

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

Volume 4, No. 1 Winter 1998

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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.
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- The word processor used. We can handle 20 popular word processor formats. If in doubt, contact the editor before mailing.
- The **version** of the word processing program used (e.g. MS Word for Windows 7.0).

For questions of style, refer to *The Chicago Manual of Style*. Authors should supply brief biographical information for use at the end of the article, 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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President's Message: Open Lines

by Deon Nielsen Price

Dear IAWM Members and Friends:

We have much to be proud of in our organization! Look what we have accomplished in only three years: we've nearly doubled our membership; we've doubled our budget; we've taken on new projects; we've expanded our international activities, produced a successful conference, participated fully in other conferences; and we've made our presence known, especially through our efforts to end gender discrimination in the Vienna Philharmonic Orchestra.

Not only have we published outstanding issues of our *IAWM Journal* with its invaluable Opportunities Listings, while maintaining online discussions and a Web site, but we also launched a new scholarly journal which represents cutting edge thought on the issues which concern us all.

All of this work has been accomplished through intense volunteer efforts by committed individuals who share a belief in the need for this organization and its mission and who give their time, which might otherwise be spent composing, practicing, performing, teaching, and researching. Here is a bullet list.

Accomplishments of IAWM Organizational Development

- International Alliance for Women in Music (IAWM): the merging of American Women Composers, the International League of Women Composers, and the International Congress of Women in Music (January 1995)
- Mission Statement: accepted (1995), amended (1997)
- By-laws: accepted (1995), amended (1997)
- Incorporation: a non-profit corporation (May 31, 1995, State of Delaware USA)
- Tax-exempt status 501(c3): granted by the US Internal Revenue Service (July 1996) retroactive to incorporation date
- Membership: 750 (plus 150 libraries and exchange organizations)
- Membership Directory: published annually
- Expanded leadership (1997): president, secretary, treasurer and four vice-presidents elected from among the 25 Directors of the Board, plus Coordinators, Liaisons, and Advisors
- IAWM Website on the Internet: www.acu.edu/iawm/
- Financial Statement June 1, 1996 to July 31, 1997: Inflow \$84,929; Outflow \$70,461

Communications, Publications, Archives, Affiliations, Performances

- Distribution Lists on the internet for international communication: IAWM General, IAWM Board, IAWM Executive Committee, IAWM Publisher Contact, and WIMUSIC for international organizations

- *IAWM Journal*: published three times a year
- *Women & Music: A Journal of Gender and Culture*: first issue of new annual publication (1997)
- The American Women Composers Score Collection archive co-maintained at George Washington University; the International Institute for the Study of Women in Music archive co-maintained at California State University, Northridge
- 9th International Congress on Women in Music (1995): co-sponsored by Femmage, Vienna, Austria; concerts, musicological lectures on gender in music
- 10th International Congress on Women in Music (1997): California Institute of the Arts, USA; concerts, lectures by world experts in the music business and panel discussions on professional career development, distant participation via the internet
- Fourth and Fifth Festivals of Women Composers: co-sponsored by Indiana University of Pennsylvania
- Asian Composers League Conference (1997), Manila, The Philippines: panel discussion on women composers in Asian countries
- World Symposia and Festivals, Donne in Musica Foundation (1996 and 1997), Fiuggi, Italy: World Reports to the International Music Council of UNESCO, musicological lectures, contributor to the Declaration of Fiuggi, concerts
- Affiliations: the National Music Council, National Federation of Music Clubs, American Alliance of Composer Organizations, The Women's Philharmonic, Honor Committee of Donne in Musica Foundation



Coordinators of the 1997 IAWM protest of the discriminatory hiring practices of the Vienna Philharmonic Orchestra meet in person for the first time at the IAWM Congress in Valencia, CA, May 1997. (l to r): Nora Graham (West Coast), Monique Buzzarté (East Coast), Regina Himmelbauer (Europe)

Advocacy for Performers and Composers

- Public protest of Vienna Philharmonic Orchestra discriminatory hiring practices; full membership granted to harpist of 26 years, Anna Lelkes
- VPO Watch established to observe auditions and future acceptance of qualified women instrumentalists in the Vienna Philharmonic Orchestra
- First Public Forum of American Alliance of Composer Organizations series on Performing Rights and Royalties, Los Angeles

Concerts, Competitions, Broadcasts

- Concerts in five major cities in the U.S. including annual concerts at the National Museum for Women in the Arts in Washington, D.C.
- Pauline Alderman biennial awards for musicological publications including books; articles or essays; and bibliographic, research or reference works
- Search for New Music: annual composer competitions with five cash awards
- Regular broadcasts in Southeast United States, California, Wisconsin, New England and Australia: "Eine kleine Frauenmusik," "Music of the Americas," "Listening to Women—and Men," "Discovering Women Composers," "Other Voices" and "The Latest Score"

It is exhilarating to review our accomplishments even as we plan our objectives for the future. You are all invited to come and contribute your ideas at the annual open meeting of the IAWM Board of Directors to be held March 22, immediately following the Fifth Festival of Women Composers at Indiana University of Pennsylvania.

Warmest wishes,
Deon Nielsen Price, President IAWM
Tel/Fax: (310) 838-4465 / email: DeonPrice@aol.com

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



New Edition: Hildegard von Bingen

The Hildegard Publishing Company celebrates Hildegard von Bingen's 900th birthday with the publication of her 78 chants in new editions by Hildegard scholar Marianne Richert Pfau. Available in 8 volumes, each chant may also be purchased in multiples of 10 or more for performance at the special price of \$1.00 each in honor of this year's celebration. The music in volumes 1-5 of *Women Composers: Music Through the Ages* is also now available in performance editions through HPC by special arrangement with GK Hall. Write (P.O. Box 332, Bryn Mawr, PA 19010) or phone (610-649-8649) for a catalog <<http://www.hildegard.com>>.

Call for Nominations

The International Alliance for Women in Music seeks individuals for service on its Board of Directors and for service as coordinators, liaisons or committee members. Appointments will be finalized during the next meeting of the IAWM Board on Sunday, March 22, 1998 during the Fifth Festival of Women Composers International at Indiana University of Pennsylvania. Open board positions include:

President-elect
4th Vice-President, Advocacy
Chair, Nominations Committee
Chair, Proposals Committee
Chair, Grants Committee

The President-elect is to be selected from the present Board of Directors. All other nominations to the board and for committee, coordinator or liaison service are open to the full membership. Appointments may be made to additional portfolios (assignments) as determined by the board. Board members are elected to three-year terms. Committee or coordinator service is encouraged as a path to board service. Current IAWM coordinators, liaisons, committee members and board members are listed on the back pages of this journal. Please send nominations (including self-nominations) to:

IAWM Nominations Committee
Judith Shatin, Chair
Music Dept.
112 Old Cabell Hall, UVA
Charlottesville, VA 22903
<shatin@virginia.edu>

Hildegard Celebrations

Nancy Fierro has been invited to be a keynote speaker at the International Hildegard Network Conference in England, and she has also been invited by the mayor of Bingen to speak about Hildegard in Bingen. Nancy would like to share with these audiences how IAWM members are celebrating Hildegard in the United States. If you have composed or plan to compose music based on Hildegard of Bingen's chants or her texts, please provide Nancy with information about your work and, if possible, a sample recording of it. Nancy Fierro, P. O. Box 127, Culver City, CA 90232 <NFierro362@aol.com>.

Message from the Editor

by Eve R. Meyer

This Issue

The IAWM extends its congratulations to Canadian composer Jean Coulthard on her 90th birthday, and in her honor the *Journal* presents an article by Glenn Colton on the influences of art and nature in her music. You may notice, coincidentally, that other Canadians are also featured: Anita Sleeman, who is active in the Association of Canadian Women Composers, reports on her impressions of the Donne in Musica Symposium and Festival, and Eleanor Stubley reviews a fascinating new video on the music of Canadian composer Alexina Louie.

The first in a series of articles by S. Margaret W. McCarthy on women who have attained prominence as music critics appears in the current issue as well as a practical and informative guide by Cynthia Green Libby on the art of commissioning music. Guy Fletcher has granted us permission to publish his analysis of the differences between the performing rights organizations in the United States and Great Britain. We hope our readers will voice their opinions about this provocative report.

A question to ponder is why contemporary women who are composers have not attained the same equality with men as have artists. An article in *The New York Times* (December 29, 1997), for example, informs us that women in the visual arts in Great Britain no longer have to worry about gender and are now so numerous and well accepted that they are referred to as artists rather than as *women* artists. Furthermore, the winner of and the four finalists in the competition for the prestigious 1997 Turner Prize were women. The article goes on to say, however, that this rapid and extraordinary change in the visual arts has not yet reached women who are composers.

The struggle is ongoing and each of us needs to become more active, even if it involves just writing a letter or calling a local performing group or radio station. In the Action Aisle section, you will read that long-time advocate Clara Lyle Boone has given up her subscription to the National Symphony because the programs lack female representation. Also read William Osborne's update on the hiring of women instrumentalists in the Vienna Philharmonic. Our members frequently complain that most classical radio stations rarely program music by women and that most stores carry just a limited number of CDs by women composers (other than Hildegard). Emma Lou Diemer points out that her investigation of CD guides led her to conclude that none gives adequate coverage to women. She is therefore initiating a Recording Advocacy Project in which IAWM members are asked to participate.

Additions and Changes

Did you notice a change beginning in the previous issue of the *Journal*? Instead of specific months, the *Journal* issues are now labeled, as in many similar publications, according to season: Winter, Spring/Summer and Fall. And we have another change in this issue—we welcome Susan Cohn Lackman, professor of theory and composition at Rollins College in Florida, to our production staff.

In conclusion, I give my special thanks to the contributors to the Winter issue and my appreciation to all the hard-working members of the *Journal* staff whose names and titles appear on the inside front cover. We would like to encourage greater involvement among our members. Please contact me if you would like to volunteer to work on the *Journal* or to contribute an article, review or report. Your comments and suggestions are always welcome.

Please note my new e-mail address: evemeyer@spotcat.com.



Letter to the Editor

On Saturday, October 18, 1997 (the day before the IAWM Concert in Washington, D.C.), an estimated 30,000 people turned out for the Dedication Ceremony at the Women in Military Service for America Memorial at Arlington National Cemetery. The program said: "For nearly two centuries, military service women have been an almost invisible group, often encountering barriers to greater opportunity and recognition in their efforts to serve our country." I couldn't help but think how similar these obstacles have been for women composers for even more centuries. Although the Memorial Foundation recognized the importance of the occasion by commissioning a new piece of music by Rod McBrien as a tribute to the event, wouldn't it have been wonderful if the Foundation had also recognized the importance of giving this valuable commission opportunity to a woman composer, perhaps a woman in the military such as Cherilee Wadsworth of the U.S. Navy (featured in the June 1997 *IAWM Journal*), instead of to another male composer? I have written to the president of the Foundation's board of directors and am awaiting a reply.

Casper Sunn

Composers' Corner

Canadian Composer Jean Coulthard and Artist Emily Carr: Spiritual Encounters With Nature



by Glenn D. Colton

In February of 1998, the musical community of Vancouver, Canada, marks the ninetieth birthday of composer Jean Coulthard (b. 1908, Vancouver) with a week-long festival of concerts, lectures, and radio broadcasts devoted to the music of its most cherished composer. To be sure, Coulthard remains one of the foremost composers in the history of Canada and one of the most remarkable women in twentieth-century music. Her compositions are among the most widely performed and recorded works in the Canadian repertoire, and she has received numerous awards and honors for her music internationally. To cite just a few examples, she has been the recipient of international awards from the London and Helsinki Olympiads (for the Sonata for oboe and piano, 1947, and *Night Wind*, 1951), the Australian Broadcasting Commission (for Symphony No. 1, 1950), and the British Women Musicians' Society (the Capriani Prize for *Music for Midsummer*, 1971). Furthermore, her first piano sonata (1947) was awarded second prize in the 1947 North American Prize for Sonata Composition, a competition which included 75 prominent composers.

The art of Emily Carr (1871-1945) has exerted a profound and enduring influence upon Coulthard's creative output. After first meeting the artist at Carr's home in Victoria, Canada, in 1936, Coulthard became increasingly absorbed with the concept of capturing in musical terms the varied moods of the West Coast as Carr had done in her landscape paintings.¹

The many "western" compositions in Coulthard's catalogue include the *Ballade "Of the West"* (1982-83), for piano and chamber orchestra; the orchestral prelude *Kalamalka (Lake of Many Colours)* (1973); *Sketches from the Western Woods* (1970), for solo piano; and, most notably, *The Pines of Emily Carr* (1969), for alto voice, narrator, string quartet, piano, and timpani, a work based upon Carr's published diaries. Coulthard also makes explicit reference to Carr in the orchestral suite *Canada Mosaic* (1974), a composition based upon a diverse collection of folk materials. The third movement of the work, "D'Sonaqua's Song," is derived from fragments of a Coast Salish song which evoke the legend of D'Sonaqua, the Kwakiutl "wild woman of the woods" who appears in Carr's painting, *Guyasdoms' D'Sonaqua* (ca. 1930) and in her short story, "D'Sonaqua" in *Klee Wyck*, the artist's award-winning collection of short stories based on her many visits to Native villages.² Carr's art, in fact, has served as an inspirational source behind works in a variety of artistic media, including poetry by Charles Lillard, Florence McNeil, and Kathleen C. Moore; stage works by Don Harron, Norman Campbell, and Herman Voaden; and music by Harry Freedman, Diana McIntosh, and Ann Southam.³

The Relationship Between Carr and Coulthard

In studying the relationship between Carr and Coulthard, one cannot help but be struck by the remarkable parallels between the two artists throughout their creative lives. Collectively, the works of Carr and Coulthard constitute some of the greatest achievements in the fields of Canadian music, art, and literature of the twentieth century. For both women, the pursuit of artistic careers represented a transgression of the prevailing ideology of early twentieth-century society towards women—"woman as wife, mother, and homemaker"⁴—revealing both a strength of character and a deeply felt artistic commitment on the part of both artists.

Both were heavily indebted stylistically to French models—Coulthard to the impressionistic idioms of Debussy and Ravel, Carr to the Post-Impressionist and Fauve Schools—and both experienced a marked stylistic transformation in their late period works. For Carr, this change comprised a shift in the 1930s from emphasis on solid, formalized pictures to those in which "the paint itself is broken in rhythmic swirls and sweeps with a more dashing and seemingly careless handling."⁵ Coulthard, similarly, has adopted an increasingly eclectic approach since the late 1960s, introducing elements of serial technique, aleatory writing, and electronic music into her stylistic vocabulary.

Both artists have likewise exhibited broadly-based interests in the arts. Coulthard has long held a fascination for the visual arts and literature, while Carr was equally adept as both writer and painter. Aside from *Klee Wyck*, Carr published books entitled *The Book of Small*, a collection of short stories about her childhood, and *The House of All Sorts*. Her autobiography, *Growing Pains*, was published posthumously, as were *Pause: A Sketch Book* and *The Heart of a Peacock*.⁶ Interestingly, while visual imagery has played an integral role in Coulthard's compositional process, Carr frequently described her visual impressions in terms of sound imagery and, on occasion, in terms of musical metaphors:

I feel that there is a great danger in so valuing and looking for pattern and design as to overlook the bigger significance, Spirit, the gist of the whole thing. *We pick out one pleasing note and tinkle it regardless of the whole tune. In the forest think of the forest, not of this tree and that but the singing movement of the whole.*⁷

Carr's influence upon Coulthard's music is revealed most explicitly in *The Pines of Emily Carr* (1969), a work which *Vancouver Sun* critic Max Wyman once described as "a very effective evocation of certain aspects of Emily Carr,

painter and writer.”⁸ The work had its genesis with a 1968 commission in connection with the Canadian Broadcasting Corporation Festival of Music at the Queen Elizabeth Playhouse in Vancouver. The terms of the commission called for Coulthard to write a piece for narrator, singer, and small group of instruments based on writings from the newly published *Journals of Emily Carr*. As Coulthard has stated, with respect to the CBC commission, “I felt happy to accept for two reasons. First, I had found passages in the ‘Journals’ very moving to me and I felt they would evoke my music. Secondly, I hoped to try to prove to myself that I might follow Emily’s magnificent example and write a musical work for the forests of the West.”⁹

The final draft of the work was completed in Spain, the distant locale provoking vivid recollections of the composer’s native land: “In that distant land the familiar West Coast forests loomed in front of me as though they were etched there.”¹⁰ With the libretto compiled by Dorothy Davies (based upon Coulthard’s suggestions), the work interprets the contrasting scenes and moods of the western forest suggested by Carr’s journals through a series of continuous musical sequences. Coulthard wrote:

I constructed the form of the work in various sequences, relating to the forest. It was as if the trees were souls (for Emily often conversed with them)—the restless woods, the peaceful forest, a storm. The culmination of the whole musical work being Emily Carr’s magnificent vision of death—the land above the Pines....¹¹

The work is not merely a sensitive setting of Davies’ libretto, however, but rather an extended musical commentary upon Carr’s mystical impressions of the western forest, as expressed through her art and writing. In translating these impressions into musical terms, Coulthard’s compositional process and Carr’s aesthetic philosophy run in parallel.¹² Among these aesthetic precepts are the concepts of spirituality and mysticism in nature, and the interrelated notions of motion and spatiality.

A Spiritual Bond With Nature

Carr’s spiritual bond with nature, of course, represented much more than an aesthetic stance toward landscape painting but rather a set of values and beliefs by which both her life and art were governed. Throughout Carr’s writings and in many art works, these beliefs are colorfully and passionately asserted, as in an extract from Carr’s journals, dated 11 October 1935, in which the forest is referred to as “God’s tabernacle.”¹³ One of the recurring motifs in Carr’s art is the portrayal of nature as the site of a spiritual experience, an aspect often expressed through subtle symbolic representations of the underlying correspondence she perceived between the mysticism of nature and Native carvings.¹⁴ In an untitled charcoal drawing of 1930, for example, the forest landscape is dominated by a mystical “eye in the sky” motif. With respect to Native carvings, Carr once observed that “the eyes [are] always exaggerated because the supernatural beings could see everywhere, and see more than we could.”¹⁵

Coulthard’s textual material for *The Pines of Emily Carr* (compiled by Davies) is based on excerpts from the artist’s journals which reinforce Carr’s spiritual bond with nature. In the section entitled “Meditation,” for example, the narrator’s text reads as follows: “How solemn the pines look, more grey than green—a quiet spiritual grey—lifting to mystery.”¹⁶ The expressive content of the text in this instance invokes direct comparison with Carr’s visual representation of similar imagery in the painting *Grey* (1931–32), a stark, haunting work depicting “a dim, enfolded world, an iconic confronting silence.”¹⁷

In other instances, the text emphasizes Carr’s tendency to imbue aspects of nature, particularly trees, with human-like senses and emotions, as illustrated by the following excerpt from the alto line: “Through the sighing of the wind they [the trees] tell their sorrows.” Such textual references are consistent with the recurring presence of nature imagery in the vast majority of Coulthard’s vocal texts, particularly nature as a symbol for human emotions. These themes are exemplified in works such as the choral piece *More Lovely Grows the Earth* (1957); the *Two Night Songs* (1960), for baritone, piano, and string quartet; and the *Christina Songs* (1983).¹⁸

Coulthard underscores the spiritual qualities of Carr’s text through the use of melodic and harmonic formulas intended as symbolic representations of mysticism. A prime example of Coulthard’s “mystical” writing may be observed in the section entitled “The Quiet Woods Theme.” The narrator’s text for the opening of this section reads as follows: “I am circled by trees....I have done a charcoal sketch today of young pines at the foot of a forest....I may make a canvas of it....It should lead from joy back to mystery....mysterious forest with a density and immensity of our western woods.”

This theme, marked *Lento tranquillo*, is characterized by chromatic inflection, a type of melodic writing also employed for the programmatic representation of the Saint in the orchestral pieces *Music to Saint Cecilia* (1979) and *Prayer for Elizabeth* (1953).¹⁹ The religious subject matter of both works suggests that the use of similar figuration in *The Pines of Emily Carr* represents a conscious effort to imbue her vision of Carr’s forest with a decidedly spiritual dimension, a tendency also evident in the chromatic piano study “Revelation in the Forest,” the first of Coulthard’s three *Sketches from the Western Woods*. Harmonically, the opening measures of “The Quiet Woods Theme” are characterized by stability, with reiterated D-sharp major references in each of the instrumental lines.²⁰ With the words “mysterious forest,” however, harmonic stasis is undermined by a sustained bitonal chord (E-flat/F), thus accentuating Carr’s “journey from joy back to mystery” via a dramatic shift from stability to instability, monotonicity to bitonicity (see Example 1).²¹

Continuous Movement

An interrelated facet of Carr’s mystical aesthetic is the interpretation of nature as a vital, animated force and, on a philosophical level, a symbol for life itself. As Carr once wrote, “you can find everything in them [the forests] that



Example 1: *The Pines of Emily Carr*, mm. 77-79

you look for, showing how absolutely full of truth, how full of reality the juice and essence of life are in them. They teem with life, growth, expansion."²² Carr's perceptions of the vital, dynamic, and regenerative aspects of nature are reflected in an emphasis on motion as an aesthetic precept, as revealed in the following remarks on the art of sketching in the "big woods":

Everything is waiting and still. Slowly things begin to move, to slip into their places. Groups and masses and lines tie themselves together....Air waves between each leaf. Sunlight plays and dances. Nothing is still now. Life is sweeping through the spaces. Everything is alive. The silence is full of sound.²³

Carr's conceptualization of nature as an animated life force fostered an artistic philosophy based on the ideal of continuous movement which postulated that "a picture equals a movement in space....Great care should be taken in the articulation of one movement into another so that the eye swings through the canvas in one continuous movement...."²⁴ Carr's emphasis on unity of movement, influenced by Van Gogh, resulted in a progressive move in the 1930s away from formalized pictures comprised of concrete forms in favor of works which dissolve solidity and containment into a "mutual life of movement."²⁵ The principal means of attaining this sense of perpetual motion was the brush stroke, a technique whereby "the brush moves in easy waves across the paper from one side to another in a continuous flow, uniting the foliage of a stand of trees in one fluid

movement."²⁶ These tendencies are dramatically exhibited in the oil painting *Swirl* (1937) (see Plate 1).

How then does Coulthard reinterpret Carr's aesthetic of motion in musical terms and, perhaps more significantly, how does the "mutual life of movement" expressed in *The Pines of Emily Carr* draw comparisons between the creative processes of both artists? As a general observation, the "continuous flow" Shadbolt speaks of with respect to Carr's art has a close parallel in the long, flowing melodic lines characteristic of much of Coulthard's music. In *The Pines of Emily Carr*, references to motion abound, as suggested by the titles of several of the work's sections, including "Restless Woods" and "The Stirring Theme." The form of the work, in fact, comprises a series of interlocking sequences based upon contrasting representations of motion.

At the initial alto voice entry, Coulthard takes the animated imagery of Carr's prose (as compiled by Davies) as a point of departure for a musical representation of motion comprising two distinct rhythmic motives (see Example 2). The text reads as follows: "In spring she dances, dances. How her pines do twirl and whirl in tender green." On the



Plate 1: *Swirl* (1937, oil on canvas, private collection).

Example 2: *The Pines of Emily Carr*, mm. 11-18.

word “dances” (m. 14), the alto line states a dance-like dotted figure, imitating the rhythmic pattern established in the viola line in the preceding measures,²⁷ while on the word “whirling” (m. 17) the alto sings a sextuplet figure first introduced by the first and second violins in imitation at mm. 13-16. The implicit momentum of this figure is emphasized by its accelerated rhythmic motion in comparison with the basic eighth-note pulse of the alto line and also by registral emphasis, with the highest note of the motive (F-sharp) denoting the apex of the melodic line.²⁸ The constant imitation of each motive between instrumental and vocal lines, combined with the contrapuntal interplay of one motive with the other, produces a texture in which one or both of the motives are continually sounded, thus underscoring Carr’s animated textual imagery, with music embodying the “continuous movement” aesthetic characteristic of the artist’s writings and paintings.

Coulthard’s representation of motion in this passage, however, consists not merely of the implicit momentum generated through rhythmic motives, but also in expressive gestures which reinforce the type of motion suggested by Carr’s text. Both motives are marked *legato*, comprise a subdued dynamic range ($p < mp$) and are prefaced by the expressive markings *Poco lento grazioso* and *Quasi arpa* (piano), thus reinforcing the pastoral mood suggested by the text. In terms of both character and articulation, this type of writing is closely analogous to one of the fundamental types of movement expressed in Carr’s paintings which Shadbolt describes as “smooth flowing and serene movement,”²⁹ a tendency evident in paintings such as *A Young Tree* (1931), *Red Cedar* (ca. 1931-33), *Cedar Sanctuary* (1942), and *Quiet* (1942).

