions to compose short piano works for required performance in the Foundation's 1999 piano competition. Two composers will be chosen, each of whom will receive \$1,000 to write an original work for talented young pianists. Applicants must have been born in, presently work or reside in, or have studied in Connecticut. Receipt deadline: **January 10, 1998**. For further information, contact: Robert Dix, Fisher Foundation Awards Committee, 80 Laurel Road, New Canaan, CT 06840. Phone: (203) 966-4416. [AMC*]

1998 Aaron Copland Fund for Music Recording Program. Proposals for recordings of contemporary American music may be submitted by non-profit professional performance ensembles and presenters as well as non-profit and commercial record companies. Performance ensembles and presenting institutions must include a letter of intent from a record company. Postmark deadline: **January 15, 1998**. For complete guidelines, contact: Program Coordinator, The Aaron Copland Fund for Music, c/o The American Music Center, 30 West 26th Street, Suite 1001, New York, NY 10010-2011. Phone: (212) 366-5260. [AMC*]

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: **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 [orig]

67th Annual Kate Neal Kinley Memorial Fellowship. The fellowship is open to graduates of the College of Fine and Applied Arts of the University of Illinois at Urbana-Champaign and to graduates of similar institutions of equal educational standing whose principal or major studies have been in music, architecture, or art. Preference will be given to applicants under 25 years of age. Three \$7,000 fellowships will be awarded for advanced study in the U.S. or abroad. Receipt deadline: **February 1, 1998**. For complete guidelines and application forms, contact: Kate Neal Kinley Memorial Fellowship Committee, University of Illinois, College of Fine and Applied Arts, 608 E. Lorado Taft Drive, #117, Champaign, IL 61820. Phone: (217) 333-1661. [AMC*]

1998-99 Camargo Foundation Fellowship Program. The Foundation maintains a center in Cassis, France, and as part of its activities, supports creative projects by composers, visual artists, photographers, and writers. The Foundation offers, at no cost, eleven furnished apartments, a reference library, an artist studio, a composer's studio, and a photographer's darkroom. The normal term of residence is one semester — early September to mid-December, or mid-January to May 31st. Applicants may include university, college, or secondary school faculty who are pursuing special projects; graduate students completing dissertations; and composers, writers, photographers, and visual artists with specific projects to complete. Only one composer, one artist, and one photographer can be accepted each semester. Applicants from all countries are eligible. Deadline: **February 1, 1998**. For further information and an application form, contact: The Camargo Foundation, Mr. Ricardo Bloch, 125 Park Square Court, 400 Sibley Street, Saint Paul, MN 55101-1928. [AMC*]

(without deadlines:)

Fondation Royaumont — Creative Residencies. The library at the Fondation Royaumont, home to around 18000 volumes, is the result of the gathering together of many private collections, devoted, in the main, to literature, poetry, human sciences and history of art. Located in a huge and peaceful room between the cloister and the park of the abbey, the library is above all a privileged place of study. Since 1995, this area is open to poets, writers and composers alike. They will thus have exclusive use of unique encyclopedic documentation and a permanent computer installation, as well as having onsite accommodation if required. General terms: 1) the Fondation Royaumont provides full accommodation (duration from 2 days to 3 weeks); 2) transport costs and membership fee of les Amis de Royaumont (FF 100) remain the responsibility of the artist; and 3) artists must mention the support of the Fondation Royaumont in the final realization of their work. For complete guidelines and to submit an application (CV, letter of motivation, project outlines), contact: Fondation Royaumont, Nathalie Le Gonidec, 95270 Asnières-sur-Oise, FRANCE. Phone: (33) 130355900/130355983; fax: (33) 130353945. [GI]

Julio Benavides is an academic music composer and teaches sequencing at "Instituto Orson Welles" in Lima, Peru. This Institute is the only one in Peru where Peruvian people can study "sound engineering." In extending an invitation to other composers and academics to visit the Institute, Mr. Benavides states, "As a teacher I always dedicate part of my time to look for resources, material, books, information, mail exchange and students contacts, seminars, etc. for my students. I would like to know if you can help me. For example: I know there would be members or colleges from your Associations who want to visit our country on vacations (You know: Andes, Macchu Picchu, Traditional Music, etc.). So we can let employ a little part time of your visit to have a conversation with our students... about your career, experience, sound engineering, music composition, etc. This request is by 'my own hand,' but if you want an official communication just say it and send me your street address." For further information, contact: Julio Benavides PB 1026, PO Box 02-5645, Miami, FL 33102-5645. E-mail: jota_berenguer@hotmail.com [IAWM-empl]

2nd International Composers Workshop for Orchestral Works. To be held March 9-19, 1998, in Olomouc, Czech Republic, the workshop is sponsored by Symphonic Workshops Ltd., Canada. All works submitted will be rehearsed and recorded by the highly experienced Moravian Philharmonic Orchestra. The artistic director of the workshop is Victor Feldbrill. Maestro Feldbrill has held major appointments in Canada and Japan. Composers are encouraged to bring conductors of their own choice to play and record their works. In addition to rehearsals of new compositions, the workshop will offer seminars and lectures on issues related to recording, rehearsal and performance practices. In general, the workshop will follow the format adopted at the first meeting (March, 1997) at which 12 composers from several countries and continents participated. The

maximum number of composers who can attend is 20. A composer may reserve up to 4 places — i.e., s/he can book up to 8 hours of rehearsal time with the orchestra. Fees: attendance at the workshop — \$400 which includes hotel accommodation; composers must reserve at least 2 hours orchestral rehearsal and recording time at an additional cost of \$1,200; composers may also request that their work be included on a commercially distributed CD at a special price of \$275 for each recorded minute using an orchestra of up to 75 players (the fee includes the service of a conductor and a recording engineer/editor). The contract includes provision for royalties from which all costs are associated with the recording could be regained. Symphonic Workshops Ltd. proposes to issue 5000 copies of each CD made. Complete details and application forms may be obtained from: Symphonic Workshops Ltd., 281 Pacific Avenue, Toronto, Ontario M6P 2P8, CANADA. Phone: (416) 760-9319; fax: (416) 762-6258. E-mail: symphwk@interlog.com Website: <http://www.interlog.com/~symphwk> [GI]