Other sections in *The Pines* suggestive of “serene, flowing movement” include “The Quiet Woods Theme” (mm. 65-66) and the Variation of “Quiet Woods Music” for “Dream Music” (mm. 158-161).³⁰ Interestingly, Coulthard’s representation of this type of metaphor for motion draws

explicit parallels between Carr’s “serene movement” aesthetic and the “rippling, lyrical” imagery underlying Coulthard’s own dualistic style.³¹ Similar figuration is utilized in many works as a symbol for the tranquil beauty of nature, as in the piano piece *Image Terrestre* (1990) and the vocal work “Spring Quiet,” the first of the four *Christina Songs*.³²

The Perception of Infinite Space

As a consequence of the intrinsic sense of motion evident in Carr’s late paintings, a new expressive paradigm began to emerge. As images of continuous movement dissolved solid forms and blurred the perceptual boundaries between foreground, middle ground, and background, a spatial dimension emerged in which “the composition is not framed by forms which restate the picture’s margins but rather those in which the animating movement of a picture sweeps up and into and through its space without hindrance. In such works the picture space is simply part of the infinite space that continues in all directions in and out beyond the frame.”³³ The following remarks from Carr’s journals reinforce the perceptual link between spirituality, motion, and spatiality in the artist’s creative vision, as well as underscoring a decidedly musical conceptualization of sound imagery: “It is a swaying rhythm of thought, swaying back and forth, leading up to suggesting, waiting, urging the unordered statement to come forth and proclaim itself, voicing the notes from its very soul to be caught up and echoed by other souls, filling space and at the same time leaving space, shouting but silent.”³⁴

Coulthard’s formal process in *The Pines of Emily Carr* closely mirrors the infinite spatiality of Carr’s canvases as a series of continuous, contrasting sequences which merge and flow into one another. Each sequence, then, may be conceptualized as an individual canvas, reflecting the type of picture space found in Carr’s late paintings where perceptual boundaries are purposefully blurred to create an impression of infinite space unfolding in all directions. In a

manner analogous to the effect produced by Carr's brush strokes, Coulthard opens up perceptual space by taking steps leading to the dissolution of form, resulting in the negation of formal boundaries through devices of harmonic and thematic connectivity. Harmonically, this type of link is exemplified in the transition between the contrasting sequences "The Green Sea" and "The Quiet Woods Theme" through an elided authentic cadence on D#. An extended bass pedal on D# in the piano line and reiterated D# timpani trills reinforce this sense of harmonic connectivity, as if the harmonic stability of "The Quiet Woods Theme" represents the fundamental goal—both tonal and emotional—toward which the turbulent and tonally unstable material of "The Green Sea" has been striving.³⁵

A perception of infinite space is likewise revealed through Coulthard's process of thematic integration. Through this process, an implicit sense of continuity is created by de-emphasizing structural divisions between sections. Motivic cells and themes recur in various permutations throughout the course of the work, transversing formal boundaries so that the listener is made aware both of their connection to past events and of their structural function as components of a continuously evolving thematic process. The most extensive example of thematic integration in *The Pines of Emily Carr* is the transformation of the tranquil "Quiet Woods Theme" in subsequent sections, first as a dramatic representation of a storm at mm. 94-99, as a dream-like reminiscence both in "Meditation" and the Variation of "Quiet Woods Music" for "Dream Music," and finally as a dramatic spiritual symbol in the culminating movement, "Vision of Death." As successive thematic entrances unfold, the original theme is transformed both contextually—through varied instrumentation, dynamics, articulation, and mood—and motivically, as the germinating motivic cell (motive "a": A# - B - A# - G#, 16th notes) upon which the theme is based is manipulated through a series of developmental techniques. These include statements in retrograde and inversion, rhythmic modifications, expanded interval patterns, and contrapuntal development.

The final, culminating statement at the end of the "Vision of Death" represents the completion of this transformational thematic process, as the once tranquil theme is intensified into the climactic moment of the entire work (see Example 3). After the cello line enters with a transposed, modified reprise of the first nine notes of the original theme (with variants of motive "a" stated in the upper strings at m. 172), the subsequent nine notes are stated in the piano line at m. 173. At this point, a variant of the theme is superimposed in the alto line, creating a two-part contrapuntal texture between voice and piano. The harmonic stability of the original theme is likewise undermined by a succession of bitonal chords (D# /F - B/G), while an enriched texture, expanded dynamic range, and the climactic use of tremolos (in the viola and cello lines) conspire to heighten the emotional intensity. The recurrence of this theme throughout the entire work in transfigured emotional guises, moreover, suggests its programmatic function as a type of *idée fixe* symbolizing

the cyclical life of the forest and, by extension, a recurring representation of Carr's spiritual identification with nature.³⁶

As a musical interpretation of Emily Carr's literary impressions of the western landscape, *The Pines of Emily Carr* functions as a vehicle for establishing a comparative framework between the aesthetic philosophies of two of Canada's leading women artists in the fields of music, literature, and the visual arts. By translating Carr's mystical impressions of the forest into musical syntax—thus mirroring the spiritual inspiration of nature underlying her own compositional style—Coulthard not only captures the essence of the painter's text but also invokes striking parallels between her own creative process and the aesthetic precepts of motion and spatiality underlying Carr's art. The fact that these conceptual paradigms are evident not only in *The Pines* but in numerous works from all periods of the composer's career suggests that Carr's influence represents much more than an inspirational symbol, but also a constant stimulus which has continually exerted its presence upon a musical style that is at once expressive, intensely personal, and intrinsically bound to the majestic imagery and mystical spirit of the British Columbia landscape. Indeed, Carr's thoughts on the inspirational power of this landscape might well be considered an appropriate credo for both artists:

Example 3: *The Pines of Emily Carr*, mm. 171-174 ("Vision of Death").

[a3] = [a] with the final interval expanded to a minor third.

[a4] = [a3], rhythmically altered, with the addition of a descending major third.

[a5] = [a3], expanded, rhythmically altered, with the final three notes inversionally related to the final two notes of [a3] and the note which follows (C).

[a6] = [a] with the interval between the first two notes expanded to a minor third.

[b] is based upon the interval of a minor third between the highest and lowest notes of [a].

There are themes everywhere, something sublime, something ridiculous, or joyous, or calm, or mysterious. Tender youthfulness laughing at gnarled oldness. Moss and ferns, and leaves and twigs, light and air, depth and colour chattering, dancing a mad joy-dance, but *only apparently tied up in stillness and silence. You must be still in order to hear and see.*³⁷

NOTES

1. The occasion of this first meeting was an impromptu visit by Coulthard and her husband, Donald Adams, to Carr's St. James Street home.
2. The terms *Coast Salish*, *Kwakiutl*, and *Nootka* all refer to Native peoples of the Pacific Northwest. *Klee Wyck*, or "the laughing one," is the name given to Carr by the villagers of the Nootka reserve at Ucluelet, on the West Coast of Vancouver Island. It later became the title of her award-winning collection of short stories. See Doris Shadbolt, *Emily Carr* (Vancouver: Douglas & McIntyre, 1990), 87-88.
3. Brian Foreman, "Carr's Influence on Other Artists," in *Emily Carr* (Vancouver: Vancouver Art Gallery, 1992), 43.
4. Robin Laurence, "Emily Carr: A Feminist Reading," in *Emily Carr* (Vancouver: Vancouver Art Gallery, 1992), 25-26. See also Roseanne Kydd, "Jean Coulthard: A Revised View," *SoundNotes* 2 (Spring/Summer 1992): 14-24.
5. Lawren Harris, "The Paintings and Drawings of Emily Carr," in *Emily Carr: Her Paintings and Sketches* (Toronto: Oxford University Press, 1945), 22-24.
6. Kerry Mason Dodd, *Sunlight in The Shadows: The Landscape of Emily Carr* (Toronto: Oxford University Press, 1984), 8-9.
7. Ibid., 188 (my italics).
8. Max Wyman, *Vancouver Sun*, 26 September 1969.
9. Coulthard, Biographical Sketch No. 4.
10. Ibid.
11. Ibid.
12. Coulthard was well aware of the inherent discrepancies between the creative acts of painting and music: "It [musical composition] is a strictly *inward* process and is not necessarily dependent on visible or tangible things for inspiration. Whereas an artist sees a splendid rose and to him it suggests a composition in paint in some form or another, a composer is dealing in a more illusive kind of substance, the combinations of sound." (Jean Coulthard, "A Year in France." Unpublished lecture to the Vancouver Women's Musical Club, 1956.)
13. Carr writes: "Surely the woods are God's tabernacle. We can see Him there. He will be in His place. It is God in His woods' tabernacle I long to express. Others prepare a tabernacle for Him here and there, in a church, a flower or vegetable garden, a home, a family. Everyone has his own special tabernacle set aside for God in the place where He seems nearest." (Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr* [Toronto: Clarke, Irwin & Co., 1966], 201.)
14. The Native presence in Carr's art, dating from an early trip to Ucluelet in 1899 and influenced by many subsequent visits to Native reserves, served as a persistent undercurrent throughout her artistic life. (Shadbolt, 83-89.)
15. Emily Carr, *Fresh Seeing* (Toronto: Clarke, Irwin & Co., 1972), 37.
16. The words "lifting to mystery" are depicted by an ascending chordal progression. The phrase culminates with a C# chord on the word "mystery," occurring at the melodic and dynamic apex of the phrase.
17. Shadbolt, 143.
18. The text of "A Birthday," the final of the four *Christina Songs* (based on texts by Christina Rossetti), creates an explicit correlation between spiritual growth and rebirth and the cyclical qualities of growth and regeneration inherent in nature. Rossetti's text begins with the following words: "My heart is like a singing bird whose nest is in a watered shoot/ My heart is like an apple tree whose boughs are bent with thickest fruit."
19. See David Gordon Duke, "The Orchestral Music of Jean Coulthard," Ph.D. diss. (University of Victoria, 1993), 122.
20. The cello, viola, and first violin enter successively in the first two measures of this section with a reiterated descending scalar passage outlining the notes of a D# major triad (with neighbor tone motion on

Band G#). The piano plays an extended D# major pedal point (of three measures duration), while the timpani enters with an extended trill on D#.

21. I wish to thank Jean Coulthard for her permission to reproduce the musical examples contained in this paper. All such examples are taken from Coulthard's original manuscripts. *The Pines of Emily Carr* may be obtained in manuscript form from the Canadian Music Centre.
22. Dodd, Caption to Plate 19.
23. Carr, *Hundreds and Thousands*, 193. This quotation reinforces the notion of sound imagery as an integral component of Carr's creative vision. This sound imagery, moreover, is used to emphasize the theme of nature as a vital, animated life force.
24. Ibid, 185.
25. Shadbolt, 185.
26. Ibid.
27. It is reminiscent of Maynard Solomon's perception of dotted rhythms evoking a sense of "irresistible motion." See Maynard Solomon, *Beethoven* (New York: Schirmer, 1977), 296. This "dance motive" is stated with voice in the cello line at m. 14, and subsequently by the cello and viola in imitation at mm. 15-18.
28. This motive, introduced by the first violin at m. 13 and imitated by the second violin, is reiterated by the alto at m. 17.
29. Shadbolt, 171.
30. Both of these sections contain explicit textual references to movement and animation in nature. The following excerpt from Variation of "Quiet Woods Music" for "Dream Music" further illustrates that Carr's concept of movement was intrinsically linked to sound imagery: "The steep bank above is covered with arbutus trees...monstrous ones with orange scarlet boles twisting grandly in a regular, beautiful direction that sings."
31. Coulthard writes, "To develop this imagery, first is the rippling lyrical nature of sunlight glinting on the watered stone of a small brook. The other is more brooding—the depth of one's being reflected in the deep fiords of our west coast. Many works have, of course, elements of both styles." Jean Coulthard, quoted in Ian L. Bradley, *Twentieth Century Canadian Composers* (Agincourt, Ontario: GLC Publishers, 1982), 7.
32. Both works employ smoothly flowing triplet figuration as a representation of nature.
33. Shadbolt, 191.
34. Carr, *Hundreds and Thousands*, 61.
35. Several other factors conspire to reinforce this sense of connectivity. Melodically, the D# alto note on the first measure of "The Quiet Woods Theme" represents the completion of the final phrase of "The Green Sea." The importance of this note as a gesture of resolution is affirmed through agogic stress and registral placement. Similar gestures of melodic connectivity may be observed in the stepwise resolution of the violin parts. At m. 69, four measures prior to the completion of "The Green Sea," Coulthard employs subtle modifications in articulation, dynamics, and tempo which foreshadow the "smooth flowing, serene motion" of "The Quiet Woods Theme."
36. Analogous cyclical tendencies are exploited for the symbolic representation of the same theme in the *Sketches from the Western Woods*. Like "The Quiet Woods Theme" in *The Pines of Emily Carr*, a germinal chromatic motive undergoes a process of transformation whereby modifications in rhythm, harmony, dynamics, and expressive character are used to convey the contrasting moods suggested by the titles of its three constituent movements: "Revelation in the Forest," "The Silent Pool," and "Elements."
37. Carr, *Hundreds and Thousands*, 193 (my italics).

Glenn Colton, a pianist and musicologist, received a Ph.D. in musicology from the University of Victoria with a dissertation on the piano music of Jean Coulthard. He has contributed articles to The Canadian University Music Review, The Canadian Music Centre Newsletter, and Fermata, among other publications, and is currently a lecturer at the Memorial University School of Music in St. John's, Newfoundland, Canada.

Composers' Corner

Performing Rights Organizations in Great Britain and the United States

by Guy Fletcher

The Musicians Institute in Los Angeles hosted a seminar for American composers and songwriters on September 27, 1997 which bore the intriguing sub-title "They're Playing Our Music—So Where's the Money?" The event was organized by the newly-formed American Alliance of Composer Organizations (AACO) in an attempt to gain information for all their members about collection practices outside the USA. The Harry Fox Organization and ASCAP (American Society of Composers, Authors and Publishers) were invited to participate but declined. At the Composers' European Collection Seminar, the principal guest speaker was John Hutchinson, CEO of the Performing Rights Society, Ltd./Mechanical Copyright Protection Society, Ltd. (PRS/MCPS), backed up by Malcolm Buckland (PRS/MCPS) and John Sweeney, Membership Director of PRS. I shared the stage with them on behalf of BASCA (British Academy of Songwriters, Composers, and Authors) and the ACO (Alliance of Composer Organizations).

Differences in the Music Business

The differences in music business culture and practice between Europe and the USA are considerable, and it became obvious that such seminars are of vital importance to the American writing community in the light of the increasing importance of the world markets outside the Americas. John Hutchinson gave a comprehensive presentation on the workings of the PRS/MCPS alliance, parts of which drew gasps of incredulity from several writers in the audience who were obviously not used to such candor from their own performing rights organizations. It seems that there are serious inequalities in the way in which American performing rights income is distributed. There are many reasons for this. The Americans have three societies competing for business, there are thousands of radio and TV stations to license and most importantly, writers are graded in the most complex ways according to success and genre, giving rise to bonuses and benefits of various kinds which inevitably disenfranchise a great many creators. Hutchinson's revelation, for instance, that from January 1998, all music will be treated equally by the PRS and performance income calculated simply according to duration came as a shock to our American friends. Many of them commented from the floor that "this could never happen in the US." Similarly, concise and expert contributions were made by Sweeney and Buckland, and we all fielded questions from the floor on a wide range of subjects.

In the United Kingdom we writers have extremely strong representation which has been developed over a number of years. Relationships between writers, publishers, and our societies is fundamentally sound and, in general, we get the service we require. Also, our industry is small enough to allow us to make sweeping changes if things go wrong, as evidenced by the improvements at the PRS since the Monopolies and Mergers Commission investigation. We tend to rally round in order to improve our industry because we have good trade organizations to debate and facilitate changes. These things are all absent in the American industry, and some parts of the creative community in the US are working hard to achieve some kind of cohesion among writers' organizations to examine and maybe reinvent themselves thus emulating the success of the Brits and our ACO.

American Alliance of Composer Organizations

Using our amalgamated group as a model, the prime movers and shakers among the American writers—Les Hurdle (media writer), David MacMurray (classical composer) and Randy Sharpe (CEO of the National Academy of Songwriters)—have assembled 15 writer groups into the American Alliance of Composer Organizations (with more coming) and are dedicated to educating their combined memberships about our business and the writer's rightful place within it. This American seminar was the first event set up by the AACO, and it served to point out how far they have to go and how much there is to learn. American writers have suffered badly for years from low mechanical rates, poor and inefficient sampling procedures at the performing rights societies, and appalling contractual terms for film writers. The list is very long indeed and until now they have never been able to achieve sufficient political strength to make improvements. I earnestly hope the AACO expands and thrives so that it can bring about greater transparency within the American industry bodies and challenge some of the outdated and unfair practices which they have endured for so long.

The seminar was successful in many ways in that those writers present received a complete picture of collection and distribution of royalties in the United Kingdom and gained much knowledge about the conduct of European business generally, which obviously made them uncomfortable with their own situation. I was proud of our own achievements and of being able to share a stage with

John Hutchinson to demonstrate to our American friends that writers organizations can and indeed must form an integral part of the decision-making process in the running of our copyright business.

Guy Fletcher is chairman of BASCA and cochairman of ACO. The Journal appreciates his permission to publish the above article, which originally appeared in the Fall 1997 issue of BASCA, the official publication of the British Academy of Songwriters, Composers, and Authors.



***The International Alliance for
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**American Alliance of Composer
Organizations:
SACEM International Music Rights
Conference**

The American Alliance of Composer Organizations (AACO) presents the SACEM International Music Rights Conference, Saturday, April 25, 1998, 10:00 a.m. to 6:00 p.m. at:

The Musicians' Institute
1655 McCadden Place
Hollywood, California

(Note: the Institute is one block south of Hollywood Blvd. and one block east of Highland Ave.)

For reservations and further information, contact:

L.H. and Associates
Phone/Fax (818) 998-494
E-Mail, THEAACO1@aol.com

Admission with reservation: \$10. \$15 at the door. Students: \$5.

The American Alliance of Composer Organizations invites you to the second event in its landmark educational series of International Music Rights Conferences, featuring SACEM of France, which has the distinction of being the oldest Performing Rights Society in the world, as well as third largest behind GEMA (Germany) and JASRAC (Japan). Jean-Loup Tournier, President du Directoire (Chief Executive Officer) and his staff of experts including Claude Gaillard, Directeur adjoint (Member of Management Board of SACEM); Angelica Schouler, Conseiller du President (Counselor of Chief Executive); and Samantha Messina, International Relationship, will present an informative program and answer all questions about SACEM and SDRM, which is the integrated mechanical licensing wing of SACEM.

It is little known to American composers who are members of domestic societies for North America that they can belong to as many performing rights societies as they wish. So if you have music being played outside of North America at present or in the future, it behooves you to be informed of what SACEM can offer you. For the more you know about how your royalties are collected domestically and for the world, the more money you will be able to put in your own pocket.

The IAWM is pleased to endorse these educational efforts on behalf of our worldwide membership.



Critics' Circle

Women's Words About Music: American Newspaperwomen as Music Critics, Part I

by S. Margaret W. McCarthy, C.S.J.

*"Alas! a woman that attempts the pen
Such an intrusion on the rights of men."*

Anne Finch (1661-1720), Countess of Winchilsea

The late S. McCarthy completed a major research project on the history of women as music critics shortly before her death in 1995. Her study is too valuable to reproduce in a substantially abridged version, yet it is too lengthy to publish in its entirety in a single issue of the Journal. We are therefore presenting it as a series. Her introduction to the topic appears in this issue, and subsequent installments will offer more detailed information on prominent women music critics of the past who were active on the east coast, the midwest and the west coast of the United States.

Introduction

Our concert and operatic organizations, our music education institutions, our programming practices and our very ideas about what constitutes art music are shaped to a great extent by the so-called tastemakers—the music critics, the cultural watch-dogs. Anything related to music falls within the critic's province, and this fact of life has strong implications for the world of music.

Since the time when serious music criticism began in the United States with the publication in 1852 of *Dwight's Journal of Music*, music criticism has been disseminated traditionally in musical and literary periodicals and magazines, trade journals and the daily newspapers. Of these, it is perhaps the newspaper that has made the greatest impact, for it is the newspaper that has become the universal contemporary record that claims the greatest mass readership. Consequently, it is the newspaper that has mirrored, in a unique way, the development of the musical life of the nation "as chroniclers of the events of the day, as interpreters of the public taste, and as bringers of musical enlightenment."¹

Often music critics have performed their functions against the difficult demands of writing hastily so that their comments might appear in the following morning's paper. Yet despite that handicap, many critics rank among the finest writers. To date, the various scholarly books and articles concerned with the history of music criticism have emphasized the role played by male critics in that evolution. The part played by the great Boston critics, W. P. Apthorp (1848-1913) and

Philip Hale (1854-1934), has been thoroughly examined in cultural and music histories. Similarly, the contributions of the so-called "Great Five" of the classical age of New York criticism—Henry T. Finck, Henry Krehbiel, William J. Henderson, James Huneker and Richard Aldrich—have been documented, in some instances by these men themselves. In Chicago's musical life the names of critics W. S. B. Matthews and George P. Upton continually loom before the reader of the city's musical history. In the 20th century, the critical writings of Laurence Gilman, Virgil Thomson, Olin Downes,

Harold Taubman and Harold Schonberg have been deemed invaluable critical and literary achievements. But rarely, if at all, are there references to the women who were involved in the writing of music criticism for the newspapers of this

country. Yet, for more than a century many women have been engaged in chronicling the nation's musical life through the nation's dailies.

Rarely, if at all, are there references to the women who were involved in the writing of music criticism for the newspapers of this country. Yet, for more than a century many women have been engaged in chronicling the nation's musical life through the nation's dailies.

The Emerging Newspaperwoman

Women played a part in the history of American newspapers from the earliest days, but their initial involvement in newspaper work was spotty and sporadic. Women often set the type in printing offices, especially in the smaller towns, and the wives and widows of printers and publishers frequently engaged in journalism, although never very prominently.² After 1833 women began to find places on some newspapers, but perhaps the real story of women in journalism begins with Margaret Fuller, who joined the

staff of the *New York Tribune* from 1844 to 1846 “especially to do cultural writing on the theater, art, music, and literature” and “to deal with a variety of other matters.”³ Fuller opened up a path in the journalism profession that increasing numbers of women were to follow.

In the 1880s women flocked into newspaper work. It has been estimated that in 1886, 500 women worked regularly on the editorial side of American newspapers, and in 1888, 200 women were employed by New York papers alone. Local women’s press clubs were organized in the eighties, and in 1885 a Women’s International Press Association was launched.⁴ By 1892 there was hardly a daily paper that did

not employ from one to five women on its regular staff.⁵ But even in situations where women’s work was recognized and well paid for, there was still a tendency to place men in charge of important departments, on the old hypothesis that men are more reliable and dependable than women, and can work harder and longer, if necessary.

Consciousness raising about the suitability of women as professional journalists continued into the early 1900s. In 1910, for example, the following comment appeared in an article by A. E. Ryan:

Present-day tendencies in journalism mean three things of importance to women journalists: (1) that women themselves are growing and demanding better papers, (2) that there is a growing demand for women writers, who alone can furnish the new and better journalism for women, and (3) that a trivial society column or a sentimental woman’s page is no longer the highest goal which a sensible woman journalist may hope to attain.⁶

Women and the Modern Newspaper: 1918-1940

Despite the increased numbers of women involved in the journalism profession after World War I, the newspaper office remained, for the most part, a male bastion. Note the following commentary written in 1919: “Since editors prefer men to women on their staff, papers pay women less than men....Women seldom receive more than \$25 or \$30 [weekly], except society or woman’s page editors who receive \$50, sometimes more. It takes years of experience to secure one of these positions.”⁷

Seven years later, in 1926, a newspaperwoman remarked about the difficulties that still await the woman desirous of achieving a respected status in the newspaper profession:

There are many conservative papers, especially morning papers, which will not employ women as reporters at all, no matter what their experience or capacity. When a woman does manage to slip on the staff of such a paper...care is taken to toss her nothing but the crumbs. She is fed meagerly with unimportant stories with the eternal “woman’s angle,” and at a commensurate salary. I know of only one woman in New York employed as a straightaway reporter

on a conservative paper who draws wages equal to those of men in the same capacity.⁸

Women persisted, however, and the 1939 census listed 12,000 women as editors and reporters, including women doing critical writing on drama, the movies, dance, music and literature.⁹

Journalism During and After World War II

The manpower shortage brought about by World War II created more space for women in the newspaper field. One editor writing in 1943 portrayed the situation for women

seeking entrance into the newspaper office as follows: “If you’ve yearned all your life to be a reporter or an editor on a newspaper, now at last is your chance. As a result of the manpower shortage, long and tightly closed newspaper doors

have swung open to admit girls—preferably girls with imagination, intelligence, and above all, some measure of experience on a small-town paper.”¹⁰

Controversy over the value of women at the copydesk, in administrative jobs or on foreign assignments was common, but women actually obtained such positions and in many cases held them after the war was over. A slow increase continued into the 1950s and by the mid-sixties women claimed more than a third of all the jobs in the entire field of newspaper, magazine and book publishing.¹¹ With the coming of the women’s liberation movement of the 1970s women had acquired still greater opportunities in journalism; one of the most encouraging developments was the promotion of women to prestigious posts and policy-making roles.