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

General Opportunities:

(with deadlines:)

Department of Music Chair at Western Illinois University. The search for this position has been reopened. The Chairperson is the chief academic and administrative officer in the Department of Music, reporting to the Dean of the College of Fine Arts and Communication. Position starts July 1, 1998. Qualifications: Doctorate or equivalent terminal degree, experience in college teaching and administration, scholarly research &/or artistic achievement, etc. Western Illinois University music program: fully accredited by NASM; BA & MA in applied, music business, music ed., and music therapy. 32 full-time faculty and a few part-time and over 200 music majors. Rank of associate or full with salary and tenure negotiable. Send letter of application, vitae, graduate transcript(s), three letters of recommendation, and names, addresses and phone numbers of three references plus a one-page statement of undergraduate teaching philosophy and a one-page statement of administrative philosophy. Postmark deadline for complete applications: **November 15, 1997.** Application materials should be sent to: Chair, Department of Music Chairperson Search, COFAC - 117AS, Western Illinois University, 1 University Circle, Macomb, IL 61455-1390. Or contact Hugo Magliocco for further information: Office phone — (309) 298-1672; or e-mail — H-Magliocco@wiu.edu [IAWM-empl]

(without deadlines:)

Katherine Jetter Tischhauser, a professor of cello and chamber music, is seeking string quartets by American composers for inclusion in a published annotated bibliography. Quartets utilizing extended techniques are of particular interest. Scores will be kept for future reference. Composers wishing their scores to be returned should include an SASE. For further information, contact: Katherine Jetter Tischhauser, Department of Music, Fort Lewis College, 1000 Rim Dr. M, Durango, CO 81301. Phone: (970) 247-7377; fax: (970) 247-7520. E-mail: jetter_k@fortlewis.edu [AMC*]

JZ Productions announces the availability of orchestras in the Czech Republic for composers, conductors, or soloists wishing to produce CDs of their work. Prices are competitive, with first quality musicians, recording facilities, and production personnel in several major Czech cities. JZ Productions states that they have excellent contacts in the Czech Republic; and they can also work with artists for label placement, music publishing, and other consultation. For further information, contact: Jeffrey James, JZ Productions/Jeffrey James Arts Consulting, 316 Pacific Street, Massapequa Park, NY 11762. Phone/fax: (516) 797-9166; or (phone) (212) 877-2238. E-mail: jamesarts@worldnet.att.net [orig]

Ron Singer, a writer/librettist, seeks a composer with whom to collaborate on a new opera. A draft libretto has been written about a conflict involving fishermen, realtors, and Native Americans in Maine. He envisions the work "as a comic opera with lyrical and farcical elements." For further information, contact: Ron Singer, English Department, Friends Seminary, 222 East 16th Street, New York, NY 10003. Phone: (212) 979-5035 x410. E-mail: rsinger@fsnyc.k12.ny [AMC*]

code to information sources:

[orig] = original documentation
[ACF*] = American Composers Forum — reprinted with kind permission
[AMC*] = American Music Center — reprinted with kind permission
[CM] = Classical Music magazine (Great Britain)
[CPCC] = Center for the Promotion of Contemporary Composers
[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 Sharon Turner

Appointments

Jennifer Higdon was Composer-in-Residence at the Institute of Deer Valley in Park City, UT during July 1997. She worked with the Pacifica String Quartet.

Monica Hubbard, Director of Women's Choral Activities at the California Institute of Technology in Pasadena, CA, has been appointed as the new National Repertoire and Standards Chair for Women's Choirs of the American Choral Directors Association.

Anne LeBaron was appointed professor of composition and theory at the University of Pittsburgh in August 1996. She was given one year's leave to pursue projects associated with her Cal Arts/Alpert Award in the Arts. She will begin teaching in August 1997.

Commissions

Beth Anderson was commissioned by the Soho Baroque Opera Company to compose an operetta entitled *Qoheleth* on the book/lyrics of Royce Dendler for a premiere in 1998.

Cynthia Folio's *Arca Sacra*, for solo flute, was commissioned by the National Flute Association for its 1997 High School Flute Soloist Competition. Folio has also been commissioned by Girard College to write a piece for band, organ, and heraldic trumpets to commemorate the 150th anniversary of the founding of the college.

Clare Shore received a National Endowment for the Arts Composers' Fellowship to commission a work for the Blair String Quartet. In addition, Shore received the Margaret Jory Composers' Assistance Grant for copying of parts for *Messenger of Fire* for cello and orchestra. She has also been commissioned by Monique Buzzarté for a work for solo trombone.

Honors and Awards

Mary Jeanne van Appledorn received her 18th consecutive ASCAP Standard Panel Award in June.

Anne Deane was awarded a Ph.D. in music composition, with an emphasis in computer music, at the University of California, Santa Barbara, June 1997, and she was the student speaker at the Graduate Division Commencement. Among the awards she received were a Graduate Dissertation Fellowship and two cash awards from the Sherrill C. Corwin Metropolitan Theatres Awards for Excellence in Composition.

Kay Gardner was awarded an honorary Doctor of Fine Arts degree during the May 10 commencement ceremonies at the University of Maine.

Stacy Garrop's *Self-Expression* for (mezzo) soprano and piano placed second in the 1996-1997 Margaret Blackburn Memorial Composition Competition. Also, her solo horn work *Sanskara* has been selected once again for inclusion on the 1997 repertoire list (second round, professional division) of the American Horn Competition.

Jennifer Higdon was the recipient of the Charles Ives Fellowship from the American Academy of Arts & Letters this past spring. She was also awarded a Guggenheim Fellowship to begin in the fall of 1997.

Judith L. Zaimont is to be a featured composer at the Women in Music Conference in Athens, Ohio, October 1997.

Performances/Productions/Presentations

Beth Anderson spoke at Southwestern College, California, on April 25, 1997 and performed several of her compositions: *Yes Sir Ree*, *I Can't Stand It*, *Country Time*, and *Belgian Tango*. On April 27 her *Saturday/Sunday Swale*, for brass quintet, was performed by the Capital City Brassworks at an "Eine kleine Frauenmusik" concert in Montgomery's Promenade Concert series, Auburn University, Montgomery, AL. On October 30, 1997, an evening concert of works by Anderson will be performed on the Interpretations series at Merkin Hall, NY. Works to be played include three string quartets; *New Mexico Swale*, for flute, percussion, violin, viola, and cello; and the premiere of a new work for string quartet, marimba, percussion and piano tentatively titled *Piano Concerto*.

Mary Jeanne van Appledorn's *Reeds Afire*, recently published by Southern Music Company, was performed on July 9 during the Clarinet Fest '97 of the International Clarinet Association held at the Texas Tech University of Music in Lubbock, TX. Performers included Robert Walzel, clarinet, and Scott Walzel, bassoon.

Betty Beath's work for cello and piano, *Lagu Lagu Manis*, was performed on May 1 in a concert of music by Australian women composers held at the West Australian Conservatorium of Music, Edith Cowan University. Two pieces from her children's opera, *Abigail and The Rainmaker*, "Abigail's Song" and "I Know a Magic Man," were performed at the Australian Voices Festival on May 3 by students of St. Margaret's School Choir. Her suite for orchestra, *Dreams and Visions*, was performed by the Queensland Symphony Orchestra with Mark Summerbell conducting and was broadcast nationally on ABC Classic FM on April 7.

Eleanor Cory's *Encounters* for flute, oboe, clarinet, violin, viola and cello was performed by the New York University New Music and Dance Ensemble on December 2, 1996 in New York City. Her *Play Within a Play* for solo piano received performances by Maria Eckert on February 28 as part of "A Celebration of Women Composers," and on March 11 for the National Association of Composers/USA, both in New York City. *Pas de Quatre* for flute, violin, cello and piano received a performance by the Washington Square Contemporary Music Society with Jayn Rosenfeld, flute, Deborah Wong, violin, Chris Finckel, cello, and Margaret Kampmeier, piano, at the Merkin Concert Hall in New York City on March 25.

Works by **Anne Deane** were performed at the 1997 Feminist Theory & Music 4 Conference at the University of Virginia and the 1996 International Computer Music Conference.

Nancy Bloomer Deussen's *Trio for Violin, Clarinet and Piano* was performed at the 16th St. Paul's Festival of the Arts at Hargrovia, Monsey, NY on July 4.

J. Michele Edwards presented "Commissioning New Works: A Conductor's View" at the International Congress of Women in Music on May 31 at the California Institute of the Arts, Valencia. The following week she presented a paper entitled "Helen May Butler and her Ladies' Military Band: Gender and Image" for Feminist Theory and Music 4, at the University of Virginia, Charlottesville, on June 7. For this conference Edwards was also the invited Guest Conductor to lead an open rehearsal and premiere

performance of *The Crossing* by Maura Bosch, commissioned by Feminist Theory and Music 4. The composition, for unaccompanied mixed chorus, sets a letter by Martha C. Wright to Ellen Wright which describes one of Harriett Tubman's slave rescues. Edwards also presented a paper entitled "In the Words of Marianna Martines and JoAnn Falletta" for the College Music Society's International Conference in Vienna on July 2 at Bildungshaus Neuwaldegg, Vienna, Austria. In addition to traditional narrative presentation, this paper offered a "conversation" between Martines and Falletta, primarily using their own words. By placing the life of a prominent eighteenth-century Viennese musician and composer in tandem with a current American conductor, the paper illustrates the remarkable common ground shared by these exceptional women.

Cynthia Folio was guest composer and lecturer at the University of New Mexico Composers Symposium in April 1997, with performances of three compositions. Her other recent performances include: *Trio* for flute, cello, and piano, performed by the Sierra Trio at the San Francisco Conservatory of Music in October and November of 1996; *Desert Winds*, for band, performed at Swarthmore College in April 1997; *One for Four*, for flute quartet, performed by the Flute Ensemble at Stanford, December 1996, and by Sonora Flutes at Southwest Texas State University in February 1997; *Developing Hues*, for flute and bass clarinet, performed at the Suburban Music School Benefit Concert in March 1997; and *Sketches* for flute and piano, performed at the Indiana University of Pennsylvania in April and May 1997.