Women as Music Critics

As might be expected, the rise of newspaperwomen in music criticism coincided with the gradual increase in activity of women in newspaper journalism. By 1872 the way was being paved for women to engage in music journalism of various kinds. In that year Nelly Mackay Hutchinson gave the following advice to aspiring women newspaper critics: “Women, I believe, would make very good dramatic and musical critics if they would study music and drama scientifically and less as aesthetic delights. Long suffering editors assert that gush and crudity are now the elements of most feminine efforts in this direction.”¹²

In the early 20th century Felix Borowski, critic, composer and author, responded as follows when consulted about opportunities for women in musical criticism:

There is no reason why music criticism should not be dispensed as well by women as it is by men. Indeed, the finer sensibilities of women, their larger imagination, their intuitiveness should cause them to bring desirable qualities to their work that men do not always bring. In earlier days

the business of feminine music and drama criticism was frowned upon by editors, who believed that a newspaper office was an embarrassing province for women...who, in the nature of things, would have to be put on the city streets late at night when they returned from the opera or the theater, and out still later when they had written their reviews and were making their journey home....Music criticism should be a profitable occupation to women who are adequately trained for such a position.¹³

Women took up the challenges offered by Borowski and others and carved out for themselves careers as music critics for many American newspapers. A number of women became highly respected in their field. In the articles that will appear in future issues, the activities of some of these women critics will be examined with a view to demonstrating the nature and degree of their involvement in the history of music criticism. The study will touch on other facets of their careers, their places of employment, the quality of their writing and the impact of their gender on their careers as music critics.

NOTES

1. M. Graf, *Composer and Critic* (New York: W. W. Norton, 1971), 305.
2. F. L. Mott, *American Journalism* (New York: Macmillan, 1950), 312.
3. F. F. Kelley, *Flowing Stream* (New York: E. P. Dutton, 1939), 454.
4. Mott, 490.
5. F. Coates, "Women in Journalism," *Ladies Home Journal* (September 1892): 18.
6. A. E. Ryan, "A More Hopeful Outlook for Newspaper Work," *Vocations for the Trained Woman: Opportunities Other Than Teaching* (Boston: Women's Educational and Industrial Union, 1910), 240.
7. H. C. Hoerle, *The Girl and the Job* (New York: Henry Holt, 1919), 135.
8. C. Brady, "Newspaper Guts," *American Mercury* 7 (March 1926): 275.
9. Kelley, 460.
10. S. S. Pfeiffer, "Now's Your Chance for that Newspaper Job," *Independent Woman* (September 1943): 2641.
11. M. T. Marzolf, *Up From the Footnote* (New York: Hastings House, 1977), 74.
12. N. M. Hutchinson, "Woman and Journalism," *The Galaxy* 13/4 (April 1872): 501.
13. E. M. C. Brazleton, *Writing and Editing for Women* (New York: Funk and Wagnalls, 1927), 134.

The late Sr. Margaret William McCarthy, C. S. J., who died December 6, 1995, was professor of music and chair of the music department at Regis College, Weston, Massachusetts, and was a member of the Sisters of St. Joseph of Boston. She was an accomplished pianist, an energizing teacher and a talented writer. Among her publications are two books: Amy Fay: America's Notable Woman of Music and More Letters of Amy Fay: The American Years 1878-1916, plus a score of articles in music journals as well as music criticisms in newspapers. She was actively engaged in the peace movement. She commissioned a Peace Cantata by Emma Lou Diemer and organized its premiere in the Spring of 1986, and she included a peace dedication in the program of every musical event held at Regis College.

Fifth Festival of Women Composers March 18-21, 1998 Indiana University of Pennsylvania

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. Lectures, recitals and chamber music concerts. IAWM members are invited to attend. For information, please 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

Bethlehem Conference on Moravian Music October 22-25, 1998

The third Bethlehem Conference on Moravian Music will be held October 22-25, 1998 at Moravian College and Lehigh University in Bethlehem, Pennsylvania. The conference will celebrate the 100th anniversary of the Bethlehem Bach Choir, founded by J. Fred. Wolle, and the 250th anniversary of the Single Brethren's House, former home to the Moravian Women's Seminary and current home of the Moravian College Music Department.

Topics for scholarly sessions include the following:

- 1) J. Fred. Wolle, his time and the Bach revival in America
- 2) Moravian music of the 18th and 19th centuries
- 3) **Women in Music in the 18th and 19th centuries**
- 4) **Music Education of Women**
- 5) **History and Significance of the Moravian Women's Seminary**
- 6) Music in America from 1748.

Concert performances by the Moravian College Choir, Moravian College Wind Ensemble, and Bethlehem Bach Choir will be featured.

Interested parties are welcome to submit abstracts of no more than 250 words any time prior to **May 30, 1998**. Send abstracts to:

Dr. Carol Traupman-Carr, Co-chair
Bethlehem Conferences on Moravian Music
Moravian College
Music Department
1200 Main Street
Bethlehem, PA 18018-6650

Abstracts may also be submitted via e-mail (mecat01@moravian.edu) or fax (610-861-1657). Contact Dr. Traupman-Carr at the above address, or call at 610-861-1686 for more information.

Performers' Place

The Commissioning Performer

by Cynthia Green Libby

It all started while I was an undergraduate at the University of Michigan. Smitten by the avant-garde, I liked the idea of playing music that no one had ever played before. Thus began my association with composers, and commissioning followed quite naturally.

Free Music

As a student, one can ask a composition colleague to write a piece for one's instrument, and usually no funds need exchange hands. The composer is often flattered, and a good performance becomes ample compensation. So if you happen to be a student, this is a great way to begin building new repertoire for your instrument.

Personal Funds

It is always appropriate, however, to offer at least an honorarium. In that case, one's personal funds may be used, of course. Monique Buzzarté, well-known freelance trombonist in New York City, has taken this approach. In an e-mail message she sent the following information to me.

Out-of-pocket fees range from \$500 to \$1,500 for (usually) solo pieces. I do it this way mostly just because I'm a maverick, I guess. I pay upfront and without specifications as to style, and without any commitment to performance or recording....I don't always perform the piece for various reasons—it's not suited to me, I don't care for it....My object is to get composers to write pieces for trombone, nothing more than that.

Branching Out

When a performer wishes to commission a favorite composer of national or international repute, however, the situation becomes more complicated. For a solo plus accompaniment, prices may run from \$200 to \$1,000 per finished minute (including copying costs). A general guide for mid-range fees is shown in the box below; the information

is quoted from *Commissioning Music: A Basic Guide* (a 1992 brochure distributed by Meet the Composer, John Duffy, director).

Most agreements include a method of payment whereby 50% is paid at the outset, and the remainder is given upon completion of the project. According to US and International Copyright Law, the commissioned work is owned by the composer. This means that the composer maintains all rights to its use and derives income from licensing its use in performance, publication and recording. Some performers request exclusive use of the work for a given period. And some contracts require a pre-arranged premiere date. This was the case with the Libby Larsen work I commissioned through the Minnesota Composers' Forum:

Composers' Commissioning Program
The Minnesota Composers Forum
MarketHouse 206
289 East Fifth Street
St. Paul, MN 55101
Telephone (612) 228-1407

The American Society of Composers, Authors and Publishers (ASCAP), while primarily a royalties collecting agency, also has a commissioning program. The ASCAP Foundation provides funding for one commission every two years to a concert or orchestral composer in honor of another ASCAP composer. The next world premiere in this program will take place in March 1998 in Seattle. For more information contact:

ASCAP Foundation
1 Lincoln Plaza
New York, NY 10023
Telephone (212) 621-6219

<u>Instrumentation</u>	<u>under 10"</u>	<u>10-25"</u>	<u>over 25"</u>
Solo or Duo	\$1,500- 4,000	\$ 2,500- 10,000	\$ 7,500-15,000
Piano Solo or Duo			
with Instrument or Voice	\$2,000- 6,000	\$ 4,000- 12,000	\$ 8,000-25,000
Trio or Quartet	\$3,000- 8,000	\$ 5,000- 18,000	\$10,000-25,000
Ensemble of 5 to 10	\$4,000-12,000	\$ 6,000- 22,000	\$15,000-30,000
Chorus	\$3,500-14,000	\$ 6,000- 20,000	\$15,000-30,000
Full Orchestra	\$8,000-18, 000	\$12,000-35,000	\$25,000-60,000
Concerto: add 20-30%			

The primary national agency specifically oriented toward providing commissions is:

Meet the Composer, Inc.
2112 Broadway, Suite 505
New York, NY 10023
Telephone (212) 787-3601

This nonprofit organization, founded in 1974, works in conjunction with the National Endowment for the Arts (NEA) and offers a variety of commissioning programs including "Commissioning Music/USA," "New Music for Schools," "New Residencies," "International Creative Collaborations" and others.

If you are employed as a full-time music faculty member of a university, as I am, however, you are ineligible to apply for most of these programs, except as part of a consortium in conjunction with other professional institutions.

Consortiums

In his internet article <<http://members.aol.com/robfrank>>, "Commissioning in the 90's: Consortiums," composer Robert Frank notes:

If several performers...wish to commission the same composer, foundations and agencies are usually more likely to provide matching support.... In an age of mega-mergers and multinational conglomerates, where success is measured on a scale of millions, the arts are following the survival plan of corporate America: pooling of resources.

When a composer's fee is spread among several individual organizations, the cost to each is reduced. This type of commission also guarantees multiple performances of the new work, an additional perk for the composer. Obviously, when more people become involved, a legal contract becomes vitally important, and must contain many more specific criteria. Issues such as who will give the first performance, when and how payments will be made and so forth become the fodder for a good attorney.

Should the National Endowment for the Arts not survive into the 21st century, drastic challenges would confront most artists, equally so the commissioning performer. While consortium grants have made a very positive impact upon the contemporary music scene, a portion of the NEA funds have been specifically earmarked for commissioning early-career composers. What would take the place of this resource?

Corporate Sponsors

Approaching a corporation for a donation is not as daunting a task as one might think. First, every major company has hired a public relations person who is paid not only to listen to proposals but to be personable to the donation seeker as well. Just be certain that, in addition to a written proposal, you have two things: an "angle" (i.e.: What is in this for the company?) and a publicity opportunity. Fortunately, sponsoring symphony concerts is a way of life for many businesses like upscale car dealers or various

national chains having local offices. A soloist might wish to commission a piece for a special event to take place in the community. Asking a local or regional composer to write a piece would add to the immediacy of the event. "Thinking locally" while acting for posterity is a good rule of thumb. The historical precedent is certainly there for occasional music, or music written for a specific occasion, and has surely been with us since the dawn of composition itself.

Competitions and Music Clubs

National or international music societies often sponsor new music competitions for commissioning. This was the case with the \$4,000 commission I received to pay Joan Tower to write a piece for oboe and harpsichord. The commissioning agreement with the International Double Reed Society and the composer simply stipulated the deadline for the project (in effect, the due date for the piece, which was within two years of the date of the proposal. It is important to give major composers at least two years lead time because of their busy schedules.) Again, 50% was sent to her at the outset, with the remainder paid upon receipt of the final published manuscript. State or regional music clubs present a golden opportunity to the commissioning performer or ensemble. Even if a commissioning program is not yet in place, one could be initiated merely by suggesting the idea to the right person, the chairperson or organizational leader.

Demystifying the Process

At the International Women's Brass Conference (IWBC) in St. Louis last summer, composer-in-residence Faye-Ellen Silverman chaired a panel on commissioning and remarked:

In talking with many brass players in connection with the IWBS, I've learned that many performers would like to commission a work but think that the process is too complex and/or too expensive. We've tried to demystify the process.... My approach was to pick [a panel of] performers with different means of finding the funds to commission.... I wanted to make the process seem less intimidating.

And that has been the goal of this article. Any performer can commission a piece of music, whether for oneself or for a larger ensemble. All it takes is finding the right composer for the project and a little chutzpah.

Cynthia Green Libby is an oboist with nearly 20 works dedicated to her, including works by composers such as Joan Tower, Rhian Samuel, Libby Larsen and others. Currently associate professor of oboe and music theory at Southwest Missouri State University, she has also served as director of development for various arts organizations in the West. She is a regular contributor to this Journal, and her articles have appeared in Women of Note Quarterly, The Journal of the International Double Reed Society, The Norton/Grove Dictionary of Women Composers, as well as the forthcoming New Grove Dictionary of Music and Musicians. Her CD, Women Composers for Oboe, is available from Hester Park.

Action Aisle

Recording Advocacy Project

by Emma Lou Diemer

The Recording Advocacy Project came about after a discouraging survey of some of the most prominent CD catalogs sold in book stores in Santa Barbara including Borders, Barnes & Noble, and others plus independent but locally-important stores which no doubt have their counterparts in small and large cities across the country. My survey indicated that women composers are woefully under-represented in these catalogs.

Catalogs and Reference Sources

As I occasionally goad myself to action in such matters, I wrote to the editors of some of them: *The Record Shelf Guide to Classical Music CDs and Audiocassettes* (Jim Svejda is the editor and has an excellent classical music program on KUSC in Los Angeles); *The Penguin Guide to Compact Discs* (Ivan March, Edward Greenfield and Robert Layton, editors); *Listener's Guide to Classical Music* (Kenneth McLeish and Valerie McLeish, editors); *The Blackwell Guide to Recorded Contemporary Music* (Brian Morton, editor); *The Da Capo Catalog of Classical Music Composition* (Jerzy Chwialkowski, editor); *The NPR Guide to Building a Classical CD Collection* (Ted Libbey, editor); *BBC Music Magazine—Top 1000 CDs Guide* (Erik Levi and Calum MacDonald, editors); *Grammaphone Classical Good CD Guide* (Maire Taylor, editor); *A Guide to the Concerto* (Robert Layton, editor).

The scarcity of representation is of course paralleled in *The Harvard Biographical Dictionary of Music* (Don Randel, editor); *The Oxford Dictionary of Music* (Michael Kennedy, editor); *The New International Dictionary of Music* (Philip D. Morehead, editor); *The Companion to 20th Century Music* (Norman Lebrecht, editor); and others. Incidentally, one of the most voluminous catalogs, but in the popular music category, is *The Collector's Guide to Heavy Metal* (Martin Popoff, editor) and it even includes a CD! Two others are *The Billboard Book of American Singing Groups* (Jan Warner, editor) and the *All Music Guide* of rock, pop, soul, new age, rap, blues, gospel, country, bluegrass, folk, and world music from Miller Freeman Books in San Francisco. The latter catalog includes an avant garde section and women are listed there as well as in the other categories. Popular music has done a much better job of gender inclusiveness than classical.

Replies from Editors

I received some replies from the editors to whom I wrote. Philip Morehead (*The New International Dictionary of Music*) answered as follows:

I am well aware of the paucity of female composers and male (?) composers represented in the dictionary. At the time this book was written [1992], it contained far more of both, especially Americans, than any comparable *general* music dictionary on the market. It probably still does. Unfortunately, as I am sure you are aware, many decisions have to be made in such a book about inclusion, and these decisions will not be popular with everyone, in particular those who are not included. However, I have to assure you that these decisions were made in good faith. My wife is a composer, so I am not unaware of the many women who are doing wonderful work.

I also received a detailed and gracious reply from Jerzy Chwialkowski (*The Da Capo Catalog*) asking for more detailed information than he had at hand and from Robert Layton (*A Guide to the Concerto*) stating that "...the *Guide* is directed towards the concerto repertoire the music lover is likely to encounter in the concert hall or on records." And of course it is true that the concertos we hear in those places are from the standard repertoire for the most part.

The Star System

To digress a little, that statement brings to mind a review by Mark Swed in the *Los Angeles Times* (August 1, 1997) of the book *Who Killed Classical Music?* by Norman Lebrecht. I quote: "Lebrecht tells his tale of decline and fall by tracing the fascinating history of the business of classical music. He begins with Franz Liszt, the first classical superstar, and Gaetano Belloni, his savvy personal manager, whom Lebrecht credits with inventing the star system...." From the star system we come to the major performing and recording artists who stick to the standard repertoire: "Even the most adoring fans of Luciano Pavarotti must realize that he didn't amass his estimated \$100 million fortune simply through selfless devotion to his art." Swed continues:

...the record business has never seemed more foolhardy, what with the mind-boggling glut of standard repertoire. There are close to a hundred versions of Vivaldi's *Four Seasons* on the market. Equally staggering are the numbers of renditions of anything else on the classical Top 40. The public, of course, neither needs nor wants every rendition of a Beethoven symphony nor Strauss tone poem by Abbado or Levine or Maazel, recordings that might cost \$100,000 to make and that sell at best 5,000 copies worldwide. Operas, many of them also vanity projects, can cost upward of a half-million dollars to record, with no hope of ever breaking even....

Later, Swed contradicts Lebrecht's assertion that composers have difficulty gaining a reputation or earning a living writing classical music. He writes:

The facts are otherwise: More music is being made and more money being paid for it than ever before. In 1970, it was rare to hear new orchestral pieces in America. It was rare to hear new operas. A quarter of a century later, such composers as Philip Glass, Michael Nyman, John Corigliano, Arvo Part and Michael Torke, to name only a few, are genuinely popular. Moreover, the amount of music new and old performed live and available to millions of people on compact disc and on videotape is absolutely staggering compared to what was available on vinyl and tape a generation ago....

Incidentally, Swed closes his review by writing comfortably "reports of its [classical music] death are premature."

It is true that more and more recordings are being made of music that is not in the classical Top 40, and many of these recordings are the music of women composers. One reason they are under-represented in the record catalogs is because there are dozens, hundreds of recordings of the music of Mozart, Beethoven, Vivaldi, et al, by performers and conductors who are part of the star system, and there is less space for the listing of newer music.

Drawing the threads together more closely, the star performers who record on major labels are not recording new music nor music by women composers. If that comment needs to be qualified I will have to do much more research to do so. However, there are many performers of star *quality* who are recording on labels of comparably star *quality*. And much of this music deserves many playings.

The Creative Urge

Why do we write music? Even those who claim to seek no other satisfaction than to create something for their own emotional and intellectual benefit must harbor some secret desire to have others hear it, to observe their reactions, receive some kind of feedback. And perhaps we are writing music because we think the world needs it, needs our particular offering whatever its content and style. And of course we know that our recorded music, if disseminated, reaches more people via their CD, record and cassette players than can be reached in the concert hall, church or school.

How the IAWM Can Help

There are several levels on which the composer and organizations like the IAWM can work in order to bring recorded music by women to greater prominence. One, of course, is the personal level—the composer being aware of under-representation and neglect and doing something about it: writing to the publishers of catalogs, getting recordings to reviewers and editors, informing university libraries and radio

stations about new releases, and visiting local record/book stores with her list of recordings. Another is the responsibility of an organization like the IAWM to make information available and to use its influence in encouraging reviewers, editors, and radio station program directors to utilize this information by acquiring, playing, and reviewing new recordings.

An important resource is the IAWM Web Site which contains invaluable information including a listing of CDs of members. Elizabeth Hinkle-Turner has done a prodigious job and great service in preparing this listing.

The *IAWM Journal* intends to contribute to the advocacy project. In each issue beginning with this one, members will be asked to send information about their new recordings—generally, recordings released in 1996, 1997 and thereafter—that are commercially available. This data should include name and nationality of the composer, title of the composition, title of the album, recording artists, recording company with address, identification of the album by number, dates when recorded and when released. See the box on page 19 for mailing information.

There will be a special section in each issue of the *Journal* where these new recordings will be listed, and this information should then be provided to the editors of pertinent catalogs and periodicals and radio station program directors—and do not forget university libraries, probably the most

important source of new classical music—as well as added to the IAWM Web Site. How will this information be provided and by whom? One suggestion is that the record company itself do so. Or IAWM. Or the

composer. Or all three. Other suggestions are welcome, and volunteers for these assignments are needed.

Judith Zaimont writes "...to 'get the message across' the information needs to be flowing on a continuing/regular basis over a lengthy period of time.... It is important the IAWM be known as an impeccable, comprehensive INFORMATION RESOURCE...." She recommends "individual letters to the editors/publishers of each of the major compendiums to provide the collated, collected information on recordings of music by women composers (for the appropriate chronological interval) as a continuing resource to the publication. Determine each publication's calendar of development, and oblige it (with all the pertinent information in hand by deadline time)."

All of these steps may make our efforts more worthwhile if they bring our music to the public, enrich its listening experiences, stretch its imagination, increase its knowledge of the body of work that women are producing, and support a more egalitarian musical network in the process.

Emma Lou Diemer is professor emeritus of composition at University of California, Santa Barbara, and resident organist at First Presbyterian Church, Santa Barbara.

Recording Advocacy Project Composers: Have Your CDs Listed

The *IAWM Journal* will publish periodic lists of IAWM members' recent CDs that are commercially available. Members are requested to send information about their new recordings released in 1996, 1997 and 1998. Include the following:

- Name and nationality of the composer
- Title of the composition
- Title of the album
- Recording artists
- Recording company with address
- Identification of the album by number
- Dates recorded and released.

Send information online <<http://www.acu.edu/iawm/cd.html>> or by e-mail to <evemeyer@spotcat.com> with a copy to Elizabeth Hinkle-Turner at <ehinkle@mail.smu.edu> for the IAWM Web Site. If sending by fax or by mail, send the information to Editor Eve R. Meyer, 1734 Green Valley Rd., Havertown, PA 19083/FAX 610-789-4353.

Vienna Philharmonic Orchestra Update

William Osborne reports that the appointment of Anna Lekes as second harpist in the Vienna Philharmonic does not reflect a genuine change in the orchestra's ideology. Philharmonic Chairman Clemens Hellsberg has confirmed that she was admitted *only* because the orchestra had no other choice—it was a temporary political necessity. Since the VPO views the harp as a special case, it is unlikely that women who play other instruments will follow her into the orchestra.

The orchestra's ideology of gender superiority is seen in its continuing misogynist behavior and its attack on Viennese activists. It published a personal attack on **Regina Himmelbauer**, former European representative of the IAWM, in a leading Viennese daily, suggesting that through her advocacy (when the orchestra performed in the United States in 1997) she betrayed her country to foreigners. The orchestra circulated letters demanding the dismissal of Professor Dr. **Elena Ostleitner** from her position at the Wiener Musikhochschule. She is the school's official representative for women and has worked on cases of discrimination and sexual harassment by Philharmonic members who are professors. *These two heroic women are still under attack and deserve the strong and continuing moral support of the IAWM.*

The VPO believes that if women or racial minorities were allowed into the orchestra, it would somehow damage its prized "purity" of tone and image of authenticity before its world-wide public. As a result, the Philharmonic

requires special conditions for its auditions: the submission of photographs and the removal of the blind screen for the final rounds of auditions. This allows the physiognomy of the applicant to be evaluated.

The Vienna Philharmonic is returning this year to New York City (the orchestra's only appearance in North America) for a series of concerts at Carnegie Hall on February 27, 28 and March 1, with Ricardo Muti conducting. The New York City NOW chapter will be protesting outside Carnegie Hall on Friday, February 27th. For more information, contact: NYC-NOW; Suite 307, 105 E. 22nd St.; New York, NY 10010. Phone (212) 260-4422. Fax (212) 260-7044. Email: <nownyc@nyct.net> Web Site: <<http://www.nyct.net/~nownyc/>>

As Osborne so aptly says, "Western art music does not need gender and racially cleansed *Pizzicato-Polkas*—and especially not in America's most noble concert hall."