Kay Gardner's *Ouroboros-Seasons of Life: Women's Passages*, an oratorio, was performed by the Denver Women's Chorus and Orchestra on June 8 and 9.

Stacy Garrop received two performances of *Self-Expression* for (mezzo) soprano and piano in April. The first performance occurred on the IAWM CUBE Contemporary Chamber Ensemble concert in Chicago, and the second was on the Bloomington Composers Project concert in Bloomington, Indiana. She attended the Ernest Bloch Composers Symposium (in conjunction with the Ernest Bloch Music Festival) in Newport, Oregon, this past July, where she received a performance of her work, *Never for Want*, for cello and piano and attended master classes led by Donald Erb.

Jan Hamer has had performances in the past year of *Daughter, Awake With the Moon II* for soprano and piano, by soprano Pamela Jordan and pianist Shannon Butler, in a concert of the Contemporary Music Forum of Washington, DC, featuring music of composers who have been resident at the Virginia Center for the Creative Arts; *Daughter, Awake III* for mezzo-soprano and ensemble was performed at a regional Society of Composers conference in Baltimore. Hamer's *Two Morning Asanas* was performed by pianist David Holzman in Philadelphia and at the College of William and Mary.

Jennifer Higdon has enjoyed a number of recent performances of her work. *Voices* was performed by The Pacifica String Quartet at The Institute at Deer Valley, Park City, UT, July 16, 1997. *running the edge* was performed by Claudia Anderson and Jill Felber, flutes, at: University of Toledo, Toledo, OH, June 26, 1997; Cincinnati Flute Symposium, Cincinnati, OH, June 25, 1997; Oberlin Conservatory, Oberlin, OH, June 24, 1997; and Eastman School of Music, Rochester, NY, May 4, 1997. *Steeley Pause* was performed at Bard College, June 11, 1997. *Coyote Nights, Stomp & Dance, Chase*, and *Lullaby* were performed by the Prism Sax Quartet at Christ & St. Stephens Church, NYC, May 27, 1997, and at Settlement Music School New Music Series, Philadelphia, May 12, 1997. *Jeffrey Mode, Song, Soliloquy, Steeley Pause, Short Stories,*

Lullaby, and *Mountain Songs* were performed by various artists at the Texas Flute Society, School of Music, University of North Texas, Denton, TX, May 10, 1997. *rapid fire*, Jennifer Higdon, flute, was performed at The Collage Concerts, Texas Flute Society, Denton, TX, May 10, 1997; the piece was also performed at the Paik-nam Art Hall, Seoul, Korea, April 22, 1997. *Autumn Music* received a performance by the Moran Quintet at the University of Nebraska-Lincoln, Lincoln, NE, May 4, 1997. *running the edge* was performed by Jan Vinci and Lindsey Carroll, flutes, at Skidmore College, Saratoga Springs, NY, April 17 and 19, 1997. *Pastoral* was performed by the West Chester Choir, West Chester University, PA, April 18, 1997.

Dorothy Hindman's *drowningXnumbers* for amplified solo cello was performed by Hugh Livingston as part of his March United States tour at Birmingham-Southern College, University of Tennessee-Knoxville, and Harvard University and at Tufts as part of the Year of Women in Music conference. *drowningXnumbers* was also performed by cellist Craig Hultgren at the University of Montevallo on a Contemporary Music Ensemble concert. *Echo* for French horn solo was performed by Paul Basler in March on the SCI National Conference in Miami, Florida. In February, the Gregg Smith Singers premiered her choral work *I Have Heard...* in NYC, and repeated the performance in Birmingham, where they recorded the work for CD release. Her *Soliloquy* for clarinet was performed in March on the Birmingham Art Music Alliance's series in Birmingham. Her *Dances* for clarinet, marimba and piano was premiered on the American Originals series in Fairbanks, Alaska, where she was in residence in April. She was a featured panelist at the University of Tennessee-Chattanooga's Contemporary Music Symposium in April.

Anne LeBaron presented her quintet, *Phantom Orchestra*, on the Interpretations series at Merkin Hall in New York on Jan. 16. The quintet, which includes brass, percussion, guitar, electric harp, and theremin, premiered four new works, *Readymades I & II*, *Green Card*, and *Chasing Dragonflies*. *Sachamama*, for flute and tape, and *Concerto for Active Frogs* were performed by the New Music Consort on Feb. 5 in New York; *Telluris Theoria Sacra*, for septet, was performed by the New Century Players in Los Angeles on March 17; *Rite of the Black Sun* was programmed on the Discovery Series in St. Louis also on March 17. In January and in April LeBaron held residencies at The University of Virginia and at George Washington University, where she presented her music and met with students and faculty. She was a featured composer at the Feminist Theory & Music 4 Conference at the University of Virginia in June, where her *Blue Harp Studies No. 1 & No. 2* were performed.

Hope Lee's *Voices in Time* (1995), for accordion, chamber orchestra and tape, was chosen from an international call for scores to be performed at a concert of contemporary music given by the Seattle Creative Orchestra on June 27, 1997 at the Shorecrest Performing Arts Center, Shoreline (N. Seattle), Washington.

Betty-Ann Lynerd's *Neptune* was performed on July 19 by Tessitura, Washington, DC, in connection with the National Symphony's Wolf Trap performance of Holst's *The Planets*. The concert was led by Elizabeth Schulze, Associate Conductor.

Gail Olszewski's group, womynperformers (Nancy Cox, soprano; Judith Eisner, violin; Gail Olszewski, piano; Molly Wilbur-Cohen, cello) performed in a concert on Friday, September 19, at Central Presbyterian Church, St. Paul, MN. The group performed works by local and not-so-local women including 5

Midsummer Songs & Matinee Music by Sherry Wohlers Ladig; 2 *Bronte Songs* by Maura Bosch; *To Be a Song* by Diane Benjamin; 2 pieces for violin, cello and piano by Jana Skarecky; *Shakespeare Set* for unaccompanied soprano by Elizabeth Pizer; excerpts from *Le Passage de la Mer Rouge* by Elisabeth Jacquet de la Guerre; and *Gaude Virgo* by Barbara Strozzi.

Elizabeth Hayden Pizer's *Elegy in Amber* (In Memoriam Leonard Bernstein) (string orchestra) will be performed during the 1997-98 concert season of the Dayton Philharmonic, with Neal Gittleman conducting; and it has been selected for performance during the Women in Music conference to be held at Ohio University in Athens (October 1997). Also scheduled to be performed during the 1997-98 season is an earlier elegy, the *Elegy for Strings*, featuring the Lowell Philharmonic (MA), conducted by David Bailey. Pizer's *Madrigals Anon* (SSATB a cappella voices) will be performed this autumn by the New Mexico Pro Coro (Santa Fe), directed by David Arellanes, and will be taken on tour next spring by the Kenyon College Chamber Singers (Ohio) under the direction of Benjamin Locke. In addition, the New Mexico Pro Coro has chosen Pizer's *Kyrie Eleison* (SSAATTBB a cappella voices) for later performance. The Minnesota-based ensemble, womynperformers, will present their soprano, Nancy Cox, in a performance of Pizer's *Shakespeare Set* (unaccompanied voice) during their September 1997 concert (see above).

Deon Nielsen Price reports that several broadcasts of compositions from her CD titled *SunRays: Music of Deon Nielsen Price* (Cambria) were featured especially on programs hosted by Jeannie Pool, Canary Burton, and Jeanne Shaffer. In addition, a performance of *Nobody Knows The Trouble I've Seen*, arranged by Price with Darryl Taylor, tenor, D. N. Price, piano, took place on January 4 in Barcelona, Spain. Price's "Redwoods" (*Big Sur Triptych*) and "Playful" (*3 Faces of Kim*), Berkeley Price, clarinet, D. N. Price, piano; and *Diversions* for piano solo received performances at Mu Phi Epsilon in West Los Angeles, the Los Angeles Pierce College Noon Series, and South Bay Center for the Arts, Music by Los Angeles Composers Concert February 13 through 27. *Three Faces of Kim*, "The Napalm Girl," duo for violin and piano was also performed by Ayke Agus, violin, D. N. Price, piano, at the Music Teachers Association of California closing concert in Santa Monica, CA, on June 3. *Epitaphs: Concertpiece for Piano and Orchestra*, was performed by Price, piano, and the Westchester/Marina Symphony in Los Angeles, CA, on March 15. *To The Children of War*, a song cycle on poetry by Maya Angelou, was performed by Darryl Taylor, tenor, with Price, piano, as part of the Resident Artist Series, South Bay Center for the Arts in Torrance, CA, on July 1.

Adrienne Provenzano, soprano and pianist, presented music by a variety of women composers during her March 16, 1997 concert at Neff Recital Hall, Indiana University-Purdue University, Fort Wayne, IN. Included in the program, entitled "Remembering the Ladies: Music by Women Composers," were works by May Aufderheide, Amy Beach, Lili Boulanger, Cécile Chaminade, Agatha Backer Grondahl, Fanny Mendelssohn Hensel, Carrie Jacobs-Bond, Julia Lee Niebergall, Nicole Philiba, Adaline Shepherd, Mary Lou Williams, and Camille Zeckwer. The concert included waltzes, tangos, art songs, parlor songs, ragtime and blues, along with insightful commentary by Provenzano. Also included was the premiere of Provenzano's piano composition *Homage To Mary Lou*. On April 19, 1997, Provenzano presented a lecture-recital at Sigma Alpha Iota's Beta Province State Day. The program, entitled "Inspirations from the Lives of Women Composers," featured

music of Lili Boulanger, Carrie Jacobs-Bond, and Mary Lou Williams. As part of Fort Wayne, Indiana's Germanfest celebration, Provenzano organized and performed in a June 14, 1997 concert featuring music of Clara Wieck Schumann and Fanny Mendelssohn Hensel. Included were art songs by both composers, piano duets by Hensel, and the second movement of Clara Schumann's *Piano Concerto in A Minor*. Also performing were pianist Donna Hartleroad and cellist Marilyn Buchanan. Provenzano performed at WBNI-FM 89.1 studios on June 26, 1997 in a concert including selections of children's pieces by Czech composer Jitka Snizkova and the premiere of Provenzano's *Limberlost Suite*.

Ellen Grolman Schlegel performed *The Madam and the Minister* and *Euphonium Dance* for voice and bass by Betty Roe, *New World Dances* for piano trio by Gwyneth Walker, and *Five Pieces* for cello and piano by Amy Beach in recent concerts.

Clare Shore's *Trinity* for nine instruments enjoyed performances by EKKO! and Palm Beach Chamber Music Festival, Alexander Jimenez, conducting, at the Dutch Embassy in Washington, DC, on May 22 and also at the Merkin Concert Hall in New York City on May 27. Shore's *Grave Numbers* was performed by Christine Schadeberg, soprano, and Mike Rosensky, guitar, as part of the Feminist Theory and Music 4 Conference at the University of Virginia, Charlottesville on June 8.