Monique Buzzarté reports that the VPO Advocacy sponsored by the IAWM has evolved into the VPO Watch. Recent work has included documenting the VPO Advocacy effort, bringing in other groups such as NYC-NOW, responding to and/or correcting press reports and monitoring the audition process. For further information, see <<http://www.dorsai.org/~buzzarte/zapvpo.html>>

The VPO's New Year's Concert garners huge media coverage and the program is broadcast on many public television and radio stations. Cheers to IAWM member **Melissa Maier** for her advocacy action in writing a letter of protest to her local station for its "unwitting promulgation of racial and gender discrimination."



Announcements Czech Philharmonic Admits Women!

William Osborne reports that the Czech Philharmonic has changed its policy of categorically excluding membership to women. The reason given is that they did not wish to be the last orchestra in the world to exclude them. The two women harpists have been made members, and blind audition procedures have been established, which have resulted in the employment of two women tutti violinists. Women now represent 3% of the orchestra.

Congratulations to the protesters. They focused on the Vienna Philharmonic with the strategy that if Vienna changed, Prague would, also. Now, for the first time in history, no major orchestras exclude membership to women. That is a good way to end the 20th century and begin the next.

Action Aisle

Orchestral Programming Advocacy

by Clara Lyle Boone

Clara Lyle Boone, founder of Arsis Press and pioneer publisher of music by women, was so provoked by Music Director Leonard Slatkin's failure to program works by women composers for the 1997-98 season of the National Symphony Orchestra that she and fellow advocate Ruth Goen turned in their subscription tickets. Boone's letter to Maestro Slatkin appears below along with his response.

October 29, 1997

To the Honorable Leonard Slatkin:

Loaded with opinions, I cannot precisely say who cares about my opinions. The pertinent facts are that I feel so distressed over yet another single gender subscription series, scheduled for 1997-1998, that I am returning my season tickets. When the orchestra, yes, the inimitable National Symphony Orchestra, recently began performing a few women composers, I renewed my regular ticket purchases, hopeful that a new era has dawned.

Apparently not! Having muddled through these highly charged emotions before, I have decided to turn in my tickets with a brief statement of my concern for the future of our society needlessly burdened with all-male programming. Make us women proud! You can at least play Cindy Cox again!

Clara Lyle Boone

Publisher

November 5, 1997

Dear Ms. Boone:

I'm quite disappointed at your response to our season. I've never programmed music by either gender or race unless the occasion is thus specified. You may be interested to know that as of this writing the 98/99 season has at least three works by women composers on the subscription series, one of which goes on tour with the orchestra. In addition, in this current year there are non-subscription events which also feature works of women composers. Considering that tickets for next year will be at a premium, it may be difficult for non-subscribers to be able to attend all of these concerts due to scarcity of seats.

Sincerely,

Leonard Slatkin



(l to r) Ruth Goen and Clara Lyle Boone standing in front of the Hall of States at the John F. Kennedy Center for the Performing Arts prior to turning in their letters and subscription tickets.

Journal Volunteers are Needed

If you have the expertise and the time, the *IAWM Journal* invites you to volunteer as a member of the Editorial Staff. Assistance is needed in the following areas: Layout Design; Advertising; and CD, Music, and Book Reviews. Volunteers should contact Editor Eve R. Meyer.

1997-98 Season Programming of Women Composers by Major U.S. Orchestras

by Deon Nielsen Price

Special thanks to the following for sending information and orchestra program brochures: Clara Lyle Boone, Karen P. Thomas, Terry Winter Owens, Kristin F. Wendland, Janice Misurell-Mitchell, Tina Davidson, and Apo Hsu.

Salute to Seattle! For the 1997-1998 season, the Seattle Symphony Orchestra under Gerard Schwarz is presenting premiere performances of works by TWO women composers: **Carolyn Yarnell** and IAWM member **Vivian Fung** (two performances). These concerts are part of the "Celebrate American Music" project supported by the National Endowment for the Arts.

The Seattle Symphony Orchestra, New York Philharmonic Orchestra, San Francisco Symphony Orchestra, and Pittsburgh Symphony Orchestra are the only major orchestras among 15 surveyed that have listed women composers in their programs of works to be performed in the 1997-1998 season. Audiences for the New York Philharmonic will hear the *Concerto for String Orchestra* by **Grazyna Bacewicz**. The San Francisco Symphony Orchestra will perform *Celestial Navigation* by **Marti Epstein**. And the Pittsburgh Symphony Orchestra will give the world premiere performance of a composition by **Joan Tower**. Congratulations to the composers and the orchestras!

It is, however, alarming to observe that the following 11 major U.S. orchestras have listed NO women composers in this season's orchestral concerts: Atlanta Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Symphony Orchestra, Dallas Symphony Orchestra, Detroit Symphony Orchestra, Los Angeles Philharmonic Orchestra, National Symphony Orchestra, Philadelphia Orchestra, St. Louis Symphony Orchestra, and Utah Symphony Orchestra.

How many fine orchestral compositions by women are being overlooked? By starting to advocate NOW we would be able to impact programming for next season. Who among us would like to take the lead in enlightening artistic directors and conductors? Let's blitz them with scores and catalogs! Contact DeonPrice@aol.com

*Many Thanks
to Those
Who Made Contributions to
the IAWM in 1997!*

Hildegard Festivities: 900th Anniversary of Hildegard's Birth *compiled by Nancy Fierro*

1. March 16-20. International Symposium for Hildegard's Jubilee. Mainz. Erbacher hof, Grebenstrasse 24-26, 55116. Organizer, Dr. Rainer Berndt, S.J.
2. March 18-21. University of Pennsylvania. Fifth Festival of Women Composers: "Journey of 900 years: Hildegard von Bingen through Contemporary Genres." For information contact Susan Wheatley at wheatley@grove.iup.edu
3. May 7-10. 33rd International Congress on Medieval studies. Western Michigan University, Kalamazoo, MI 49008 will offer sessions on Hildegard. Some featured speakers are: Roger Cogan - "Many-Colored Waves: Hildegard's Chant Designs," Stephan E' Evelyn "Philological Examination of the Stylistics of the Marian Lyrics in the Symphonia," Viveca Servatius "Different Aspects of the Interpretation of Hildegard's Symphonia."
4. June 4-9. Music festival and symposium in Goeteborg, Sweden organized by several groups including Friends of Saint Hildegard. More information may be obtained from margaret.myers@musick.gu.se
5. July 30-Aug.3 "The Mystery of Hildegard" conference in Salisbury, England sponsored by the Hildegard Network. For details contact the Network at hildegard@agora.pavilion.co.uk
6. September 13-19. International Symposium: "Hildegard von Bingen in ihrem historischen Umfeld." For information contact Dr. Alfred Haverkamp at haverkamp@uni-trier.de
7. November 5-8. "The Greenest Branch: International Conference on the 900th Anniversary of Hildegard von Bingen." Sponsored by the University of Vermont, St. Michael's College and Trinity College. For information contact www.trinityvt.edu/hildegard/
8. The city of Bingen has organized tours and other activities throughout the year. A program of all events (packet with booklet, registration forms etc) can be obtained by writing to the Tourist Information, Rheinkai 21, 55411 Bingen Am Rhein. Or contact them at www.bingen.de
9. Many other festivities and conferences will take place in Germany during the year. The most complete listing of these events can be found in the Qualelibet, Volume XIII, no.2, Autumn, 1997 newsletter of the International Society of Hildegard von Bingen Studies. For Society information and copies of past issues contact Dr. Bruce Hozeski, Board Chairman, Dept. of English, Ball State University, Muncie, IN 47306

Educators' Enclave

Alexina Louie's *The Eternal Earth*: A Video Documentary

Montreal: National Film Board of Canada, 1989: VHS 113C 0187 020

by Eleanor Stuble

The opening camera shot focuses on the figure of a lone woman seated at a grand piano, seemingly lost in some distant world. As the chords beneath her fingers echo throughout the room, the scene evolves into a rhythmically vital, earth-shattering orchestral flourish that seems to carry within itself the power to wake even the dead. The effect is both dramatic and bone-chilling, capturing in a single instant both the transformative power of music and the intricate connection between sound and image which lies at the heart of Canadian composer Alexina Louie's musical imagination. The music is the opening fanfare of Louie's award-winning symphonic work, *The Eternal Earth*, described by Louie as being "at once both a plea for the continuation of life on earth and a celebration of the joys of the universe."

The Eternal Earth was commissioned in 1986 by the then Music Director of The Toronto Symphony, Andrew Davis. During the compositional process, a video documentary was made by the National Film

Board of Canada as part of a series designed to demystify and champion the achievements of contemporary Canadian composers. The work was premiered at Roy Thompson Hall later that year, and the video was released in 1989. Louie received the prestigious Juno Award for both the music and the documentary.

The Music

Cast in three movements, *The Eternal Earth* weaves exotic sonorities and haunting rhythms into a virtuosic, orchestral showcase that reflects Louie's own blended Eastern and Western musical heritage. The vigorous fanfare-like motives and thunderous percussive effects (i.e., lion's roar, gongs, tam-tams, Chinese tom-toms) of the first movement, for example, call forth the dragon spirit which Chinese writer Kakuzo Okakura identifies in his book, *The Awakening of Japan*, as the spirit of change. Louie was inspired by this book and refers to it in her documentary.

The second movement, "a song of solace for the distant, disappearing corners of the world," features solo passages for cello, piccolo, harp, and celeste, plus a variety of evocative special effects, including water-filled crystal wine glasses, shimmering timpani glissandi, and "seagull" cries. The last

movement exploits the power of the full orchestral sound and bell-like gong articulations to reaffirm life and celebrate the "oneness of heaven and earth."

The Video

In the video, the drama of the music is enhanced by the artistic vision of the camera's eye. Tracking the work from its inception in the sounds and images of Louie's childhood in a Chinese community in Northern Vancouver through to its first performance on the stage of Roy Thomson Hall in Toronto, the camera reveals Louie's passionate love for music and the sense in which composition for her is not a matter of divine inspiration but a voyage of self-discovery. There is, as such, an intricate play between past and present:

colorful images of a traditional Chinese lion dance evolve into the rhythmic movements of the tam-tam player, the screech of the thunder sheet into the roar of a dragon, black ink blobs into the delicate detail of

the Chinese character for tranquility, and so forth. Throughout, Louie's own voice weaves in and out as she explains her own thoughts and feelings, sometimes as if speaking directly to her audience, at other times, through her conversations with Andrew Davis, various groups of musicians in rehearsal, and the copyist who transcribed the final orchestral parts. These sequences clarify the formal structures of the music, while simultaneously unraveling the complexities of the score and its many unusual notations.

Educational Applications

As an introduction to contemporary music, the video has educational applications at all levels of instruction. For young children, it can be used effectively through movement and illustration activities to explore the connection between sound and motion in music. Older students will find inspiration for sound compositions and the motivation to explore their own musical heritages, particularly in terms of the musical geography or landscape of their own communities. Other entry points might include conservation issues, dramatic narrative, and contemporary musical notation. At more advanced levels, the video can be used as the starting point for the exploration of twentieth-century

performance practices, complex rhythmic structures, musical form, Eastern melodic and harmonic colors, and the concept of musical style. In more liberal arts or cultural studies contexts, the video is a rich source of material for exploring the tropes that have traditionally shaped our understanding of the musical imagination, Eastern philosophies of life, the creative achievements of women, musical autobiography, and the power of the camera's eye. For me personally, the video is a powerful reminder of the way in which music creates a space for both individual achievement and the building of community, a space in which we can explore who we are and where we have come from.

The video is in full color and may be purchased in both Beta and VHS formats. The screening time is 28 minutes, 37 seconds (though for young children, it may be easily divided into small sections). It may be ordered from the National Film Board of Canada; P.O. Box 6100; Montreal, Quebec; Canada H3C 3H5.

Biographical Background

Since the composer may be unknown to many readers, I will conclude with some brief biographical information. Born in 1949, Alexina Louie's passion for music began when she discovered the piano at the age of seven. Dreams of becoming a concert pianist were shattered when she injured her wrist. Having so suddenly and completely lost this mode of expression, she decided to pursue a master's degree in composition at the University of California at San Diego. For ten years, she also taught electronic music at colleges in the Los Angeles area. Louie first attained national and international recognition with her *O Magnum Mysterium: In Memoriam Glenn Gould* in 1982. Since that time she has received major commissions from more than 25 international and national organizations. In 1986 the Canadian Music Council named her composer of the year, with special mention given to *The Ringing Earth*, a majestic piece prepared for the gala opening of Expo 86 at Vancouver, British Columbia's Orpheum Theatre. She is currently living in Toronto, Ontario, and is closely associated with the contemporary music ensemble, *Esprit Contemporain*, under the direction of Alex Pauk.

Eleanor Stubleby is an Associate Professor at the Faculty of Music, McGill University, Montreal. She has written extensively on Canadian music and philosophical issues concerning the nature and value of music and is currently writing a book that explores the experience of self in music from a wide variety of perspectives. She is also active as a conductor and is artistic director for a series of educational community programs designed to make music come alive for young people.



Trombonist Abbie Conant on Tour

Abbie Conant will tour in the USA this spring. Her programs will include a music theater work entitled "Street Scene for the Last Mad Soprano" and a concert-long work for trombone and quadruphonics entitled "Music for the End of Time." She will also be presenting trombone workshops. For further information, please contact the presenters listed below:

March 3	Clark University, Worcester, MA
March 5	McGill University, Montreal
March 7	Drew University, Madison, NJ
March 9	Skidmore College, Saratoga Springs, NY
March 11	Pauline Oliveros Foundation, Kingston, NY
March 12	New England Conservatory of Music, Boston
March 12	Berklee School of Music
March 13-14	Mobius Theater, Boston
March 16	Royal Conservatory of Music, Toronto
March 17	University of Toronto
March 18	Indiana University of Pennsylvania: Fifth Festival of Women Composers (guest speaker)
March 20-21	Eastern Trombone Workshop, Washington, D.C.
March 23	St. Mary's College, St. Mary's, MD
March 24-25	Peabody Conservatory, Baltimore, MD
March 27	Yale University, New Haven, CT
March 28	New York Brass Workshop, New York City
March 31	Kenyon College, Gambier, OH
April 4	Oberlin Conservatory of Music, Oberlin, OH
April 7	Ohio State University, Bowling Green, OH

Recommended reading: "'We Need a Man for Solo Trombone': Abbie Conant's Story" by Monique Buzzarté, *IAWM Journal* 2 (February 1996): 8-11.

1998 IAWM Dues

1998 dues notices are mailed to
IAWM Members in February.

Please correct personal information and return
promptly

to assure inclusion in the
June 1998 IAWM Membership Directory.

Contributions to IAWM in 1997

The International Alliance for Women in Music gratefully acknowledges contributions during 1997 totalling \$7143. These included responses to our 1997 Fundraising Project, contributions to the 10th Congress, and various other contributions made throughout the year. We appreciate the work of Lucille Field Goodman, Deborah Kavasch and Jeannie Pool for their continuing activity on the Development Committee.

Gifts in Memory

in memory of Aaron I. Cohen

Jeannie G. Pool

in memory of Miriam Gideon

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anonymous donors contributed \$775.00

Reports

Donne in Musica: The Second International Symposium and Festival

September 8-13, 1997 in Fiuggi, Italy

Summary of the Events

by Anita Sleeman

Donne in Musica is a week-long Festival/Symposium held in Fiuggi, Italy, sponsored by the Foundation Adkins Chiti, a non-profit organization pursuing aims concerning every type of music composed by women in every century and in every country. Its purpose is to promote and encourage research, conservation and diffusion of documents, manuscripts, copies, biographical studies, publications, recordings, films, and so forth, as long as it is the work of women. The foundation maintains contact with libraries and musical documentation centers throughout the world; it continues to expand its own library, promote the publication of catalogues, and establish scholarships, cultural exchanges and other projects. These are only a few of its many pursuits. It is in this atmosphere of whole-hearted support that Donne in Musica is held.

The Festival and Symposium are actually two different events; the Festival is a series of concerts (3 to 5 a day) held throughout the week, while the Symposium lasts for just three days. They were held in adjacent venues, and the times were staggered so no one would miss an event.

The Festival

The Festival's two principal resident performing groups were **Donne in Sax** (Saxophone Quartet) and a Flute Choir; they performed as soloists, as ensembles and with other instrumentalists. Soloists of note included organist **Tatiana Sergeyeva**; **Jin Hi Kim**, performer on the komungo and electric komungo; cellist **Vladimir Tonkha**; bassist **Alexander Suslin**; and flautists **Deborah Kruzansky** and **Franz Albanese**, the Flute Choir leaders.

The ensembles reflected the theme of the Festival/Symposium: "Women of the Mediterranean." Among the groups were **Rusza Nikolic Lakatos and her Family**, with music of the Gypsies; Poetry and Music in honor of Sappho, with actress, flute and harp; **Bet Alhambra**, performing Sephardic music passed from mothers to daughters; **Delicae**, featuring vocal and instrumental music of the troubadours and minnesingers as well as contemporary works; **Oktoechos**, presenting ancient and contemporary vocal music; **Al Houariate**, performing dances of Morocco; and the **Fiuggi City Band**. **Gogmagogs Gigagain** entertained us in a midnight concert filled with humor and virtuosity.

Particularly memorable was a late-night performance by **Synaulia**, which recreated the music, dance and theater of ancient Rome on an outdoor stage in Fiuggi's large hill-top plaza. As part of the pageantry, the musicians, actors and dancers paraded through town followed by the audience. What an exciting event! Everyone in the village turned out as the parade wound its way through the narrow lanes, staircases and steep inclines of the old city. The passageways were festooned with high rows of brightly colored banners, and the path was lighted by a series of large candles along the sides of the walkways. Spectators leaned out of their shutter-framed windows to wave and cheer, and afterward, the crowds convened at the coffee bars and ice cream parlors.

In the many concerts throughout the week, the music of 64 composers was performed, and although some were historical, most were contemporary, and many of the composers, representing 19 countries, were present. What struck this writer was the turn-out of all ages, from the opera-loving older folks to the teenagers, who had previously been listening to rock music, and small children, who showed no sign of exhaustion. The young people demonstrated that they were capable of understanding and enjoying all styles of music, and they attended the contemporary music concerts with equal gusto.



"Song and Dance of Ancient Rome," a procession through the village of Fiuggi, Walter Maioli, flutes



Fiuggi: (l to r) Composers Karen P. Thomas (USA), Sofia Gubaidulina (Russia), Frangis Ali Sade (Turkey)

The featured composer was **Sofia Gubaidulina**, born in Russia in 1931 and considered to be one of the world's outstanding composers. The keynote concert offered six pieces by her for various combinations including solo cello; solo organ; flute, harp and cello; contralto and doublebass; and two trumpets and two trombones. Especially outstanding was *In Croce* with organist **Tatiana Sergeyeva** and breathtakingly virtuosic cellist **Vladimir Tonkha** of Russia. Some of Gubaidulina's music was presented at other concerts as well, including a solo doublebass version of *In Croce*.

Other works that deserve special mention were *Soundshock* for concert band by Irish composer **Eibhlís Farrell**; *Roundup* for saxophone quartet by U.S. composer **Karen Thomas**; *Premier Livre des Rois* for organ by **Adrienne Clostre** of France; and *Shantiketan* for solo flute and reciting voice by **Alicia Terzian** of Spain. The performance that had everyone buzzing was American composer **Beverly Grigsby's** *Shakty II* for soprano and tape, with the spectacular voice of Californian **Deborah Kavasch**; all the myriad sounds on the tape were processed vocalizations.

The Symposium

The Symposium was held in the Fiuggi Public Library, an impressive hillside building with a bus stop on the lower level, the library in the center, and the glassed-in elevator tower on the top level adjoining the town square; recital halls, churches, a large outdoor stage, festival offices, coffee bars, restaurants and other facilities were nearby. Another venue—the famous Fiuggi Springs with its concert shell—was in the lower part of town, accessible by bus or a brisk hike, and it was used for a few concerts.

Opening the Symposium, and most of the concerts as well, was President Patricia Adkins Chiti, the energetic, multi-lingual backbone of the entire Symposium and Festival. One of the speakers was **Guy Huot**, Secrétaire Général, Conseil International de la Musique of UNESCO, who described the International Music Council as a conservative organization that represents 70 national committees and 30

international specialty groups—only three of which have women leaders. **Silvia Costa** (Italy) of the European Equal Rights Commission pointed out that this body's events are becoming an important outlet for Italian women composers, although the decision-makers are all men. **Walter Maioli** (Italy), an expert in archeological research, spoke on "The Source of Sound: the First Musical Instruments." He said that in pre-historic times the female figure as musician predominated, but there is no evidence as to when women's music began or when musical groups started. **Henriette Yurchenko** (USA), an ethnomusicologist and professor emeritus of City College of New York, traced the life and music of Sephardic Jewish women through their tales, proverbs and sayings. Even today their 500-year-old oral traditions and culture survive. **Pozzi Escot** (USA), president of the International Hildegard von Bingen Society, analyzed Hildegard's music and showed computer-enhanced three-dimensional graphs delineating the mathematical aspects found in the construction of her music.

I will not attempt to list the many speakers and their topics, most of which reflected the Mediterranean theme of the Symposium. For those who are interested, the presentations will be published in the Foundation's Yearbook. The Symposium participants were assisted by simultaneous translations.

Representatives from about 20 countries were at the "World Report" session, moderated by **Margaret Lucy Wilkins** of Great Britain. Particularly fascinating was the report given by **Jin Hi Kim**. She described the history of Asian musical traditions in which women were prolific as performers and ritualists, and she explained how this practice has continued to the present day; female performers in Asia outnumber the men, since men tend to follow more lucrative pursuits. She pointed out that while the integration of Asian and Western musical traditions is developing through the many Asians being trained in the West, she would like to see a greater awareness of Asian practices by her Western



Fiuggi: (l to r) Beverly Grigsby (USA), Anita Sleeman (Canada), Deborah Kavasch (USA)



Fiuggi: IAWM Asian Report (l to r) Kyungsun Suh (Korea), Marusya Naiuggolan Abdullah (Indonesia), Deon Nielsen Price (USA), Jin Hi Kim (USA)

counterparts. Also of special interest was **Deon Nielsen Price's** report on the IAWM's recent activities in sponsoring the 1997 International Congress on Women in Music, in protesting the Vienna Philharmonic's discriminatory hiring practices, and in advocating the programming of works by women composers in concerts given by US orchestras.

An issue that was raised in an informal discussion was the importance of directories of works by women composers conforming to international standards. The ideal system is ISIS from UNESCO. This program allows women's lists of works to be cross referenced not only by composer but also by medium.

In conclusion, I would like to thank the Board of Directors of the Association of Canadian Women Composers who selected me for the honor of representing the organization in Fiuggi and to offer my congratulations and thanks to the Foundation Adkins Chiti for making such a stimulating conference possible.

Anita Sleeman is a composer whose music is colored by her ethnic background, Spanish and Russian. She studied at the University of British Columbia and earned a doctorate at the University of Southern California, Los Angeles. She serves on the Board of Directors of the Association of Canadian Women Composers, is an associate of the Canadian Music Centre and conducts the Ambleside Orchestra. Editor's note: The pictures that accompany this report are courtesy of Deon Nielsen Price, Anita Sleeman and Karen Thomas.

The IAWM President's Report

by Deon Nielsen Price

Here is an overview of what I learned as a representative of IAWM at the stimulating Donne in Musica Festival and Symposium, but first—bushels of bouquets to Patricia Adkins Chiti for the wonderful event!

From the many international women in music leaders with whom I spoke during coffee breaks and meals, I learned

that IAWM is regarded as a model of a strong international organization but also that we can learn from their global insights. Women in music seem to have different needs in various parts of the world. In small informal group discussions we explored how IAWM might be able to help:

- In **Asian** countries (Korea and Indonesia were directly represented), where strong women composer organizations already exist, they are interested in pursuing the establishment of local national chapters of IAWM that will include a community of women in music, i.e. musicologists, performers, librarians, educators, and so forth.

- In **Middle Eastern** countries (Turkey, Jordan, Greece), where no women in music organizations exist, there is interest in establishing an IAWM Liaison with each country—with such an official title, she could make contacts with the other few composers, do research, develop a data base, begin archiving, and produce concerts within the country and also in cooperation with composers/performers in neighboring countries.

- In **Northern European** countries (Scandinavia), where there are many women composers but little organization, there is interest in establishing an IAWM Liaison with each country and in co-producing the 1999 IAWM Congress.

- In **Middle European** countries (Slovakia, Romania) there is skepticism about organizations due to the recent

emergence from communism. Some kind of loose ongoing communication from IAWM might be helpful to them.