Betty Wishart had three works performed on April 20, 1997 in West Palm Beach, FL at "American Music for the 21st Century," including *Memories of Things Unseen and Seen* (see Premieres). Soprano Sherry Hall and pianist Sally Privett performed *No More*, a song dedicated to abused women. Heather Coltman performed *Sonata* for piano. The previous week Dr. Coltman also performed this work for the music literature class at Florida Atlantic University after which Wishart lectured about the composition.

Judith L. Zaimont gave an hour-long interview as a guest on "Grand Piano," Minnesota Public Radio, with host Stephanie Wendt. The broadcast of June 29, 1997 also featured music from Zaimont's *Summer Melodies* CD. Much of the music from this CD was featured on Northwest Airlines Classical Channel #2 for the month of July.

Premieres

Beth Anderson's *May Swale*, a recently commissioned viola solo, was premiered by Mimi Dye on May 30, 1997 at Old First Church, San Francisco, on a new music concert series entitled Old First Concerts. Also, *Precious Memories* (SATBB) will be premiered by The Accidentals on the Eclectix! concert at Cami Hall, NY, on November 15, 1997.

Mary Jeanne van Appledorn's *Reeds Afire*, three duos for clarinet and bassoon, had its premiere on June 3 in New York City. Performers included Paul Gallo, clarinet, and Gilbert Dejean, bassoon. Her *Native American Mosaic* for Native American flute, commissioned by James Pellerite, was premiered by Pellerite in February.

Eleanor Cory's *Play Within a Play* for solo piano received its premiere performance with Marcia Eckert, piano, on February 4 at Hunter College in NY. Her *Interviews* for viola and piano was also premiered with Liana Laura Mount, viola, and Max Lifchitz, piano, of the North/South Consonance Ensemble at the Christ and St. Stephen's Church in NY.

Cynthia Folio's *Arca Sacra*, for solo flute, premiered during the National Flute Association 1997 annual convention in Chicago, August 1997; it is published by Hildegard Publishing Company, both as a "solo" piece and within an anthology of flute music by contemporary women composers.

Kay Gardner's *Time is But the Stream (I Go A-Fishing In)*, a setting of Thoreau's text, was premiered by the Unitarian-Universalist Church Choir, Bangor, ME, in April. On May 16, 17 and 18, Gardner attended the premiere performances of *Mira*, a sound score she was commissioned to write for the Gash/Voigt Dance Theatre of St. Louis.

Eagle Poem, by **Jan Hamer**, on a poem by Joy Harjo, was commissioned by Philadelphia's Orchestra 2001 for its annual AIDS benefit concert. The work, for reciter, soprano, oboe, percussion and cello, was premiered in Philadelphia on June 1 and will be performed in November in Russia by the same ensemble.

Dorothy Hindman's newly completed work *fin de cycle* for muted piano and tape, commissioned by pianist Laura Gordy, received its premiere performance in May on *The Future is Here*, an all-premieres program on the Thamyris New Music Ensemble's concert series in Atlanta, GA. Gordy also performed the work on the Birmingham Art Music Alliance's series in July at the Hoover Library Theater in Birmingham, Alabama.

Anne LeBaron's work for new music theater, *Croak (The Last Frog)*, was written in collaboration with Leslie Jacobson and performed five times at George Washington University's Marvin Center, April 10 - 13. An excerpt was featured on CNN. This work marked the culmination of LeBaron's three year composer residency in Washington, DC, sponsored by Meet The Composer. *Solar Music*, for flute and harp, was premiered at the Kammermusiksal Philharmonie Berlin by the noted duo, Camilla Hoitenga and Alice Giles.

Angela Louise Manso's *Prayer for Mankind*, a setting of a prayer from the sacred writings of the Bahá'í World Faith, for mixed voices and organ, received its world premiere on May 16 at the Central Presbyterian Church in New York City. The work was performed by the Central City Chorus under the direction of Charles Pilling.

Maria Niederberger's *Sonnenspur*, for winds, strings, percussion and piano, received its first performance on March 16, 1997 in the BOA hall of Lucerne, Switzerland. The ensemble, Opus Novum, which had commissioned the work, dedicated two concerts to the composer. In addition to the new composition, the program included Niederberger's *Tandem Points* (1993) for ten players. The concert was repeated in Stans, NW, on March 23. Swiss Radio DRS 2 broadcast a recording of the event on May 22.

Adrienne Provenzano's *Homage To Mary Lou*, a jazz composition for piano solo, was premiered by the composer at Neff Recital Hall, Indiana University-Purdue University at Fort Wayne, IN, on March 16, 1997. The piece pays tribute to the life and music of jazz pianist, composer and arranger Mary Lou Williams. On June 26, 1997, Provenzano premiered *Limberlost Suite*, a six movement piece for voice and piano, at the Harriet A. Parrish Performance Studio, WBNI-FM 89.1, in Fort Wayne, IN. The suite draws inspiration from the life and writings of Hoosier author, photographer and naturalist Gene Stratton-Porter.

Clare Shore's *Trinity for nine instruments* was premiered on May 18 by EKKO! and the Palm Beach Chamber Music Festival, Alexander Jimenez, conducting, in the Duncan Theatre in West Palm Beach, FL.

Casper Sunn's *The Woeful Worm of the West* (children's piano duet), received its first performance at the Lutheran Church of the Master in Omaha, NE, on June 8, 1997 by Kelsey and Dana Carlson.