- In **Western European** countries (United Kingdom, Germany, Austria, Switzerland, Italy, Netherlands) there are already strong women in music organizations. Some of these national organizations would like to have closer, more active ties with IAWM through their becoming Affiliate Members. As many European countries prepare to unite politically in a European Community, there is also a strong feeling that national women in music groups should form a European coalition, independent of IAWM (but perhaps with affiliated status) to give them lobbying power in the forthcoming new European Community.

The Executive Director of The International Music Council/UNESCO is interested in pursuing future joint international projects with IAWM. Influenced by the remarkable vision of Patricia Adkins Chiti, I came to the realization that the most lasting and far-reaching project that IAWM could accomplish is archiving music by women and establishing links among archives. To assure the future success of our advocacy efforts in encouraging the performance of music by women, the immediate access to composers and musical scores must already be in place.



Fiuggi: Margaret Myers (Sweden), new IAWM Liaison to Europe

Donne in Musica from the Administrator's Perspective

by Patricia Adkins Chiti, President

The facts and figures given below may not seem the best way of describing this year's Festival and Symposium, but they are essential when we go on the hunt for sponsorship and backers of the 1998 edition, the programming of which is being completed as I write. The 1997 edition comprised three sections: September 1-14—Visual Arts; 8-14—Festival; 11-13—Symposium. From September 9 to 14, a Street Workshop for Children was held.

The following countries were represented. **Europe:** Austria, Belgium, Cyprus, Czech Republic, Denmark, England, Finland, France, Georgia, Germany, Greece, Holland, Hungary, Ireland, Italy, Lithuania, Poland, Romania, Russia, San Marino, Slovak Republic, Sweden, Switzerland. **North America:** Canada, United States. **Middle East:** Egypt, Israel, Jordan, Morocco. **Asia:** Indonesia, Japan, Korea, Turkey.

From our accounts, we discovered that we paid for 850 beds, 720 meals and 80 overseas flights. We printed 35,000 brochures, playbills, posters, general catalogues, programs, maps of the village, postcards with our logo, postcards for the Visual Arts Section, and T-shirts with our logo. We even put up posters in the airports and two street-long banners in Fiuggi and Rome. Our mailing was world wide and we also had information on our own Web Site and on those of a number of other national organizations. This year's press book contains more than 300 articles (national and international), in addition to which we had 90 radio programs and 34 television programs, including services by RAI TV, CNN and Royal Moroccan TV.

The 1997 edition ended with **Silvia Costa**, President of the National Commission for Equal Opportunities, suggesting that we should set up an association for "Friends of the Festival" so as to enlarge our area of action. This suggestion, plus the confirmation of **Agnes Bashir** (Jordan) and **Joanna Bruzdowicz** (Poland and Belgium) as new members of the Honour Committee of the Foundation, was presented to the November Board Meeting of the Foundation and accepted.

Since the closing of this year's Festival, I have been traveling extensively on behalf of the National Commission and the President's Privy Council; I have had meetings with women composers in Slovenia and Albania and have convinced them to set up local "Women in Music" organizations. We hope they will be with us in Fiuggi in 1998.

The Foundation is a member of the International Music Council (IMC) of UNESCO. After the General Assembly in Rome at the end of September, it was decided to organize a special section for Mediterranean countries, and the Foundation has become a member of this new organization: OMM (Organization for Mediterranean Music/UNESCO). At a recent meeting in Barcelona where we determined just which countries would become part of the organization, I was able to set up further contacts with a number of countries which had not been present at the Assembly in Rome. As a

result of this, I believe that the 1998 edition will see women composers from many of the other Mediterranean countries.

The IMC Assembly also enabled me to make personal contact with the General Directors of the National Music Committees for most of the Asian and African countries, and for this reason I have decided to include a greater amount of music from these areas in the Festival being planned for 1998. Below, you will find the 1998 Guidelines, from which it can be seen that we are looking for very specific works for the program planning, as well as proposals for the musicological part of the Symposium.

Latin America is still somewhat absent from the women in music scenario. Distance and travel costs are part of the problem, and we hope to tackle these for the 1999 edition of the Festival. Although we manage to find funding for all of our activities, there is a limit within which we must try to maintain our costs. As those of you who have been to Fiuggi know, we employ professional musicians from many different parts of the world and must, therefore, also pay insurance contributions and national taxes which amount to nearly 26% of every single fee.

I should like to underline that not only do we commission ten new works each year, but we have also undersigned a publishing agreement with Italy's Casa Musicale Sonzogno (one of the oldest houses), which has undertaken to publish and promote the new works presented in Fiuggi. This is an important step forward. Casa Musicale Sonzogno has retailers and representatives in more than 70 countries worldwide and is extremely active in the fields of radio and theater. "Mainstreaming" for women composers will come about because of initiatives like this, I am sure.

As those of you who have visited our Web Site already know, the Foundation has been awarded the Vatican Logo and inclusion of its project for the Holy Year within the official program for the **Grand Jubilee Celebrations** for the year 2000. I have planned an ongoing series of 188 concerts plus two major events (one before and one after), which will take place from the end of the year 1999 until the early Spring of the year 2001 in three churches in Central Rome and one church in Fiuggi. The total cost of the project is somewhere in the region of 4.7 million in US dollars (all taxes included).

The Vatican Logo has been awarded to a limited number of projects (33 worldwide) in various fields: performing and visual arts, literature and services. Each logo, which underlines the prestige and importance of the project, is numbered and we are in the process of signing a contract with the Vatican to protect both sides of the agreement. The project (which can be seen on our Web Site) consists of six programs which are performed by different ensembles on a rotation basis for the entire duration of the Grand Jubilee.

I shall be commissioning 30 new works to texts by Christian women mystics and hope to be able to set out guidelines for these in 1998. I mention this project here because I believe it will give readers some idea of the goals and ongoing musical projects with which we are involved. I believe that the presence of a series of concerts with music by women composers within the Grand Jubilee Program will bring even greater visibility to the composers and their music. The Foundation is delighted, even though we are

now busy looking for funding for the year 2000 as well as for 1998 and 1999!

My work for both the IMC/UNESCO and for the Italian National Commission (not to mention my own career as a performer) will be keeping me traveling throughout Eastern Europe and the Mediterranean countries for most of the coming year. I shall be meeting with national music council directors and with women composers wherever possible, and it is my intention to encourage these to set up "Women in Music" associations which can then become part of the international network already in existence.

1997 saw 33 countries present in Fiuggi; 1998 will celebrate a meeting of probably more than 40 countries. The Foundation looks forward to seeing all of you with us in 1998 and in 1999 and in the year 2000! May the "incontri al Borgo" (Village Meetings) help us all to encourage the mainstreaming and empowerment of women composers and above all to have the music heard by as many people as possible.

The Third International Festival and Interdisciplinary Symposium

Donne in Musica: Preliminary Information
September 7-13, 1998 in Fiuggi, Italy

Each year a theme or historical period is chosen for the interdisciplinary section of the Symposium. The musical programs in the Festival reflect this choice, and we program works/ music/traditions from the past alongside contemporary works that are inspired by (a) the period, (b) the instruments used in that period, and (c) especially commissioned works.

The second part of the Symposium is dedicated to national reports about women musicians and contemporary women composers in each country, and these are presented by women composers, women representing national "women in/and music" organizations or musicologists. Where possible we prefer to invite women composers (either as individuals or as representatives of national organizations), and we try to program a new work by each of these guests.

The 1998 edition of the Festival and Symposium will be centered around the period running from 1198 (death of Saint Hildegard of Bingen, mystic and musician) till 1498 (when Vasco da Gama opened the sea routes to the Indies). In Western classical music this encompasses the period between the middle ages and the Renaissance, a period in which we find many women composers in the courts and cloisters, as itinerant singers in family companies, and as courtesans. In many parts of the Mediterranean they were still active as sacred songstresses, as members of court bands and orchestras, and above all as a strong presence within the oral traditions.

Theme: Europe—Asia—Africa: Women Musicians
From 1200 Till 1500

Three centuries of musical creativity and profession, both sacred and profane

•We are looking for the following participants

1. Musicologists (women/men) who would like to contribute a paper related to the above with particular reference to the history and musical traditions of their home countries.

2. Proposals from performing artists who uphold the traditions and performing styles of the above period. Clearly, we are primarily interested in women musicians and in music by women.

3. Contemporary women composers who should send scores and recordings of their works together with complete professional biographies to the Foundation (see below).

•Geographical Areas/Countries

The geographical areas or countries of particular interest for the 1998 edition are: Africa, Arab Emirates, Balkan Regions, China, Cuba, Cyprus, Egypt, France, Germany, Greece, Haiti, India, Iran, Israel, Italy, Japan, Jordan, Korea, Lebanon, Mongolia, Portugal, Spain, Sudan, and Tunisia. Quite clearly, if there are papers from other countries which refer to women musicians in the countries covered, the Foundation will be happy to take these into consideration.

•Proposals for Musicological/Sociological Papers

Proposals should be sent directly to the Foundation together with an abstract (no more than 200 words) and a professional curriculum vita (name, address, institution, phone/fax, e-mail) and eventual technical requirements.

•Proposals for/by Performing Artists

Send a brief artistic proposal with information on the group/soloist, recordings and contacts. Please do not send proposals for general programs with music by women composers. The Foundation invites specialists in early and traditional music and prepares its own program of contemporary music and therefore also the performers.

•Proposals by Women Composers

Please send scores, recordings and professional materials as suggested above.

•Special Interests for 1998

1. Music for unaccompanied SATB choir (specializing in polyphony)

2. Cello Octet

3. Guitar, Flute, Cello, Percussion

4. Percussion with/without a maximum of two other instruments

Please Note

1. We are not programming music for/with pianoforte, song recitals, symphonic works or oratorios.

2. The languages of the Symposium are Italian, English and French; all other languages must be translated into one of the above.

3. Although the "official" deadline for submitting scores and papers was December 30, 1997, programming will continue through the Spring of 1998 and scores may still be submitted. For additional information about participating in or attending the Symposium and Festival, please contact: Giovanna Natalini, assistant to Foundation President Patricia Adkins Chiti.

Fondazione Adkins Chiti: Donne in Musica

Teatro Comunale; Piazza Trento e Trieste; 03014 Fiuggi Città, Italy; E-mail: donne.musica@rtmol.stt.it; Tel/fax: 0039

775 549071; Homepage: <http://www.rtmol.it/donneinmusica/>

Conference Report

International Musicological Society Meeting

London, August 14-20, 1997

by Deborah Hayes

Women were active participants at the biennial meeting of the International Musicological Society (IMS), held in London at the Royal College of Music and the neighboring Imperial College (a science and engineering school) from the 14th to the 20th of August 1997. Of the 900 delegates, about 30 to 31% were women. Women chaired about 33% of the 36 free-paper sessions and made up about 30% of the participants in the eight round tables and 50 study sessions—their expected proportional share. Women chaired only 25% of the round tables and study sessions, however, and made up only 17% of the participants in the four poster sessions. Women presented about 47% of the almost 200 papers, or considerably more than their proportional share.

The statistics clearly show that women are highly visible in all areas of musicological research. These include traditional approaches such as historical and archival research, style analysis, acoustical science, behavioral research into the hearing of music, media studies (radio, television, recording, film), and iconography, as well as newer concerns such as the influence of social, economic, and cultural factors—gender, class, nationality, and race—on the production and reception of music.

As topics of research and discussion, women had far less representation at IMS London. Historical women composers, performers, publishers, and patrons were the subject of only 11 papers, or 5.5% of the total number. Three of these papers comprised a session devoted to the work of Hildegard of Bingen, the only session devoted to a woman's work. The presenters (with nationalities) and their topics were: **Juanita Karpf** (US) on the singer, journalist, and educator E. Azalia Hackley (1867-1922); **Eva Öhrström** (Sweden) on the salon of the Countess Margareta Cronstedt at Karlberg in Stockholm ca. 1800; **M. Elizabeth C. Bartlet** (US) on Queen Marie Leczinska as patron of music at the court of Louis XV of France ca. 1730; **Susan Jackson** (US) on Katherina Gerlach's running of the powerful 16th-century Nuremberg printing firm of Berg and Neuber; **John A. Rice** (US) on Empress Marie Therese of Austria (d. 1807); **Honey Meconi** (US) on nonmusicologists' contributions to musicologists' view of Hildegard's importance; **Catherine Jeffreys** (Australia) on rhetoric in Hildegard's chant texts; **Margot Fassler** (US) on Hildegard's *Ordo virtutum*; **Teresa Davidian** (US) on connections between Ruth Crawford Seeger and John Cage; **Annegret Hubert** (Austria) on Fanny Hensel's settings of the poetry of Friederike Robert; and **Elizabeth**

Kertesz (Australia) on the critical reception of Ethel Smyth's operas in England and Germany. (Alfonso de Vicente [Spain] was scheduled to present a paper on nuns as musicians in baroque villa monasteries but he was unable to attend.)

Besides these, **Nancy B. Reich** (US), biographer of Clara Schumann, spoke on a panel devoted to composer biographies. **Jenny Doctor** (Great Britain) reported on BBC Third Programme broadcasts in the 1940s and 1950s of the music of Elisabeth Lutyens, Elizabeth Maconchy, and others. Four scholars from the US—**Elizabeth Tolbert**, **Suzanne Cusick**, **Ellen Koskoff**, and **Deborah Wong**—presented a study session on feminist epistemologies in ethnomusicology. Three other US researchers—**Bonnie Gordon**, **Wendy Heller**, and **Mary Ann Smart**—examined representations of femaleness in Monteverdi, eighteenth-century Italian opera, and Auber, respectively.

Several concerts were scheduled between sessions. One concert featuring music composed by women was presented by Amaryllis, a trio of outstanding young professionals: **Katherine Spencer**, clarinets; **Sam Haywood**, fortepiano and piano; and **Hannah Kellas**, cello. Amaryllis performed five works: a three-movement *Sonatine* for clarinet and fortepiano (1825) by clarinetist Caroline Schleicher (1794-1850); Louise Farrenc's *Trio in E flat*, op. 44 (1845); the Andante movement from Alice Mary Smith's *Sonata for clarinet in A and piano* (1970); Elisabeth Lutyens' *Tre*, op. 94 (1973); and a virtuosic, witty clarinet-piano duo, **Rhian Samuel's** *Stepping Out* (1996), which was given a captivating performance in the presence of the composer.

This was an international meeting of scholars of all ages, women and men of every academic political stripe from hidebound conservative to liberal and from innovative to radical. By now, it is probably safe to say that every musicologist has at least considered the world of music outside the white, male, western European tradition in which our discipline originated. Most of us, in our teaching and writing, have moved toward a recognition of diversity, some of us quite timidly, some confidently, and some extraordinarily passionately.

Still, the central focus of musicology remains on the men of western Europe and the United Kingdom—on Aquitanian polyphony, Machaut, Josquin, Handel, Mozart, Berlioz, Verdi, Mahler, Britten, Tippett, and so on. Geographically, everything else is "the periphery of Europe," sometimes simply, "the periphery." That includes (to name only a few areas) the Baltics, Spain, Portugal, Scandinavia,

Eastern Europe, Asia (all of it!), the Americas (all of them!), Australia, New Zealand, and the South Pacific. Indeed, the realization of the limitations of our traditional or “mainstream” geographical focus caused some amusement among delegates as the week went on, since most of the delegates came from the so-called periphery. One session grouped together papers on theater music in Mexico City, Madrid, Valencia, and Stockholm, cities related to one another, it appeared, chiefly through their common location in the periphery.

A study session on “directions in musicology” featured a panel of ten speakers (from the US, Great Britain, and Austria), four of them women: **Margaret Bent**, **Annegret Fauser** (both Great Britain), **Suzanne Cusick**, and **Rose Rosengard Subotnik**, whose remarks were read by **Jann Pasler** (all US). The three-and-a-half-hour session attracted a large, thoughtful, mostly good-humored audience that filled the Great Hall of the Imperial College. Under scrutiny were current philosophical and methodological “directions” away from the assumption that the white, male, western European art-music tradition provides us with universal criteria of musical excellence, truth, and beauty. While the so-called periphery is vast on the world map, it is perhaps even more vast in the collective musicological consciousness today.

Deborah Hayes is professor of musicology and associate dean for graduate studies at the University of Colorado at Boulder; she is a past contributor to the IAWM Journal.

Music Review

Chamber Works by Two New Zealand Women Composers

by *Violeta Dinescu*

I recently became acquainted with some unpublished chamber music by two New Zealand composers—**Helen Fisher** (b. 1942) and **Dorothea Franchi** (b. 1920). Fisher, who is active in promoting the music of women composers, served as initiator and artistic coordinator of the first and second New Zealand Composing Women’s Festivals in 1993 and 1995; her own compositions are frequently performed in New Zealand, Japan and elsewhere in Asia. Franchi, a harpist with the New Zealand Symphony Orchestra and the Auckland Sinfonia and a teacher of music theory, became interested in composition later in her professional career.

The three compositions that I will briefly discuss are in the repertoire of the Trio Bilitis, a chamber ensemble of

women performers based in Paris—**Catherine Bowie**, flute; **Christine Bowie**, viola; and **Virginie Tarrête**, harp. The well-known ensemble specializes in contemporary music and performs extensively throughout Europe and Asia. The group’s problem is the lack of repertoire for their somewhat unusual but very natural sounding combination of instruments. Since the Bowie sisters were originally from New Zealand and had studied music theory with Franchi, they decided to include music by her and by Fisher during their tour of New Zealand in July 1997 as well as in many of their other concerts.

Franchi, in her *Suite* for flute (originally for clarinet and arranged for flute for performance by the Trio), viola and harp (1947), demonstrates her knowledge of the technical capabilities of each of the instruments so successfully that the work, with its flexible conversations among the instruments and transparency of sound that is somewhat impressionistic in style, provides an exquisite musical experience for the listener. Fisher’s *Wings of the Wind* (1997) for solo flute was commissioned by the Trio with financial support from the Arts Council of the New Zealand Composers Foundation. The work was influenced by the daily flight of starlings at dawn from their nesting place on a small island off the coast of Kapiti Island. The flute has a strong narrative character that enriches the visual perspective.

Matairangi2 (1997), for flute (C-flute, alto flute and piccolo), viola and harp, was commissioned by the Bowies with funding provided by Creative New Zealand Toi Aotearoa. The title combines two Maori words, “Matai” (sea) and “Rangi” (sky), and was inspired by two sources. First, by the Wellington (New Zealand) environment, particularly the song of the birds and the reflective and sparkling waters, and second, by some lines from T. S. Eliot’s *Four Quartets*: “After the [tui’s] wing/ Has answered light, and is silent, the light is still/ At the point of the turning world.” The impressionistic style that permeates the work aptly depicts the natural setting.

It is interesting to compare the two composers. Although their musical styles are different, the composers are similar in that each has a strong sense of communication and a clear knowledge of the instruments and their potential. Also, both use modern compositional techniques as well as more traditional resources. Fisher and Franchi have had substantial musical careers in their native country, and their works are deserving of wider recognition.

Violeta Dinescu, born in Romania and a resident of Germany since 1982, is a professor of composition at the University of Oldenburg and a well-known 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.

Conference Report

University of Oldenburg: Composers Colloquium 1997

by Kadja Grönke, translated and abridged by Suzanne Summerville

Oldenburg, a city in the north German province of Lower Saxony, is situated near Bremen and has had its own university since 1973. Romanian composer **Violeta Dinescu** began teaching at the university in early 1996 and during the 1997 spring semester she brought about a small miracle. With support from the university administration but without the usual added sponsorship of private foundations or governmental agencies or the aid of a festival organizational structure, she established a 13-week (April-July) Composers Colloquium. Every Wednesday evening students and townspeople had access to varied presentations encompassing a broad spectrum of the new music scene. The composers, many from northern Germany, but also from Frankfurt, London and New York, presented their own works, in unique ways that differed from composer to composer, to audiences that were both interested and critical.

The Composers Colloquium program began with



Kadja Grönke

composer/conductor Gerhard Müller-Hornbach (Frankfurt) and continued with such diverse practitioners as Hans Joachim Hespos (Ganderkesee/Bremen), who searches for structure in the acoustical and optical totality of airports and train stations; Jens-Peter Ostendorf (Hamburg); cellist and composer Graham Waterhouse (Munich/London); Gustavo

Becerra-Schmidt (Oldenburg/Argentina), known for his "political music"; composer for guitar Erwin Koch-Raphael (Bremen); Bojidar Spassov (Bochum/Bulgaria), a nationalist influenced by the music of his eastern homeland; and Dinu Ghezzo (New York), who concentrated on the fruitfulness of communication between electronic music and live performance and who also captured the interest of the audience with an informative report on the American educational system.

Among the 14 speakers were six women, including the only non-composer, **Suzanne Summerville** (see next page). **Gertrud Meyer-Dankmann** from Oldenburg, a pupil of Stockhausen and Kagel, pled her case, in a most spirited manner, for creating compositions and developing innovative ideas for teaching piano to a young generation. She demonstrated her "unacademic" teaching pieces, musical

works that acquaint students with contemporary music and can instill in even the youngest players curiosity about the instrument. **Babette Koblenz** and Hans-Christian von Dadelsen, both from Hamburg, have worked together for several years on evolving a theoretical understanding of minute rhythmic phenomenology. With scientific precision and detailed examples they offered insight into the results of their research. Koblenz expressed a desire for music to be felt as an immense space that listeners could enter, and she offered her audience the possibility of having a global experience with the entirety of sound.

Siegfried Ernst (Bremen) concentrated initially on aspects of gender creativity and the necessity of finding specific avenues of self-expression. In presenting her own compositions, she made the works understandable and convincing to the audience. Korean composer **Younghi Pagh-Paan**, who now lives in Bremen, spoke of her work as an ongoing path, and pianist/composer **Ursula Görsch** (Bremen and Nigeria) discussed her chamber music compositions, which are influenced by narrative structure.

The Composers Colloquium series received a public response far wider than the borders of university life, and the free-form structure of the overall concept allowed every presenter to find an individual way to introduce his or her own accomplishments. The public, in turn, was offered the opportunity to discover surprising accents in the live presentations and to ascertain the richness and diversity of current compositional styles.

Musicologist Kadja Grönke has written a number of articles on the music of Tchaikovsky (for Tchaikovsky-Studies) and Shostakovich plus essays in the field of music journalism and criticism. She is currently teaching while working on her post-doctoral dissertation.

Taking Part in the Composers Colloquium by Suzanne Summerville

Violeta Dinescu seems to be everywhere—letters and cards arrive—all dashed off in astoundingly good English, along with programs of her newest premieres. I first received copies of her music in 1991 and since then I have been following her career with fascination as she moved from her native Romania to Frankfurt and Baden-Baden and most recently to Oldenburg, where she now holds an important professorship. It was with trepidation that I accepted her invitation to take part in the colloquium as the only non-composer on the roster. I am grateful that I did, for it turned out to be one of the finest memories of my sabbatical semester.

We agreed on the second Wednesday in June as my date, and I traveled from Berlin via the Rhine city of Dortmund north to Lower Saxony, watching Spring blossom along the rail path. The short bus ride from the center of the city and Oldenburg University to the suburb where I stayed was one of landscapes changing from royal residences and ancient church steeples to modern shopping malls, a golf course and finally a series of elegant homes separated by broad cow pastures.

In my several days there, I was able to speak to the evening audience about the cultural life of my native Alaska and, in my professional capacity as a vocalist, to suggest some practical concepts of score preparation and presentation from the perspective of the performer. It was both flattering and informative to have dinner in one of Oldenburg's charming highway houses with Ursula Görsch and Siegrid Ernst and to hear of their activities firsthand, and to dine with Violeta and her husband in their new home. Finally getting to know Violeta remains another of my many pleasant memories.

Violeta's organizational talents and attention to detail as exemplified by the Composers Colloquium are more than noteworthy. She raised very sophisticated expectations, in a place that some who live in Europe's capital cities might consider "the boonies," to a high level of discussion and understanding of today's most contemporary musical forms. Violeta is a very busy international composer and faculty member, yet she has taken her limited free time to reveal and encourage the talents of her composer colleagues, both men and women. I was also impressed by the helpfulness and support for her activities shown by her students, especially two young foreign male students—one Canadian and one American—who had changed their career plans to include a master's degree under her supervision. To Violeta, my compliments.

Dr. Suzanne Summerville, mezzo-soprano, is Professor of Music and Women's Studies at the University of Alaska Fairbanks.