Hilary Tann's violin concerto, *Here, The Cliffs*, was premiered October 17/18 in Raleigh, NC, with the North Carolina Symphony Orchestra conducted by Gerhardt Zimmermann. Corine Cook was the violin soloist. The work was commissioned by Meet the Composer/Arts Endowment Commissioning Music/USA with support from the Helen F. Whitaker Fund.

Betty Wishart's *Memories of Things Unseen and Seen* was premiered by Florida Philharmonic musicians Jeremy Miller (violin), Steven Sigurdson (cello), Suzanne Duffy (flute) and Richard Hancock (clarinet) at "American Music for the 21st Century," West Palm Beach, FL on April 20, 1997.

Judith L. Zaimont's *Meditations at the Time of the New Year* for SSATB choir, choral soli, tubular bells and glockenspiel premiered June 3, 1997, Manhattan, NY, performed by Florilegium Chamber Choir, JoAnn Rice, director. This work is published by Sounds Alive! and was commissioned by Skidmore College. Also, ... 3: 4, 5 ... for oboe, clarinet, violin, viola, and contrabass was premiered June 29, 1997, Chicago, IL, by the International Double Reed Society including members of Minnesota Orchestra. This work is published by Jeanné and was also commissioned by Jeanné.

Publications and Recordings

Mary Jeanne van Appledorn's works appear on a CD titled *Postcards* (North/South Records, N/S R #1012) issued in June. The CD contains *Postcards To John* for solo guitar with John Scott Ford, guitar, and *Trio Italiano* with Will Strieder, trumpet, Anthony Brittin, horn, and Don Lucas, trombone. Three early compositions by van Appledorn, *Contrasts For Piano*, *Two Shakespeare Songs* for SATB chorus and piano, and *Cellano Rhapsody* for cello and piano are to be released by Arsis Press.

Eleanor Cory released a CD titled *Images, Soundspells* Production CD 116, in 1996.

Liane Curtis published an article on composer Rebecca Clarke (1886-1979) in *The Musical Times*, May 1996. Curtis' review of *The Torchbearers: Women and Their Amateur Arts Associations in America* was published in *American Music*, Summer, 1996. Her review of *The Norton/Grove Dictionary of Women Composers* is forthcoming in *The Journal of The American Musicological Society*. Also, *The Journal of Musicological Research* is publishing her review of *Embodied Voices: Representing Female Vocality in Western Culture*. Curtis is Visiting Scholar in Women's Studies at Brandeis University.

Nancy Bloomer Deussen's *San Andreas Suite* for flute, violin, viola and cello, and *One of Nature's Majesties* for clarinet, bassoon and piano were included on the CD release titled *Postcards* (N/S R #1012) from North/South Recordings in Albany, NY. Works recently published by Brazinmusikanta Publications of Amityville, NY, are *Canticles for Brass* (double brass quintet), *Concerto for Clarinet and Small Orchestra*, *Trio for Violin, Clarinet and Piano*, *One of Nature's Majesties*, and *Woodwind Quintet #2*.

J. Michele Edwards' recent publications include "Current Bibliography" with Faith Hareldson in *Gay and Lesbian Study Group Newsletter* (March 1997), a publication of the Gay and Lesbian Study Group of the American Musicological Society and "Inclusive Language and Choral Music" in *International Choral Bulletin* (July 1997), a quarterly publication of the International Federation for Choral Music. The National Center for Curriculum Transformation Resources on Women, Institute for Teaching and Research on Women at Towson State University, Baltimore, has just released Edwards' *Discipline Analysis Essays: Music* (1997) in their series of short volumes entitled *Women in the Curriculum*. Edwards' volume addressed issues and resources of feminist criticism in music.

Element Books of London reprinted Kay Gardner's *Sounding the Inner Landscape: Music as Medicine* in April. Also, Gardner's 6-cassette series, *Music, Chakras and Healing*, was released by Sounds True of Boulder, CO in September. Ladyslipper Records of Durham, NC has contracted Gardner to record a new CD titled *Silver Wings* for release in the spring of 1998.

Anne LeBaron's *Southern Ephemera*, for surrogate kithara, harmonic canon, flute, and cello, is included on the Newband CD on Music & Arts 931, along with music by Harry Patch, Dean Drummond, and Elizabeth Brown.

Elizabeth Hayden Pizer's *Elegy in Amber (In Memoriam Leonard Bernstein)*, for string orchestra, has been released on CD on the MMC Recordings label — #MMC2026, distributed by Albany Music—featuring the Slovak Radio Symphony conducted by Robert Stankovsky. Broadcasts of the recording have already been presented on Southeastern Public Radio, as well as in the Austin, TX, and Syracuse, NY, regions.

Ellen Grolman Schlegel has recently edited two volumes of string trios by Maddalena Lombardini Sirmen. Both volumes are available through Hildegard Publishing Company.

E.C. Schirmer has published Clare Shore's *Messenger of Fire* for cello and orchestra (commissioned by Marcy Rosen) and *Sojourn* for solo trombone (commissioned by Monique Buzzarté).

Elizabeth Walton Vercoe had an article in the July 1997 issue of the *International Choral Bulletin* on women conductors. (The entire issue is devoted to topics related to women and choral music.)

Judith L. Zaimont has several recent releases: *Zones* (Arabesque Z6683) which includes *Zones*, Piano Trio No. 2 "Russian Summer," Piano Trio No. 1 and *A Calendar Set* with Peter Winograd, violin, Peter Weyrick, cello, and Joanne Polk, piano. The recording received excellent reviews in the May/June 1997 *FANFARE* and *American Record Guide*. Also, *Summer Melodies* (4-Tay 4001), a piano album, includes *Suite Impressions*, excerpts from *Calendar Collection*, *Evening*, *Reflective Rag*, *Judy's Rag*, *Snazzy Sonata*, and *Nocturne: La Fin de Siecle*. The works are performed by the composer with Doris Lang Kosloff. For release in August of this year, *When Angels Speak - Fantasy for Wind Quintet* is performed by the Manhattan Wind Quintet on an Albany CD titled *When Angels Speak*. Also for release this fall, *Hesitation Rag*, published by Vivace Press, and commissioned and performed by Virginia Eskin on a Northeastern CD titled *Ragtime Project*.

The WIMUSIC Distribution List

The idea for the WIMUSIC (Women in Music) list grew out of discussions during the 1st International Symposium and Festival held 17-21 September 1996 in Fiuggi, Italy. The symposium, "Donne in Musica: Gli Incontri al Borgo," was a collaboration of "Fondazione Adkins Chiti: Donne in Musica" and the City Council of Fiuggi held in conjunction with the FiuggiCitta International Music Festival. Composers and musicologists met for a time of sharing, discussion, performances and networking. It was determined that an electronic discussion list would facilitate continuing conversation and expand the circle of participation.

It is often difficult for a new list to find its way and many of the international participants are new to electronic media and have less experience in how to use the list. Perhaps clarifying its purpose (as distinct from the IAWM distribution list) will help WIMUSIC become more active and useful to its subscribers. There is a need for the leadership of various organizations and projects to be aware of the activities of others and to cooperate and share resources. WIMUSIC is a vehicle for facilitating collaboration and awareness.

The original WIMUSIC participants were identified by Regina Himmelbauer and others following the Fiuggi Symposium in September 1996. There may be others interested in participating in this list. The purposes and focus of WIMUSIC appear in the material below. To join, send the message "subscribe wimusic" to the address: <majordomo@nicanor.acu.edu>.

The WIMUSIC distribution list is open to:

- women in music organizations, projects and archives
- publishers and distributors who specialize in music by women composers
- individuals who are engaged in organizing for women in music (concerts, radio/television programs, festivals, etc.)

Purpose of WIMUSIC:

- to share information and increase our understanding of what is going on in other women in music organizations
- to know and better understand in the course of time the different situations, structures, problems, cultural and educational policies and strategies of women in music organizations throughout the world
- to explore opportunities for international cooperation
- to support each other by sharing ideas and discussing them

This list is a medium for organizations and organizers in the women in music movement. WIMUSIC is sponsored by the International Alliance for Women in Music (IAWM) and is hosted by Abilene Christian University. List dialogue will be archived and available via the World Wide Web.

The IAWM is eager to receive updated information for inclusion on its web site and provides space to women in music organizations who wish to establish an initial web presence but is unable to provide or maintain personal web pages.

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Scholarships
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Lynette Westendorf, Earshot Jazz

IAWM Financial Summary

Total Inflow **\$84,929**

(June 1, 1996—August 1, 1997)

Earned Income **\$77,364**

(retained earnings from 1995-96,
membership dues, interest, ads, sales,
concerts, conferences):

Contributions and Grants **\$7,565**

Total Outflow **\$70,461**

(June 1, 1996 - Aug. 1, 1997)

Member Benefits: Awards and Scholarships **\$2,225**

Member Benefits /Outreach Projects **\$55,394**

(to libraries, exchange organizations, public audiences)

a. Publications \$16,378

b. Conferences \$34,196

c. Concerts \$4,820

Outreach Projects: **\$1,145**

a. Asia (Asian Composers League) \$670

b. Europe (Vienna Philharmonic Orchestra)* \$475

*An additional \$5525 was contributed directly to
this advocacy project without being processed by IAWM.

Operations **\$11,697**

(postage, printing, telephone, supplies, rent, fees):

Retained Earnings as of Aug. 1, 1997 **\$14,468**

Online IAWM Membership

It is now possible to join the IAWM *or* to
request a sample journal and brochure online:

<http://www.acu.edu/iawm/info/memberonline.html>

IAWM members may also submit the addresses of
prospective members via this page. Prospects will
receive a sample journal and the IAWM
Invitation to Membership brochure.



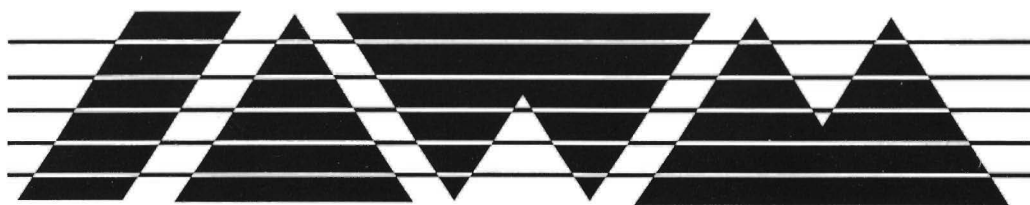
IAWM Publisher Contact Service

Completing this online form forwards your contact
information to participating publishers. Each has
agreed to send a catalog or reply to your query.

<http://www.acu.edu/iawm/publishers/contact.html>

Members without web access can also participate. Send
an email message containing your mailing address and a
description of the music you seek (e.g. solo works for
oboe, music by Amy Beach, etc.) to:

[<iawmpublishers@nicanor.acu.edu>](mailto:iawmpublishers@nicanor.acu.edu)



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