Theoria—Call for Papers

History of Music Theory: Theoria, a journal devoted to all aspects of the history of music theory, is seeking manuscripts for publication in Volume 9. The journal welcomes articles concerned with any historical era and any society's music. Consideration will also be given to translations of treatises not currently available in English. We intend to publish in the summer of 1998. Articles should be prepared for blind reading, with the author's name included only in the cover letter. Inquiries and articles can be addressed to Howard Meltzer, College of Music, University of North Texas, 415 Avenue C, Room 247, Denton, Texas 76203 [e-mail, hmeltzer@cmm.unt.edu].

Conference Report Resonances: Australian Women's Music Festival

Sydney, Australia, September 26–October 1, 1997

by Sally Macarthur

Resonances was held in conjunction with the Third Australian Women's Music Festival in Sydney from September 26 to October 1, 1997, inclusive. Sponsored by the Women's Research Centre of the University of Western Sydney Nepean, it was attended by a large number of academics from that institution as well as numerous others from across Australia and from abroad. Aside from acting, in some ways, as a commentary on the music being performed in the Festival, *Resonances* was fuelled by highly imaginative, scholarly work from music academics of all stripes, ranging from people with interests in historical work (there were three papers on Peggy Glanville-Hicks by **Suzanne Robinson**, **Victoria Rogers** and **Deborah Hayes**, two by **Susan Erickson** and **Brooke Green** on Elisabeth Jacquet de la Guerre and one by **Isobel McLennan** on a hitherto unknown 16th-century patron, Marguerite of Austria) to people thinking about issues to do with sexual difference (for example, two papers addressed the notion of a feminist or feminine aesthetic—American composer **Nancy Van de Vate's** "Musicology and Gender: A Composer's Perspective," read eloquently by **Mary Mageau**, and musicologist **Helen Rusak's** "The Woman Composer in the Age of Postmodern Feminism").

The conference boasted a formidable line-up of keynote speakers: **Suzanne Cusick** (distinguished international musicologist from the University of Virginia, USA), **Terry Threadgold** (Professor of English, Associate Dean of Graduate Studies and Director of the Arts Graduate School, Monash University), **Thérèse Radic** (Senior Research Associate at the University of Melbourne), **Anne Boyd** (eminent Australian composer of international repute from the University of Sydney) and **Frances Dyson** (Lecturer in the School of Creative Arts, University of Wollongong, whose work on sound and sound-art has achieved international recognition over the past few years).

We were extremely lucky and delighted to experience first-hand some of the pathbreaking research that has been issuing from American musicology over recent years—without doubt light years ahead of its Australian counterpart—in Cusick's extraordinarily insightful, entertaining and stimulating paper entitled "On Musical Performances of Gender and Sex: [Appropriations of Judith Butler in North American Musical Studies]." This was an interdisciplinary paper which explored the various ways in which Butler's ideas about the performance (or

“performative”) qualities of gender and sex have been or might be applied to feminist thinking about music. It was also a paper that worked very well in relation to Terry Threadgold’s paper, “Performativity, Voice, Corporeality, Habitus, Becoming, Assemblage: Some Reflections on Theory and Performing Metaphors,” for whereas Cusick came to her subject, first and foremost trained as a musician, Threadgold came to hers from outside the discipline of music; she is a Professor of English who has a background in linguistics and semiotics and engages with poststructuralist and feminist theories. Thinking about performance in several contexts (in particular, theater performance), Threadgold framed her paper with a question that misquoted Deleuze and Guattari slightly: “What does matter *do* when it becomes expression?”

Resonances attempted to be inclusive. There were two papers about women and Aboriginal music by **Margaret Gummow** and **Carolyn Minchin**, and **Idena Rex**, herself a New Zealand born Niuean (polynesian), brought up as a strict Seventh Day Adventist, mused on why Christian belief and worship should be a nurturing environment, especially given that popular music (which forms the basis of gospel music) is still represented as being worldly, even the work of the devil. *Resonances* was an interdisciplinary conference: a number of papers drew on poststructural, feminist and queer theories to elucidate their subject matters, including the Festival’s “cultural animator,” **Moon Joyce**, who had travelled all the way from Canada to deliver a paper entitled “Singing Our Way Home—The Strategic Use of Singing by Women,” and others, including **Julie Rickwood** (dealing with a cappella choirs in Australia), **Carney Rex** (whose paper was a highly original investigation into what he termed the “genosound” as signifying practice), **Jenjo Brown** and **Shane Homan** (each taking a different approach to theorizing gender and popular music), **Maree Macmillan** and **Anne Power** (each dealing with representations of women in opera) and **Judith Pickering**, who quite literally “performed” her paper, using a combination of approaches from musicology, gender studies and psychoanalysis to examine the influence of music, opera, film, fiction and drama in the intersubjective processes that occur between men and women in contemporary Australian society.

In addition, two undergraduate music students from UWS Nepean, **Adrian Renzo** (currently completing his Honors degree) and **Paul Langton** (a third year musicology major), drew on queer and feminist theories and, in the case of Langton, on discourses surrounding the men’s movement, to interrogate popular music groups. Langton’s paper was quite scathing about the way in which the music and lyrics of the band, Bon Jovi, constructs and promotes a version of masculinity that is both limiting and stereotypical. Renzo’s paper, which focused on the pop bands Erasure and Pansy Division, utilized developments in queer theory to problematize the reception of the members of these groups in the popular music press.

There were also presenters who came to music from other disciplinary perspectives, notably **Hazel Smith** (literature) and **Louise Bassett** (philosophy), as well as from composer perspectives, notably **Lorraine Milne**, **Anne Ghandar** (who, nonetheless, devoted her paper to the music of another composer, Anne Boyd), **Ruth Lee Martin**, who also devoted her discussion to the work of one of her Australian composing colleagues, Mary Mageau, and techno-whiz, **Charlie Chan**.

The conference also covered a variety of issues that affect women’s work in the “real” world of “real” music-making. These were given an airing in some eight forums on topics such as Funding, Popular Music, Music Education, Technology and Feminist/Critical Theory. The essences of the forums are summarized in *Sounds Australian*.

I came away from this conference—not forgetting its roots in its predecessors at the Adelaide (1991) and Melbourne (1994) Composing Women’s Festivals and Conferences—feeling as if I had an injection of new and stimulating ideas into my thinking apparatus. Building on the Adelaide conference (where only three papers were presented) and the Melbourne event (at which some 25 papers were read by a diverse range of scholars working in Australian music), the Sydney conference made speaking space available to some 42 paper-givers and provided ample opportunity for people to discuss pertinent issues in the forums. Abridged versions (due to constraints of space) of some of the keynote papers, together with a selection of others, are included in the Summer 1997 issue of *Sounds Australian*. The full versions of these papers and others will be published in due course in a book entitled *Resonances*.

Conference Director Sally Macarthur has lectured at the Sydney Conservatorium of Music (1981-1989), became Music Officer of Musica Viva (1990-92) and has, since 1994, been a founding member of the Music Department of the University of Western Sydney Nepean where she currently lectures in musicology. In addition, since 1993 she has taught courses in Gender and Music at Sydney University and Women in Music at the University of Western Sydney Nepean. In 1997 she graduated with a Ph.D. from the University of Sydney with a thesis entitled “Feminist Aesthetics in Music: Politics and Practices in Australia.”

Change of Address?

Contact Kristine H. Burns
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The International Alliance for Women in Music
is pleased to announce the
17th IAWM (1998) Search for New Music by Women Composers

• Student Composer Prize

(for women currently enrolled in school)
Works for any medium

First Prize \$250.00 • Second Prize \$150.00

• Ellen Taaffe Zwilich Prize

(for women age 21 and under)
Works for any medium

First Prize \$150.00

• Miriam Gideon Prize

(for women age 50 and over)
Works for voice and piano, or voice and small chamber ensemble

First Prize \$300.00 • Second Prize \$200.00

Contest Guidelines:

- A composer may submit only one piece.
- The work submitted must be unpublished, have won no prior awards, and have no plans to be recorded at the time of entry in the competition.
- Please send a score (not the original) and a cassette tape, if available.
- Submissions are anonymous. Please do not put your name on either score or tape. Submissions with names on them will be automatically disqualified. All works should be identified with a 6-digit number written at the top of the score and on the tape.
- If you want to be considered for the Zwilich Prize, write a "Z" at the top of the score.
- If you want to be considered for the Gideon Prize, write a "G" at the top of the score.
- On a separate piece of paper please write the following: your 6-digit number; the title of the submitted work; your name, address and phone number; your birth date, if you wish to be considered for the Zwilich or Gideon Prize.
- Please place the paper and statement from your composition teacher verifying your student status (if you wish to be considered for the Student Composer Prize) in an envelope. Seal the envelope and write your 6-digit number on the outside. Enclose the envelope with your score.
- Please include a self-addressed stamped envelope for the return of materials. All works without return postage will become the property of the IAWM.
- Contestants must be IAWM members or be willing to join at the time of entry (\$40.00 for individuals, \$25 for students/seniors). Please make checks payable to: International Alliance for Women in Music (IAWM).

Postmark Deadline: April 20, 1998

Awards for the Search for New Music will be announced in the Fall issue of the *IAWM Journal*.

Mail entries to:
Marilyn Shrude
IAWM Search for New Music
College of Musical Arts
Bowling Green State University
Bowling Green, OH 43403

For further information: mshrude@bgnet.bgsu.edu

Concert Review

The Eighth Annual Benefit Chamber Music Concert Sponsored by the IAWM and the National Museum of Women in the Arts

Washington, D.C.; October 19, 1997

by Casper Sunn

The National Museum of Women in the Arts is housed in a beautiful landmark Renaissance-Revival building in downtown Washington, D.C. It is wheelchair accessible and has a small but comfortable 200-seat auditorium where the annual co-sponsored concert is held. Four of the performers were members of the Contemporary Music Forum: Lori Barnet (cello), Helmut Braunlich (violin), Pamela Jordan Schiffer (soprano) and Nanette Butler Shannon (piano). Additional performers were Claire Eichhorn (clarinet), Sara Stern (flute) and Jennifer Higdon (flute solo on her own composition). From the way the performers brought the music to life, it was obvious they had given more than adequate rehearsal time to the works.

The three jurors, Frances McKay, Michael Rosensky and Lori Barnet, selected pieces with a variety of styles and instrumentation to create a balanced and interesting program. They reviewed 65 scores from 48 composers and reported that the quality of the scores submitted was very impressive this year. Of the six talented composers whose works were selected: five have doctoral degrees and the sixth is currently working on hers; all are between the ages of 21 and 40; and five are from the United States and one is from Canada. All but the Canadian composer were present, and they had travelled from California, Minnesota, Pennsylvania and New York. Approximately 100 people attended the Sunday afternoon concert.

The opening work, Laura Elise Schwendinger's *Rumor*, for flute and cello, is written as a dialogue, with the two instruments complementing and supporting each other in styles that range from introspection to highly energetic gossip. Cecelia H. Porter, in her *Washington Post* review (October 21, 1997), describes the duet as "revel[ing] in sinewy counterpoint as the instruments alternately vie and entwine in heated discourse."

Heather Schmidt's *Prism*, a long work in six untitled movements, for flute, clarinet, violin, cello and piano, features each of the instruments in solo passages while the other parts provide ever-changing harmonies that continually shift the focus of color in the first movement. Especially effective are the frenzied chromatic semitones in the second movement and the frolicking rhythms of the fourth movement. The *Post* review encapsulates the work as "a resplendent soundscape of evolving textures, tempos and sonic elements."

Like a jogger who runs-in-place at a stoplight and steps out just before the light changes, Jennifer Higdon rapidly began to fire her *rapid.fire* flute solo at the audience before they had quite finished their welcoming applause. She came appropriately dressed in a bright, "fire engine" red jacket, and gave a virtuosic performance that included trills and flutters and chromatic runs that rushed by like high speed winds. Notes ricocheted around the auditorium and rapid runs descended like whistling torpedoes. The piece climaxed at such a high speed that two parts could be heard simultaneously, as if she were playing a duet with herself. And then Higdon ended the piece just as rapidly as she began, with a dramatic wave of her arm and a loud firecracker BANG! This mesmerizing composition with its showcase performance kept me on the edge of my seat and was definitely the highlight of the program for me. The *Post* reviewer also found it to be "the most captivating and original piece of the day."

Sally Lamb's *Within a Stone*, for soprano and piano, is a song cycle based on four love poems by the African-American female poet and Civil Rights activist, Pauli Murray. The first song, "Love's More Enduring Uses," is a moving lament with a hammering piano introduction and repeated interludes between the verses. The second, "Without Name," for unaccompanied soprano, is dramatic, especially as memorably performed by Pamela Jordan Schiffer. The slow and dissonant "Empty of Seed" is followed by "Returning Spring," a song with a more sprightly tempo but with continued dissonance and darkness that does not match the bright hopefulness of the text (themes of renewal, awakening and sunlight).

Violinist Helmut Braunlich's "poker face" and lack of dramatic animation in his performance of Elizabeth Hoffman's *Voice of the Rain*, for computer-generated tape and violin, was more than compensated for by the expressive sounds he produced and the intimate knowledge he had obviously acquired about the tape's timing and mood changes. His careful entrances and dynamics created a duet of incredible synchronicity and unity between performer and tape. I was surprised to discover the addition of another sense dimension not commonly experienced at concerts. When the rumbling thunder of the offstage tape opened the piece and gradually began to get louder, I could actually "feel" the vibrations coming up through the floor.

Hoffman's mastery of electroacoustic techniques created the most amazing ethereal sounds, a string choir, fast chirping crickets, hovering space crafts, whale cries, frogs croaking and raindrops. She also made dynamic use of stereo effects to create a wonderful interplay of sound movement between the right and left speakers and the front and center violinist.

Susan Harding, who was awarded a Visiting Artist Faculty Fellowship by the Brazilian government for the coming year, is the founder and director of a music cultural exchange program between the United States and Brazil. She composed *Hiraeth* (for violin, cello and piano) in 1993 for a fund raiser to help save the Amazon rain forest. *Hiraeth* is a Welsh word that means longing for irretrievably lost beauty that has been damaged or destroyed. Interesting characteristics of the trio are the rotating shifts of movement between instruments, the cello playing in its high upper register, the periodic interspersing of plucked piano strings, and the sense of longing created by the use of suspensions and descending half-steps.

Clare Shore of the IAWM and **Harriet McNamee** and **Kandace Steadman** of the NMWA Education Department are to be congratulated for their wonderful work in organizing the concert. A reception for the audience, composers and performers was given afterward in the third floor galleries. A cake, honoring the museum's 10th anniversary, and champagne were served. Those who would like information on how to obtain a recording of this concert may contact Clare Shore at <shoreclare@aol.com>.

Postscript

My only disappointment of the afternoon was my visit to the Museum Shop—no women musicians were included in the wide selection of books, posters, and note cards by and about women painters, sculptors, photographers, illustrators and writers. Two handcrafted items had music designs on them, and cassettes of music performed by Native American women were available, but the Museum Shop has not yet fully included "women in music" in their definition of "Women in the Arts."

Casper Sunn is currently working on a second undergraduate degree in music composition at the University of Wisconsin at Madison. As a frequent guest host of classical music programs for a local community radio station, Casper enjoys discovering works by women composers to share with the listeners. She has recently started her own business as a music copyist, providing computer notation services for both choral and instrumental scores.



The Louise Talma Society Web Site

The Louise Talma Society Web Site <www.omnidisc.com/Talma.html> is devoted to the music of the late American composer, Louise Talma. (See the memorial article, "Remembering Louise Talma (1906-96)" by Anne Gray, in the October 1996 issue of the *IAWM Journal*, p. 23.) The main goals of the society are to make Talma's music known to a wider public, and to come to a fuller understanding of her contribution to music through the study of her works.

The site itself is quite extensive and includes Talma's biography, a list of awards given to Talma in recognition of her outstanding accomplishments in music, an interview with the composer, a complete bibliography, the most comprehensive list of compositions to date (listed by genre and including publisher information), an introduction to Talma's compositional style, a discography, a listening room, a calendar of upcoming events involving Talma's music, and links to other sites that focus on women in music.

The Talma Society Web Site is exciting because it is the first comprehensive resource about Talma, and it is also accessible throughout the world via the World Wide Web. The site is extremely valuable to music instructors, conductors, performers, scholars and aficionados as it provides a wealth of resources in one location.

Several aspects of the site make it a suitable companion to women's music seminars or survey classes. The listening room offers segments from some of Talma's compositions which could supplement a class's listening list. Selections will be changed periodically. The site also includes a description of Talma's compositional styles, which could act as a good critical introduction in survey classes.

All are invited to join the society and participate in the exchange of information through the web site. Membership in the society is free. We publish a biannual newsletter which will begin in April of 1998. Anyone interested in Talma's music, or wishing to submit information about Talma should contact Luann Dragone at LDragone@email.g.cuny.edu.

A Request for CDs

WPRK 91.5FM, the radio station of Rollins College in Winter Park, Florida (near Orlando), would like to program works by women composers. Susan Lackman, General Manager and Director of Classical Music (and IAWM member), would appreciate donations of CDs and DATs to WPRK's library. Susan writes: "We'll be grateful, listeners will get to hear good pieces, and we'll continue our mission to strenuously avoid the aural wallpaper played by our local NPR or commercial stations in the area."

For its size, WPRK is very influential, both locally and nationally; the playlists are in Gavin and CMJ, and the classical programming influences what is played by local groups. Please send your CD and DAT donations to: Susan Cohn Lackman, General Manager, WPRK 91.5FM, Box 2731, Rollins College, 1000 Holt Avenue, Winter Park, FL 32789; ph. (407) 646-2400; SLackman@Rollins.edu; [FAX] (407) 646-2533.

RUTH CRAWFORD SEEGER

A COMPOSER'S SEARCH FOR AMERICAN MUSIC

JUDITH TICK, *Northeastern University*

"A wonderful book, which will be an inspiration to women musicians in many countries and languages. It will be of interest to many—not just women, and not just musicians or teachers or collectors of folk music."—Pete Seeger.

"This long-awaited book is more than a biography of a neglected American musician. It is an eloquent and subtle portrait of music and culture in twentieth-century America. It is a beautifully written, exemplary work of scholarship and biography."—Leon Botstein, President, *Bard College*, and Editor of *The Musical Quarterly*.

"This brilliant and lyrically written biography confronts the question that has long perplexed Ruth Crawford Seeger's admirers: why did such a gifted twentieth-century American composer produce so few works? Judith Tick...reconstructs a complex life—illuminating not only the creative artist but also the folksong scholar, teacher, wife, and mother."—Carol J. Oja, Director, Institute for Studies in American Music, *Brooklyn College*.

"A stunning achievement...restoring this important but unfortunately rather neglected composer to her rightful place in the American musical firmament."—Gunter Schuller, composer/conductor.

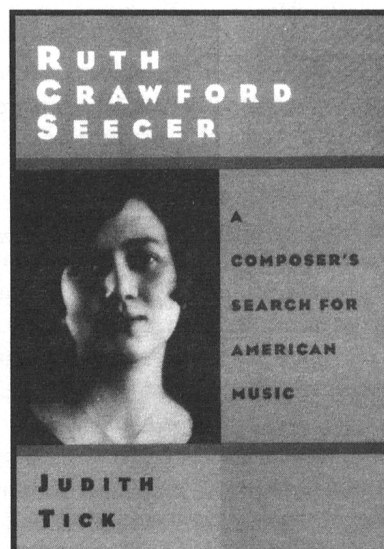
"This important biography vividly presents Ruth Crawford Seeger caught between the conflicting demands of composing, folksong collecting, and her responsibilities as wife and mother. Without these conflicts she no doubt would have produced even more masterpieces."

—Elliott Carter, composer.

"Fascinating."—*Los Angeles Times*.

Ruth Crawford Seeger (1901-1953) is frequently considered the most significant American female composer in this century. This engrossing new biography emphasizes the choices Crawford Seeger made in her roles as composer, activist, teacher, wife and mother. Written with unique insight and compassion, this book offers the definitive treatment of a fascinating twentieth-century figure.

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Book Review

Judith Tick: *Ruth Crawford Seeger: A Composer's Search for American Music*

Oxford University Press, 1997.

by Sharon Mirchandani

Ruth Crawford Seeger (1901-1953), the first woman to win a Guggenheim fellowship, was not only one of the most important and fascinating American composers of the early twentieth century, but she was also a significant figure in the cultural history of women's achievements. In the past few decades, her works have received renewed attention by scholars and performers, and most of her heretofore unpublished manuscripts have been published.

Until now, Matilda Gaume's 1986 *Ruth Crawford Seeger: Memoires, Memories, Music* (Metuchen, NJ: Scarecrow Press) has served as a useful and sympathetic introduction to Crawford and the source materials pertaining to her. The somewhat limited scope of Gaume's biography, however, its scant coverage of Crawford's music, and today's more probing nature of inquiry stimulated by the burgeoning field of feminist scholarship have demanded an updated and more comprehensive biography of this important composer.

Judith Tick's *Ruth Crawford Seeger: A Composer's Search for American Music* fulfills that need with its extremely detailed and thorough presentation of the composer's life.

Tick provides insights by enveloping the events of Crawford's life with details concerning American culture, programming practices of the day, and city-life in general in Chicago, New York, Berlin, and Washington, D.C.

Documentation

Tick's captivating and vivid portrayal of Crawford is meticulously documented. She uses Crawford's extensive diaries, letters, and writings; music manuscripts; clippings, photographs, and newspapers; personal interviews with more than 60 people who knew Crawford, including her children, husband, pupils, fellow composers, and friends; publicly available interviews from such institutes as the Library of Congress, the Carl Sandburg Project, the Institute for the Study of American Music, the Oral History/American Music Program at Yale University, and the Oral History Program at U.C.L.A.; and privately held interviews with members and friends of the Seeger family. Tick also refers to a growing secondary literature on Crawford. In addition to the selected bibliography, a valuable selected discography and a comprehensive works list are included.

Through this documentation, Tick engages the reader with the questions and issues facing Crawford. An abundance of quotes enables the reader to enter Crawford's thoughts, and Tick provides insights by enveloping the events

of Crawford's life with details concerning American culture, programming practices of the day, and city-life in general in Chicago, New York, Berlin, and Washington, D.C. Tick addresses the critical reviews of performances of Crawford's music, Crawford's responses to them and to the milieu of musical styles surrounding her (neoclassicism, microtonal music, serial music, Gebrauchsmusik, etc.), and the attitudes held by the main musical figures of the time. Tick further substantiates her presentation through occasional citations of historians and feminist scholars.

Organization

The book consists of a preface, 22 chapters, epilogue, two appendices, and 16 pages of black-and-white photographs. The 22 chapters form six parts (irregular in length) that correspond to the various places Crawford lived. Many of the titles of individual chapters are colorful phrases,

some from her own writings such as: "A Career or Life?" "In Europe One Can Work!" "Composing Babies," and "Discovering 'Unmusical' America." In her Preface, Tick relates her own introduction to Crawford

and the issues that surround her. She asks rhetorically, "Which side are you on?" and presents contrasting images of Crawford as a composer and as a folk matriarch.

The Early Years: 1901-20

Part I details the early influences on Crawford, a conservative minister's daughter, as she set out on an artistic journey to become an "American Woman Pianist." Tick calls attention to the strong musical bond between Crawford and her mother, and to the influence of Crawford's father's sermons (strengthened by his early death) on her literary aspirations. Later in the book, Tick interprets proletarian literature as "new sermons" for Crawford. A number of Crawford's childhood poems are included.

Chicago: 1921-29

In Part II 20-year-old Crawford enters a new world, the "Wonder City" of Chicago. Tick describes Crawford's interests in Theosophy, Eastern religions, and American transcendentalism, discovered in the worldly salon of her

piano teacher, Madame Djane Lavoie Herz. The influence of composers Dane Rudhyar and Henry Cowell encourage her preference for dissonant sounds and atonal structures.

New York: 1929-30

Part III details Crawford's experiences in New York: her relationships with patroness Blanche Walton, fellow composers Carl Ruggles and Marion Bauer, and teacher Charles Seeger are explored. Included are discussions of Crawford's stylistic development including the evolution of her use of dissonant counterpoint, her Guggenheim application and the expectations it created, New York performances of her works, and her opinions of Cowell, Stravinsky, Ives, Ruggles, and Neoclassicism.

Europe: 1930-31

Part IV describes Crawford's experiences in Europe, mostly in Berlin, and her meetings with composers Alexander Mossolov, William Walton, Alban Berg, Paul Hindemith, Josef Rufer, and Bela Bartok; the absence of meetings with Arnold Schoenberg or Nadia Boulanger are also of particular interest. Tick explores Crawford's preference for dissonant counterpoint over neoclassicism and her aesthetic ideals concerning the true relational essence of art.

New York: 1932-36

Part V describes Crawford's marriage to Seeger and the effect of the Depression on Crawford's political orientation. Her songs "Sacco, Vanzetti" and "Chinaman, Laundryman" reflect her sympathies and involvement with the American Communist Party. Tick provides important historical perspective in understanding the motivations behind many composers' new social conscience and contrasts modernist hyperindividualism with the ideals of Communism.

Washington: 1936-53

In Part VI, the lengthiest section of the book, Tick traces Crawford's dramatic change from composer to transcriber, arranger, and editor of folk songs, the most important collections being *Our Singing Country*, *American Folk Songs for Children*, *Animal Folk Songs for Children*, and *American Folk Songs for Christmas*. Crawford's sometimes stormy relationships with John and Alan Lomax and Doubleday publishers reveal the many considerations and attitudes that shaped these publications. Tick provides important details concerning the nature of progressive education and the folk revival movement, both of which emphasized learning through doing. Much evidence shows Crawford to be a consummate teacher who taught extraordinary numbers of private piano students and used her daughter's Silver Spring nursery school as a laboratory for "teaching" folk music. Peak events in her teaching

career included the presentation of a sample song book based on *American Songs for American Children* at the 1942 MENC convention, a 1949 appearance on television singing folk songs with children, and a teaching demonstration for about 1,200 music educators at the 1952 MENC conference.

Musical Examples

Tick has ample musical examples throughout the text and includes detailed analyses of music in four separate chapters. "Trees of Sound and Color": Music, 1924-29 (Ch. 5) describes the "post-tonal pluralism" of Crawford's Chicago style and contains analyses of Crawford's *Preludes* for piano, *Sonata* for violin and piano, *Music for Small Orchestra*, *Suite no. 1* for five wind instruments and piano, and *Suite no. 2* for four strings and piano. "A Thread Unwinding": Music, 1930-1932 (Ch. 13) discusses Crawford's style based on dissonant counterpoint during the peak of her compositional years and contains analyses of Crawford's *Diaphonic Suite no. 1* for solo flute or oboe and her *String Quartet*. Of great interest is the inclusion of Crawford's own analysis of the third and fourth movements

of the *String Quartet* as Appendix A. "The Breath of the Singer": Transcriptions (Ch. 17) reveals the dramatic impact of Crawford's training as a composer on her work as transcriber, arranger, and editor of folk songs. Her 205

transcriptions for *Our Singing Country* were painstakingly made in order to preserve exactly at least one rendition. Tick illustrates Crawford's precise use of rests, frequently changing meters, and pitch indications; Crawford's understanding of the difficulties of transcription are made clear in her preface, itself a significant commentary. Lastly, in "Keep the Song Going": Folk-Song Arrangements (Ch. 21) Tick explores the nature of Crawford's folk arrangements, in one instance offering a comparison of three different arrangements of the same tune by Crawford, Cecil J. Sharp, and Elie Siegmeister. The influences of banjo and guitar playing are frequently found in her settings.

The integration of the two musical worlds of art and folk music is a major theme of the book related in part to the class conflict keenly felt during the Depression. Tick shows Crawford's internal conflict as she faces questions concerning the value of individual vs. collective types of music-making. Tick portrays her as one who enjoyed oppositions often linking the very old with the very new. So Crawford's folk activities did not replace her desire to compose; rather, they complemented it.

One of the most poignant moments of the book occurs in Chapter 20, "A Fork in the Road," when Tick describes the importance to Crawford of her 1952 *Suite for Wind Quintet*, which won a competition held by the National

The integration of the two musical worlds of art and folk music is a major theme of the book; Tick portrays Crawford as one who enjoyed oppositions often linking the very old with the very new. So Crawford's folk activities did not replace her desire to compose; rather, they complemented it.

Association for American Composers and Conductors. It gave Crawford hope that she might be able to resume composing art music. Tick quotes a letter by Crawford which says in part, "I believe I'm going to work again—more. If I live to be 99 as my grandfather did, that gives me 48 more years." Crawford died the following year from intestinal cancer.

Influence of Gender

The effect of Crawford's gender on her career, her music, and her reception is a constant presence in Tick's biography. It is particularly highlighted in Chapter 6 when Crawford ponders whether to choose "A Career or Life?" during a summer romance at the MacDowell Colony. Tick provides a rich cultural context for the concerns she was facing, detailing the nature of the women's movement in the '20s and '30s in general and in the music field. In "The Curves in Our Friendship" (Ch. 8) and "Dear Superwoman" (Ch. 10) especially, Tick narrates Crawford's professional and romantic relationship with Charles Seeger with sensitivity and an understanding of the complexities of human relationships. She describes their marriage as a happy one in general that had a kind of checks and balances in which each had some dependency both emotional and professional on the other; reasons for the couple's unequal division of labor are developed and Charles' liking for strong women who behaved within traditional boundaries is brought out. In "Composing Babies" (Ch. 14) Tick discusses the impact that motherhood had on Crawford and how she shared her musical affinities with her children.

I highly recommend Tick's biography for both women and men; it is exhaustive, clearly-written, and satisfying to read. Crawford's life story as told by Tick will certainly serve as an inspiration for many of today's composers and musicians. She is historicized as a real flesh-and-blood woman with great musical talent, responsibilities, desires, and idealism.

Sharon Mirchandani recently completed her Ph.D. in musicology at Rutgers University and is an assistant professor in the music theory and history department of Westminster Choir College of Rider University. Her research interests are 20th-century history and women and American composers. As a pianist, she has recently given lecture-recitals at Rutgers, Rowan and Brookdale Universities.



There is a new website devoted to the book, *Ruth Crawford Seeger: A Composer's Search for American Music*, by Judith Tick. The site provides excerpts from the book, a photo gallery, and links to related web sites.
<<http://music.dartmouth.edu/~rcs>>

CD Reviews

Kathleen Scheide: *Liszt & Scheide*

Kathleen Scheide: *Variations on Amazing Grace*; *Set for Organ* ("Proem," "Choralis," "Omnium Gatherum"); *Gnostic Incantation*. Franz Liszt: *Ave Maria von Arcadeldt*; *Evocation of the Sistine Chapel*; *Weinen, Klagen, Sorgen, Zagen*. Raven OAR-350
by Frances Nobert

A successful marriage of the 19th and 20th centuries occurs on the 1995 *Liszt & Scheide* CD featuring organ works performed by Kathleen Scheide on the magnificent three-manual, 1897 George S. Hutchings and Co. organ in Boston's Basilica of Our Lady of Perpetual Help. This review will address only Scheide's original compositions.

Scheide's set of ten *Variations on Amazing Grace* (1994) begins with the organ's lush string stops presenting the well-known melody in a modern harmonization with mostly fifths in the left hand. Variations two through four feature the delightful Flute 4' in various combinations with the strings. In the final five variations, Scheide moves through several keys, shifts meters and increases both the sound and the exuberance; the organ's reeds, mutations and pleno shine brilliantly until the end.

Scheide's *Set for Organ* (1991), although less tonal than the previous work, opens with "Proem," a mostly diatonic movement. Scheide combines rhythmic and melodic elements in the final measures of the movement so that the concluding sustained chords lead directly into "Choralis," a chorale prelude. The movement's cantus firmus is based on an original melody that is played on a color stop in the left hand, while two-measure ostinati accompany quietly in the right hand and the pedal. The gently shifting entrances of these two voices provide the musical activity against the melody, while the sighing motifs in the right hand add a poignancy to the movement. "Omnium gatherum" consists of a short, brilliant toccata, a brief fugue, a second full-organ toccata and a closing passacaglia. In the final portion, Scheide creates a counterpoint of themes and motives from the first two movements with an occasional appearance of the B-A-C-H theme.

Scheide's final composition on the CD, *Gnostic Incantation* (1989), is virtuosic and complex, with shifting meters, polyrhythms, heterophony, some double pedal, and exoticism that is expressed through augmented seconds and a drone. Although the work is not based on Byzantine chant, the theme evokes that style. Each of the three variations becomes more intricate in the weaving of exotic countermelodies that lead to the closing fugue.

Scheide's playing on this recording is exciting, musical, precise and technically skillful—a fine combination of artist, instrument and composer. Educated at the New England Conservatory of Music and the University of Southern California, Scheide has given recitals throughout North America and Europe. She is based in San Diego and concertizes under the management of Ruth Plummer, Artist Recitals, Los Angeles. The CD is available from Raven, Box 25000, Richmond, VA 23260.

Frances Nobert is professor of keyboard and theory, college organist, and coordinator of women's studies at Whittier College. She performs frequently on the piano and organ in the United States and abroad.

CD Reviews

Elizabeth Walton Vercoe: *Fantavia* for Flute and Percussion

Exotic Chamber Music, Centaur Records, Inc. CRC 2273

by Hilary Tann

Elizabeth Walton Vercoe's *Fantavia* is one of six pieces of "exotic chamber music" performed by the Armstrong flute and percussion duo on a 1996 Centaur label release. The word "exotic" in the title led me to the *Shorter Oxford English Dictionary* where, among other explanations, "exotic" is defined as "introduced from abroad...foreign" and "attractively unusual." It is the latter definition which best fits this collection of pieces, though at least three owe inspiration to things foreign. *Beneath the Canopy* by Philip Barker consists of five impressions of the rain forest; Finnish composer Tauno Marttinen's *Alpha*, op. 16, has its origins in mysticism; and *Songbirdsongs*, by John Luther Adams, liberally imports bird songs (by name). A second flautist and second percussionist are added for *Interplay* by State University of New York- Buffalo's Robert W. Mols, while Ingolf Dahl's *Duetтино Concertante*, with its virtuoso finale, is a welcome showpiece.

The combination of flute and percussion is a compelling one. For the unwary composer, the tendency is to simply be atmospheric—to allow the flute to carry some sort of continuity while coloring the line with various clicks and pops from the percussion battery. This is pleasant enough in small doses, and, in fact, most of the music on this CD consists of groupings of short movements—many in an atmospheric mode. The two exceptions are Mols' *Interplay* (with its evident tripartite structure) and Elizabeth Walton Vercoe's *Fantavia*.

Written in 1982, *Fantavia* is a substantial ten-minute work with a carefully limited percussion palette in which the musical material is fully explored and developed. Whenever I hear a piece by Elizabeth Walton Vercoe I find myself thinking with pleasure, "composer at work." Thus, even though bird songs are explicitly quoted in *Fantavia*, the thrust of the line is always "composerly," so that the bird songs are subsumed within the demands of the musical continuity.

Fantavia falls roughly into two halves. The first is dominated by a fast, accented sixteenth-note pattern played by wood blocks, bongos, and then xylophone. The second half is slower and underpinned by soft vibraphone tremolos. Robin, Scarlet Tanager, Baltimore Oriole and Blue Jay songs are introduced in fast bursts and flurries in the first half; in the second, the flute explores pitch bends, multiphonics, harmonics, and uneven rhythms in an evocation of the Common Loon, though towards the end, some material from the first section re-emerges. Throughout,

the instruments are treated with restraint and sensitivity and the musical argument is convincing at all times.

Exotic Chamber Music is a wise investment for flutists, percussionists, and composers. It also has wide general interest. The performances by Eleanor Duncan Armstrong (flutes) and Dan C. Armstrong (percussion) are impressive and believable. The recording is clear. Full program notes and composers' biographies are included in the booklet.

Hilary Tann chairs the Department of Performing Arts at Union College, Schenectady, NY. Her works for orchestra and chamber ensembles are published by Oxford University Press.



Desertscapes: A Portrait of American Women Composers

MMC Recordings, Ltd.: CD 2026

by Christopher Di Santo

Desertscapes, which takes its title from the first piece on the disk, is a diverse collection of music by six American women composers. Written for two spatially separated, a cappella women's choirs, Maggi Payne's *Desertscapes* (1991) is comprised of four musical portraits sung without pause. The programmatic pieces—"Pyramid Lake," "Death Valley," "Bryce Canyon," and "Devil's Playground/Kelso Dunes"—are vividly illustrated by Payne's mesmerizing treatment of line and rhythm and her predilection toward harmonic and melodic gestures that favor rubbing seconds, the friction of tritones, and the openness of fourths. Indeed, one can imagine a majestic full view of Pyramid Lake upon arriving at that section's climactic closing chord, or visualize the layering of Bryce Canyon as passive, sustained sounds build up in almost imperceptible layers, to cite two examples.

Movement I, from Alice Countryman's *Concerto for Marimba, Strings and Woodwinds* (1989), is based on a chaconne and clearly divides into four sections. While the marimba is prominent in each section, its role seems to be more often relegated to that of accompanist rather than soloist. It introduces the chaconne through oscillating intervals, articulates rising arpeggios over wind solos in the second section, provides a bouncy chordal accompaniment

in duet with a flute solo in the third section, and sounds disjunct intervals over an ominous orchestral background in the final section.

Paula Diehl's *On Wisdom* (1983), scored for organ and men's voices, and *Prosper the Word* (1982), for organ and mixed choir, exemplify writing based on a "total composition system" she developed called "Separation,...the goal of which is intervallic independence." Both pieces are settings of religious texts: Proverbs 3:3-13 in *On Wisdom* and Isaiah 55 in *Prosper the Word*. A stark atmosphere is created in *On Wisdom* when chant-like drones of the men's choir are abruptly punctuated by startling chords in the organ. *Prosper the Word*'s fragmented choral writing alternates full chords in the organ with lean, ostinato-like organ writing between its five sections.

Boats and Candles (1961), a collection of seven songs, reflects composer Jeanne Ellison Shaffer's early musical experiences, experiences that include singing on radio and stage as a child and five years of performing with the Paul Whiteman Orchestra. This music's immediate intimacy is effectively realized in a chamber ensemble setting consisting of soprano, flute, and string quartet. Shaffer's poignant harmonies aptly underscore the nostalgic yearning that permeates this song cycle. Ludmila Vernerova's expressive, richly colored soprano voice and the flute's natural pastel color combine beautifully to give these pieces an appropriate autumnal hue.

Adele Berk's *Rx for 3* (1984), for clarinet, viola, and piano, "is a one-movement trio, rondo-like in form.... As its name implies, it was originally written (prescribed) for three specific people." This is an unpretentious, non-virtuosic work which utilizes conservative harmonies throughout. The interplay of melodic and accompanimental material results in a pleasant dialogue, such as that which occurs among good friends.

Elizabeth Faw Hayden Pizer's *Elegy in Amber (In Memoriam Leonard Bernstein)* dates from 1993. Pizer intersperses motives from Bernstein's *Mass*, *West Side Story*, and *Trouble in Tahiti* in this abstract work for string orchestra. The ominous beginning, with its bass pedal and eerie slides in the strings, gives way to a lighter theme and then a somewhat stationary section of repeated motives. The end is an echo of the beginning—a fitting close for an elegy.

Sylvia Glickman's informative liner notes include a biography of each composer followed by an insightful compositional synopsis. Well-executed performances throughout are a tribute to the Slovak Radio Chorus, the Slovak Radio Orchestra, Róbert Stankovsky, conductor, and those additional soloists and chamber ensembles cited.

Christopher Di Santo holds a DMA in clarinet performance from Temple University and is an adjunct faculty member at Moravian College, Lehigh University, West Chester University, and Rowan University. Currently principal clarinet of the Bridgeton Symphony (NJ), he is also an active freelance clarinetist throughout the Philadelphia region.

Germaine Tailleferre: Music for Two Pianos & Piano Four Hands

Clinton-Narboni Duo. Élan recordings
by Janelle Gelfand

The riches are twofold on this disc of music for two pianists by Germaine Tailleferre. The first is that the music, which is from unpublished scores that had not previously been recorded, is now available. The second is the superior performance of this charming music by the exceptional duo-piano team of Mark Clinton and Nicole Narboni.

Germaine Tailleferre (1892-1983) was the only female member of "Les Six," the group of French composers prominent in Paris early in this century. Probably because she was a woman, Tailleferre's music has generally been ignored by performers, despite the fact that she wrote about 300 compositions and collaborated with the most distinguished artists. Most fascinating is that she wrote in so many genres—ballet, film scores, opera and concertos—for two pianists.

This album spans Tailleferre's output of music for two pianos or four hands at one piano from 1917 to 1980. The Clinton/Narboni Duo play this deceptively simple, tuneful music with ebullient spirit, crystalline articulation, clean textures and a refinement that suits its neoclassical style.

Intermezzo and *Larghetto*, composed for films, are vibrant, virtuosic and unfailingly lyrical. *Jeux de plein air* propelled Tailleferre to fame among the musical elite of Paris in 1917, and the duo brings out the wittiness of the music with fleet fingers and a light touch. The pianists' skill in interpreting a wide variety of styles is evident in *Toccata*, an etude-like piece that is interrupted by Gershwin-esque "taxi-horns." (The work was more likely composed in 1957 than in 1917, as stated in the otherwise excellent liner notes provided by Georges Hacquard, president of the Tailleferre Association.) *Toccata* was dedicated to the American duo-piano team of Gold and Fizdale, who championed Tailleferre's music and recorded *Deux valse*s in 1951.

Fandango, notable for its cross rhythms, is technically brilliant, yet it would also be effective in a slower tempo, which would give it a more sensuous flavor. *La nouvelle Cythère*, a ballet composed in 1929 for Diaghilev but never mounted, is a stunning find. The pianists balance atmospheric moments against brilliant ones in this picturesque score. *Image*, composed in 1918, is one of Tailleferre's more impressionistic pieces. The album ends with an inventive sonata that Tailleferre composed in the last decade of her life. The CD, which spans the composer's productive career, offers us a new perspective on her significant contribution to the limited duo piano repertoire.

Janelle Gelfand, classical music critic for The Cincinnati Enquirer, is studying the piano and chamber works of Germaine Tailleferre for her doctoral dissertation at the University of Cincinnati.

CD Reviews

Elizabeth Austin's *Wilderness Symphony*

...and the eagle flies..., New Orchestral Music, 1997. Capstone Records CPS 8634

by Eleonora M. Beck

Elizabeth Austin's stunning *Wilderness Symphony* translates Carl Sandburg's poem by the same name from words into the language of music as a brilliant sound tableau—deep, penetrating, and haunting. Comprised of seven stanzas, *Wilderness* is one of Sandburg's so-called "musings" or introspective, dreamy poems on the subject of existence. The poem imagines a world before culture, before oppressive government: a true state of nature, one that Thomas Hobbes might have described as a war of every man against every man. Sandburg, too, envisions this mysterious time before we marked time. Animals stalk the planet: the fox, wolf, baboon, fish, eagle and mockingbird are vestiges of this primeval condition, capable of great evil and sublime goodness. Austin composes glorious music to accompany this state of nature. "We have a wilderness within us," Austin explains in the liner notes to her newly recorded symphony.

The work opens with a five-minute introduction featuring trombone flourishes and spiky percussion. Austin's writing is linear and piercing. A streamlined violin soars above the bubbling action of *col legno* dabs, high-hat hellos and clucking percussion. This is not the pastoral world of *Appalachian Spring*. Austin's is an imaginary place—in many ways a much more honest one.

In the second stanza describing the wolf, Austin demonstrates her wit and imagination by introducing the banjo in a bluegrass quotation of *Foggy Mountain Breakdown*. She describes it as an "intentional homage to Sandburg's love of folklore." Each succeeding stanza, recited alternately by a male and female voice, speaks to different animals that rage within each of us, as in "There is a hog in me." The "fish" section, recited by a female voice, features harp glissandi and dancing figuration. The "baboon" music is highlighted by short, punchy motives and descending sequences. Verses 6 and 7 depict the soaring eagle and the intrepid mockingbird with a recollection of Stravinsky's *Petroushka* for good measure.

The piece culminates in the last verse with a setting of the evocative "O, I got a zoo, I got a menagerie, inside my ribs." Here is the reunion of emotion and experience. For the only time in the piece, reciters burst into a unison melody with the words "I sing and kill and work." For this thoroughly dramatic moment, Austin keeps the voices singing together to end the poem: "I am a pal of the world: I came from the wilderness." The cries of the animals subside and the piece concludes with a short coda.

Austin's symphony is just that: a sonorous landscape of individualistic sounds that blend beautifully together. At

first, headstrong melodies battle for recognition, but by the end they coalesce into a common existence. Austin's great gift in this piece is the meaning she composes in Sandburg's verbal blank spaces, executing lush, charismatic music during the poem's idiosyncratic ellipses and breaks between stanzas.



Orchestral Miniatures by Karen Tarlow and Helen Stanley

Orchestral Miniatures, Volume II, 1997. MMC Recordings, MMC2024

by Eleonora M. Beck

Orchestral Miniatures contains one selection each by Karen Tarlow and Helen Stanley. Tarlow, an assistant professor of theory at the University of Massachusetts at Amherst, titled her work *Kavanah* (Remembrance) along with the subtitle "Quasi-Quodlibet." It is based on a series of consonant and dissonant wisps of sound. An airy opening of twittering seconds and harp arpeggios recalls an early-morning vista. This is followed by theatrical cello lines and a quilt of tunes ranging from Yiddish melodies to the *Dies Irae*. (The fifth movement of the *Symphonie fantastique* inevitably comes to my ears, but without the variations and pounding brass.) The piece is brief, and the imagery floats by like a coveted postcard from a distant family member. Tarlow's music is catchy and smart. It is perfectly assembled and gains momentum with each repeated listening. The end recalls the beginning, with the lively bird calls and strumming shepherdess.

Helen Stanley's *Passacaglia* arrives from a different part of the musical spectrum. The composer describes the work as "an orchestral meditation on the ultimate fate of multiple variant pathways in life....Veiled roadways are revealed as themes emerge in an exultant striving toward the final fortissimo illumination." The piece opens with pensive strings and builds and builds from humble ostinatos in the cellos and basses to a richly brocaded two-part fugue.

The introduction of the brass rounds out the work in a brilliant major-key conclusion.

Stanley, who earned degrees from the Cincinnati Conservatory of Music and Florida State, where her primary instructor was Ernst von Dohnanyi, is active as a conductor, choral director, pianist, orchestral string player and instructor in Florida. She has completed a symphony and two string quartets along with a variety of other chamber and choral works. Her *Passacaglia* proves to be an excellent introduction to her expert, contrapuntally-textured music.

Eleonora M. Beck is an assistant professor of music at Lewis and Clark College. Her book, Singing in the Garden: Music and Culture in the Tuscan Trecento, is soon to be published by Libreria Musicale Italiana.



The Music of Chen Yi

The Women's Philharmonic, JoAnn Falletta, conductor, with the Chanticleer Vocal Ensemble and Traditional Chinese Instrumentalists. New Albion Records 090
by Elaine Barkin

Chen Yi's delight in being a composer is abundantly evident as is her ability to "speak" several languages. She is serious yet accessible, able to stir her listeners, to remind them of the sheer physical energy of orchestral music. Moreover, she devises various opportunities for players to act-out their roles as group members or as individuals. Chen Yi lives in and between two worlds and in the CD liner notes she says: "...in my music there is Chinese blood, philosophy, and customs...however since I have been studying Western music...my music becomes a bridge between peoples with different cultural backgrounds." Her grasp of conventional and extended Western orchestral timbres is secure as is her knowledge of traditional Chinese solo and ensemble instruments: the timbral (and harmonic) mixes can be heard as bridges between cultural gaps. As composers, we have always "borrowed" from one another and from other worlds; we re-interpret, we cross over and into in order to grow.

In *Duo Ye No. 2* (1987), assertive crowd-grabbing group sound is emitted at the very start—a call to attention, no mistaking the intention: this work is opening! Winds and strings play their noisy crowd sound, tremolo, semitonal glissandi, low to high, loud to louder, encompassing a wide range, lasting but 10 to 12 seconds, out of which emerges a deftly-controlled, squeaky-trilly swarm sound. Elsewhere, group sound is evoked by variously orchestrated and rhythmicized passages which blend into and out of one another effortlessly. Chen Yi accomplishes these blends by keeping a sound alive even as she turns a corner—a maneuver absorbed by her obvious love of late Debussy,

early Stravinsky, and folkish Bartok (as in *Duo Ye's* central, dancelike, stomping sections). Most remarkable is the way in which Chen Yi "speaks" these earlier musics, just as *Duo Ye* itself is "speaking" a traditional welcome song and dance of the Dong Minority of China's Guangxi Zhuang Autonomous Region. We can imagine that Chen Yi is capturing the exuberance and earthiness of their welcome-practice. At the close of *Duo Ye*, loud, tutti, heavy-footed chops mirror the opening tumult: the work is over.

Symphony No. 2 (1993), Chen Yi tells us, "contains the experiences of waking up to reality, introspecting and longing...[and concludes with a] mysterious dream toward the future." The work also asks artistic and political questions: How can one voice be heard from within a crowd? How can a voice be stifled? Once again, Chen Yi displays dexterity as single voices emerge out of group sound: flute first in its lowest register with wide vibrato (Chinese bamboo-flute sound?); violoncello, heavily ornamented in a high register; clarinet vibrato starting way up there, then slithering all the way down. Each solo voice is surrounded by clamorous ensemble passages, heavy on the percussion (as in Chinese opera), all ultimately ending in silence. A romantic ethos pervades the symphony in the sense of expressing "the yearnings of the individual," as well as the extramusical. Common to the Chinese expressive ethos are attempts to bridge or obliterate gaps between the senses and between categories, as in synesthetic "hearing" the visual, "seeing" sound in terms of color, or as in deep connections between language and music.

In *Ge Xu* (*Antiphony*, 1994), Chen Yi shows us how to distinguish between background and foreground; compose a balance between pounding, aggressive, recurrent passages and those that are more flexible; and juxtapose densely chromatic harmonies with diatonic melodies. The inspiration for this work derives from her memory of antiphonal singing of the Zhuang Minority in southern China. The idea of "antiphony" seems more conceptual than actual, rather sounding to me as the simultaneity of "opposing forces" and not their alternation. As in *Duo Ye*, Chen Yi deftly produces complex crowd-solo textures, here with sliding string sound, variously phrased woodwinds sometimes in rotation or imitation, out of which brass melodies clearly emerge. In a far more common-sounding midsection, we are moved out of the sophisticated art world into a folk environment. Just near the end of *Ge Xu*, a subtle resonance of the opening bassoon solo of Stravinsky's *Le sacre du printemps* is heard, perhaps Chen Yi's *sacre* homage.

The last work on this CD, *Chinese Myths Cantata* (1996), is the most recent. Traditional Chinese string ("silk") instruments—*erhu*, *pipa*, *yangqin*, and *guzheng*—are now integrated into the fabric of the orchestral sound. The *pipa* for centuries has been an avant-garde sounding instrument, similar to playing techniques heard in the West as "extended-special-effects." Rapid tremolandi, fingernails on the strings, rattling noises, and striking the wooden body are all part of the *pipa's* sonic repertory; microtonal intervals, "bent" or

indeterminate tones, long slides, and snap pizzicato are commonly heard in music for *erhu* and *yangqin*. In the *Cantata*, the synthesis of East and West is smoothly achieved. Chen Yi's usual mix of diatonicism and chromaticism is here combined with a refreshing and simple pentatonicism; sustained vocal chordal textures are reminiscent of clustered harmonies of the *sheng* and the Japanese *sho*. What sounds new to me here are simpler textures and a mellowness toward the end.

The performances in all of the works are astounding: the instrumentalists, singers, soloists, and conductor display sensitivity, virtuosity, and versatility! How fortunate for us and for Chen Yi. Although it is anybody's guess where she will go next, it is clear that Chen Yi has the skill, the ambition, and an already-impressive history that will enable her to "write her own ticket" and "be her own person."

Elaine Barkin, composer, writer, collaborator, and gamelaner, recently retired from UCLA. She and Lydia Hamessley are co-editing Audible Traces: Gender, Identity, and Music for Carciofoli Verlagshaus, Zürich. This review is excerpted from a text written for the journal Music in China, founded and edited by Zhou Qinru.



Works by Violeta Dinescu

by Michael Johns

Niutao for guitar ensemble, 1996; Jugend-Gitarrenorchester Baden-Württemberg.

Movements Dynamiques, Cadenza CAD 800 916

Es nimmt mich Wunder for solo horn, 1994; Urla Kahl, horn. Salto SAL 7001

Euraculos II for clarinet and viola; Aurelian Octav Popa, clarinet; Sanda Cracium, viola.

Romania Today, Intersound ISPV 180 CD

Romanian-born Violeta Dinescu has lived in Germany since the 1980s and teaches applied composition at the University of Oldenburg. Her compositional output contains more than 100 works in a variety of genre: orchestral, chamber, vocal and opera.

Niutao, scored for an ensemble of guitars, is a ritual dance from Polynesia. The rhythmic quality associated with dance music is the principal element that holds the piece together over its nine-minute length. Fragments of a folkloric motive first heard in the introduction reappear

in various guises. The intervening episodes contain the most interesting, varied and colorful use of the ensemble. Pulsating rhythmic unisons, textural and dynamic changes, feathery strummed chords and ethereal harmonics reveal the large, expressive range of massed guitars.

Es nimmt mich Wunder is a work for solo horn commissioned by the performer, Urla Kahl, who was seeking compositions for her album that would display the expressive and technical potential of her instrument in a contemporary idiom. This is a work that evokes "wondering," and it has a timeless quality that is apparent throughout. The mood is created, to a large extent, by the use of frequent pauses juxtaposed with sustained notes of indeterminate length. The work begins with a soft pedal that is reiterated with different vibratos. Soaring lines emerge that try to break away from the pedal's gravity, but the pedal keeps returning, as if to keep us earthbound. The most dramatic explosion (a loud, sinuous glissando on natural harmonics) is strong enough to break through to a new tonal level, and the piece ends quietly on a pedal a fifth higher than the opening. It is a dramatic work and receives a brilliant performance.

The third CD contains music for viola and clarinet written by three generations of composers from Romania. The liner notes tell us that Dinescu's *Euraculos II* derived its inspiration from a poem by Ion Caraion. The title, however, is unrelated to the poem and is the name of an imaginary mythological figure. The music attempts to bridge the gap between these differing concepts. Thus, both the clarinet and the viola exist in separate sound worlds that overlap; sometimes working together, other times being completely unrelated. The greatest sense of playing together comes not from melodic/rhythmic elements but from sharing similar colors, such as clarinet multiphonics against viola ponticello notes. The work does not have a discernible, unifying shape and apparently Dinescu was primarily concerned with exploring the extended instrumental techniques and producing a series of effects that require virtuoso performances.

The reviewed pieces show Violeta Dinescu to be a composer with a flair for the dramatic and a strong interest in writing music for unusual and underutilized combinations. The works display the composer's special sensitivity for the unique qualities of each instrument and her awareness of the technical capabilities of the performing artists.

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

Broadcast News

by Jeanne E. Shaffer

You will notice a change in this issue in the Broadcast News format. Because of the limited amount of available space in the *Journal*, the editorial board has reluctantly decided to stop listing all the works played by women composers on the various stations that contribute to this column. The entire playlists, however, will periodically be placed on the IAWM Web Site. This column will list only the works of IAWM members, and the compilation will serve as a supplement to the Members' News column. This may not be totally satisfactory for readers who do not have access to the internet, but it seems the best solution to our space problem at this time.

Broadcast Highlights

John Sunier, the host for "Audiophile Auditions," played two works by women this quarter: Grace Williams' *Ballads for Orchestra* and Joan Tower's *Celebration Fanfare*. "Audiophile Auditions" airs just before "Eine kleine Frauenmusik" on Southeastern Public Radio. Nancy Bloomer Deussen had a marathon of her works played on KKHI AM/FM, a San Francisco Bay area classical music station, on September 20 and 21, 1997. The radio host was Al Kovis.

"Performance Today" (National Public Radio) played *Etude in C minor* by Marie Bigot and *Melodie in C-sharp major* by Fanny Hensel on September 21. October was the best month of the quarter. On the 7th, Anonymous 4 performed *Cum vox Sanguinis* by Hildegard von Bingen; on October 20, Martin Goldsmith had good things to say about Lili Boulanger (who died in the springtime of her life) when he featured her *Spring Morning*; and twice Goldsmith played a new CD entitled *Tailleferre for Two* (a review appears in this issue). The music was composed for a never-produced ballet commissioned by Sergei Diaghilev (he died before it was completed), and it exists only in manuscript. The station played two excerpts for duo piano, and later an unpublished *Sonata* for piano four hands. During November "Performance Today" played "December" from *Das Jahr* by Fanny Hensel and a Brahms Minuet from the *Serenade in D Major*, arranged by Clara Schumann; on the 27th, *Stars* by Mary Howe was performed by the Virginia Symphony, JoAnn Falletta, conductor.

While we are pleased that "Performance Today" chose to play nine works by women composers over a three-month period, it is a pitiful representation compared to the total number of works played during that time. The standard performance schedules for the average public radio station still include a miniscule number of women composers. Several members of the IAWM list have said they request women composers be programmed when they make a contribution in fund raising drives. Others have written letters or made phone calls requesting specific works by specific women composers on request programs. Obviously, we need to keep on doing what we have done, but come up with some new and

more effective ways to increase the presence of women on Public Radio. We recommend that our members take action such as that reported below by Julie Scrivener.

Public Radio Programming

by Julie Scrivener

I called in my pledge to the local NPR outlet, and when asked for a comment, I suggested that I would like to hear more women composers represented during their classical music programming. I deliberately waited to phone in my pledge until the station general manager was on the air, so I would be *sure* he got the message. To my great delight, when he read the pledge on the air he launched into a rather extensive discussion with the woman announcer who was sharing the mike, and they both agreed this was a worthwhile goal and commented that every day they are getting more and more music on CDs by women composers, and more of it will be included as time goes on. (He especially remarked on the increasing presence in their recording library of contemporary women composers.) The manager also went on to say that he was aware of several syndicated programs (he didn't mention which) dedicated to women's compositions, implying that perhaps they would pick one up.

All in all, I felt pleased that my programming comment was taken seriously and was perceived as legitimate by the management. So, now I will be *listening* to see what the impact will be!

Broadcast News from South Central Wisconsin

by Casper Sunn

I was the guest host for eight programs on WORT (89.9 FM) in Madison, Wisconsin, between August and November of 1997. I hosted four Sunday morning early music programs called "Musica Antiqua" and played works by Anonymous (Women of Northern France), Francesca Caccini, Maddalena Casulana, Isabella Leonarda, Bianca Maria Meda, Jane Pickering, and Barbara Strozzi as well as the medieval music selections from the *Norton Recorded Anthology of Western Music*, which includes two women composers: Beatriz de Dia and Hildegard of Bingen, and the baroque selection, which includes only one woman composer, Barbara Strozzi. To supplement, I featured works by Isabella Leonarda and Elisabeth Jacquet de la Guerre—women composers who *should* have been included in the *Anthology*.

On the four "Other Voices" programs that I hosted, I continued my exploration of 20th-century women composers (with last names starting with "A" and "B") and played works by Keiko Abe, Laurie Anderson, Mary Jeanne van Appledorn, Violet Archer, Patricia Barber, Marion Bauer, Nora Bayes, Jean Belmont, Johanna Beyer, Nadia Boulanger, Dorothy Guyver Britton, Margaret Brouwer, and Anne

LeBaron. One program was dedicated entirely to the works of Lili Boulanger.

In the Fall Tina Davidson was composer-in-residence at the University of Wisconsin-Madison, and her new clarinet piece was premiered in a recital by Linda Bartley. On air, I featured several recordings of Davidson's compositions and arranged a half-hour telephone interview between Tracy Dietzel (WORT's "Other Voices" program host), Tina Davidson and Linda Bartley.

"Other Voices" is described as "music from world classical traditions in a wide range of styles and eras and focusing on women composers, performers, and conductors." Given such broad boundaries, I was surprised by the controversy I caused on one program by featuring classic blues by African-American women composers—the well known Lil Hardin Armstrong and Lovie Austin, and the less well known Edna and Ora Alexander. During the program, several men called to complain that "this is NOT 'classical' music" and about the same number of women called to say they "loved" the music that was being played. I commented about this gender phenomenon on the air and wondered aloud if perhaps this might be one of those "Women from Venus" and "Men from Mars" differences. Then the phone lines really started to light up, and most of the calls I took were extremely positive and affirming (from both men and women).

Composers and artists who would like to submit a recording 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@mac.wisc.edu] or Casper Sunn [ccsun@students.wisc.edu].

Playlists: Works by IAWM Members

1. "Eine kleine Frauenmusik," Southeastern Public Radio WTSU, 89.9 MHz, Troy/Montgomery, AL; WRWA, 88.7 MHz, Dothan, AL (reaches Florida panhandle); WTJB, 91.7 MHz, Columbus, GA/Phenix City, AL
by Jeanne E. Shaffer, Producer and Host

Auenbrugger, Marianna von. *Sonata in E-flat major*, Monica Jakuc, fortepiano (Titanic, Ti-214)
Berk, Adele. *Rx for 3* (MMC 2026)
Deussen, Nancy Bloomer. *San Andreas Suite* (North/South N/S R 1012)
Dinescu, Violeta. *Niutao* (Cadenza CAD 800 916)
Gardner, Kay. *Viriditas I,II,III* (Ladyslipper LR107 CD)
Gentile, Ada. *Landscapes of the Mind* (Disc Ricordi CRMCD 1028)
Giblin, Irene. *Black Feather Two-Step*, Virginia Eskin, piano (Northeastern NR-9003- CD)
Hoover, Katherine. *Lytic Trio* (Leonarda LE 325); *Kokopeli* (tape of recital at Auburn University)
Martinez, Marianne. *Sonata in E major*, Monica Jakuc, fortepiano (Titanic, Ti-214)
Parker, Alice. *God is Seen* (Telarc CD 80325)
Richter, Marga. *Blackberry Vines and Winter Fruit* (Leonarda LE 331)
Schonthal, Ruth. *Self-Portrait* (Cambria CD-1094)
Sung, Stella. *Three Dances* for flute and piano (tape of recital at Auburn University)

Tower, Joan. *Violin Concerto; Flute Concerto; Piano Concerto* (d'Note Classics DND 1016)
Walker, Gwyneth. *Sounding Joy* (Arsis CD 105); *In Celebration* (Gasparo, GSCD-294)
Zaimont, Judith Lang. "September, October and November" from *Calendar Collection* (Leonarda LE 334)
Zwilich, Ellen Taaffe. *Celebration* (New World Records 336-2)

2. "Listening to Women—and Men," WOMR 92.1 FM, Provincetown, MA. Every other Tuesday from 1 to 4 pm; 9/1/97 to 12/31/97

by Jeanne Brossart, Producer & Host

Cory, Eleanor. *Pas de Quatre* (Soundspells 116)
Deussen, Nancy Bloomer. *San Andreas Suite* (North/South 1012)
Diemer, Emma Lou. *Go Tell it on the Mountain; What Star Is This with Beams so Bright* (Raven OAR-260)
Ernst, Slegrid. *Concertantes Duo; Triade* (VMM 2018)
Fleischer, Tslpl. *Salt Crystals* (VMM 3038)
Hays, Sorrel. *Dreaming the World* (New World 80520-2)
Hoover, Katherine. *The Medieval Suite* (Leonarda 121)
LeBaron, Anne. *Selections from the E & O Line* (Mode 42)
Stultz, Marie. *Suite on the Nativity*, op. 3 (AFKA SK 510)
Zwilich, Ellen Taaffe. *Concerto for bassoon & orchestra* (New World 80503-2)

3. "The Latest Score," WOMR 92.1 FM, Provincetown, MA
by Canary Burton, Producer and Host

Anderson, Ruth. *Points* (CRI CD 728)
Deussen, Nancy Bloomer. *San Andreas Suite; One of Natures Majesties* (N/S R 1012)
Dinescu, Violeta. *Tautropfen* (Gedk AA D); *Niutao* (Cad 800 916); *Satya II, TABU* (tape); *Euraculos II* (ISPV 180 CD)
Doherty, Sue. *Caged Sounds; Present Passage; Hippocrene; Slippery When Wet* (tape)
Folio, Cynthia. *Trio; Touch the Angel's Hand* (tape)
Hindman, Dorothy. *drowningXnumbers* (Living Music, Vol 1)
Monroe, Deborah Jean. *Variations on a Theme by Johannes Brahms; Lament; Children at Play; Tir Aflan; The Message to the Churches* (tape)
Oliveros, Pauline. *Bye Bye Butterfly* (CRI CD 728)
Razdolina, Zlata. *Highlights #15-20* (personal CD)
Spiegel, Laurie. *Three Sonic Spaces; Finding Voice; The Hollows* (Aesthetic Engineering 11001-2 digital); *Appalachian Grove* (CRI CD 728)
Van Appledorn, Mary Jeanne. *Postcards to John* (N/S R 1012)
Wishart, Betty. *Memories of Things Unseen and Seen* (tape)
Zaimont, Judith. *When Angels Speak* (Troy 246)

4. "Other Voices," WORT 89.9 FM, Madison, WI
by Casper Sunn, Guest Host

Brouwer, Margaret. *Aurolucent Echoes* (Opus One-LP-132)
Davidson, Tina. *I Hear the Mermaids Singing; Blue Dawn* (The Promised Fruit); *Bleached Thread, Sister Thread; Fire on the Mountain; Dark Child Sings; Lullaby* (CRI-CD-681); *Cassandra Sings* (CRI-CD-671)
LeBaron, Anne. *Concerto for Active Frogs* (Mode-CD-30)
Van Appledorn, Mary Jeanne. *Set of Five* (Northeastern-LP-NR 204); *Patterns* for brass quintet; *Incantations* for trumpet and piano (Opus One-CD-162); *Concerto* for trumpet and band; *Passacaglia and Chorale* (Opus One-LP-110); *Four Duos; Sonatine* (Opus One-CD-147)

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

compiled by Elizabeth Hayden Pizer

Calls for Scores & Other Materials:

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

(without deadlines:)

Undo Music Project Audition, an on-going project for composers, conductors, performers and music critics. Audition methods: composer — orchestra and chamber music works, score audition; conductor — orchestral conductor, VHS video cassette 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 news letter, 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. 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]

For a concert series in Spain, **Trio Contemporáneo** is interested in pieces of all styles (including jazz-inspired and avant-garde) for flute, clarinet and piano. Send scores and parts (plus tape, if available). For further information, and to send materials, contact: David Hurtado Vallet, c/ Mirador del Prado, 6-3° D, Collado Villalba, Madrid, SPAIN 28400. Phone: 8515420. E-mail: dhurtado@dragonet.es [CPCC]

The Digital Renaissance Consort announces an ongoing call for scores of recent compositions for 2-14 players drawn from the following: fl, ob, cl, bn, hn, tpt, trb, pno, perc, 2 vln, vla, vc, db. Duration should be 2-20 minutes. Composers should submit a cover letter, a legible score, a tape (MIDI realizations are acceptable), a brief biography, and an SASE. For further information and to submit materials, contact: Digital Renaissance Consort, Call for Scores, PO

Box 341487, Los Angeles, CA 90034. [AMC*]

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 1998-99 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]

Czech National Symphony Orchestra Recording Project. New Media Magic is releasing on the A & R Records International Label an ongoing series of CDs of orchestral works by contemporary composers entitled *20th Century Visions* (formerly entitled *Bridge to the 21st Century*). These will be distributed by Bayside in North America and made available to independent distributors for further distribution. All of the works included will be recorded by the Czech National Symphony Orchestra under the baton of Maestro Paul Freeman, its distinguished Music Director. The series will include diverse works, most of which will be between 10-20 minutes and without soloists.

The release date for Volume I was November 15, 1997. Additional volumes will be released as the project develops. The major portion of post-production costs will be absorbed by MediaMagic. Additional production subsidy is required for each work. This subsidy might be made available from university, corporation, or individual sponsorship, or through a grant. The cost is determined by length of the work, difficulty, orchestration, and other factors determinable only by perusal of the score. A tape of the music is requested in order to determine the suitability of the work for the project. The amount of subsidy required could range from \$3500-7500 for a composition of approximately 8-15" duration. For further information, please contact: Ms. Joan Yarbrough, Recording Projects Coordinator, Czech National Symphony Orchestra, PO Box 91, Brevard, NC 28712. Phone/fax: (704) 883-2837. [CPCC]

Thomas Zugger, currently working on a dissertation for a DMA degree in trombone performance at Ohio State, is looking for 3 or 4 concerti (published or unpublished) for trombone and large ensemble to perform; and he would also like to interview the composers to document compositional influences and concept of the use of the trombone as a solo instrument. For further information, contact: Thomas Zugger, 5138 N. High Street, #315, Columbus, OH 43214. Phone: (614) 888-5870. E-mail: zugger.l@osu.edu [IAWM-eml]

Libby Van Cleve, the author of a book on contemporary oboe techniques for the University of California's "New Instrumentation" series, seeks relevant scores, CDs, and information. "If you have written, performed, or recorded innovative oboe music — particularly music which employs extended techniques or electronics — please let me know about it." The bibliography will be limited to solos (including concertos) through quintets. For further information and to submit materials, contact: Libby Van Cleve, Department of Music, Wesleyan University, Middletown, CT 06459. E-mail: lvancleve@wesleyan.edu [AMC*]

Mario Vitale is collecting information regarding contemporary music written for organ after 1990. The catalogue may be accessed via the Internet at: <<http://194.243.170.73/mv/organmusic.htm>>. Mr. Vitale would also like to insert any data

related to organ music written by women. For further details, and to submit information, contact: Mario Vitale, C.P. 3043 - Fuorigrotta, 80126 Napoli, ITALY. E-mail: <vitale@www.technapoli.interbusiness.it>. Website: <http://194.243.170.73/mv/> [IAWM-emi]

Composition Competitions:

(with deadlines:)

Trio Indiana Composition Contest.

Composers of any age may submit works of any duration for the following instrumentation: Eb sop cl, Bb sop cl, and bs cl (to low C). Submitted works should be newly composed, unpublished, and not commercially recorded. No application forms are required. Entries must be labeled with typed composer's name, address, telephone number, and date of composition. Award: \$500, plus performance at the 5th Annual Indiana University Clarinet Symposium on April 1, 1998. All copies of scores and parts will become the property of Trio Indiana. Postmark deadline: **March 1, 1998**. For further information, and to submit materials, contact: Howard Klug, Trio Indiana, School of Music, Indiana University, Bloomington, IN 47405. Phone/fax: (812) 323-8622. E-mail: hklug@indiana.edu [AMC*]

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*]

1998 International Competition for Choral Composition.

Announced by the Florilège Vocal de Tours, composers may submit to the competition up to three unpublished works for men's, women's, or mixed chorus. "Works should be of easy or average difficulty and must be technically and vocally appropriate for performance by amateur choirs." French or Latin texts only. Duration: 3-5 minutes (or 5-10 minutes if the work is in a cyclic form with multiple sections). Anonymous submission. Scores (5 copies of each submitted work are required) will not be returned. Awards: First Prize—10,000 FF; Second Prize—5,000 FF; Third Prize—3,000 FF. Postmark deadline: **March 15, 1998**. For further information and to obtain entry forms, contact: Florilège Vocal de Tours, Hôtel de Ville, Rue des Minimes, B.P. 1452, 37014 Tours Cedex 1, FRANCE. Phone: (33) 2 47 21 65 26; fax: (33) 2 47 21 67 71. [AMC*]

2nd Margaret Blackburn Memorial Composition Competition.

Announced by the Pittsburgh Alumnae Chapter of Sigma Alpha Iota, the 1997-1998 Blackburn Memorial Composition Competition will award a \$500-prize to the post-secondary (older than high school) female student composer who submits the winning musical

composition. Compositions may be for any 2 instruments (which can include voice) to small ensemble. It is highly recommended that a cassette tape also be sent, but it is not required. Previous winners are not eligible to enter, and no published scores will be accepted. Judging will be based on originality and the use of compositional techniques to produce a pleasing piece. If no entry is deemed worthy the prize need not be awarded. Deadline: **March 15, 1998**. Entries will be judged and the prize awarded before April 30, 1998. For complete guidelines and to obtain an application form, contact: Ms. J. Barbara McKelway, 352 Hawthorn Court, Pittsburgh, PA 15137. Phone: (412) 366-4513. [IAWM-emi]

1998 ASCAP Foundation/Morton Gould Young Composer Awards.

The ASCAP Foundation awards \$20,000 to talented young composers, providing encouragement, recognition, and remuneration to gifted, emerging talents. Composers who are citizens or permanent residents of the U.S. and who have not reached their 30th birthday by March 15, 1998 may each submit one composition. Deadline: **March 15, 1998**. For guidelines and official submission forms, contact: Frances Richard, Director, The ASCAP Foundation / Morton Gould Young Composers Awards, ASCAP Building, One Lincoln Plaza, New York, NY 10023. [AMC*]

The New York Art Ensemble Young Composers Competition.

Composers born after 1975 and who are citizens or permanent residents of the U.S. may submit unpublished works for up to three instruments drawn from the following: pno, vln, vla, vc, fl (picc, alto fl), and cl (bs cl) or alto sax (ten sax). Maximum duration: 10 minutes. Composers should submit a score, cassette, biography with current address and telephone number, and an SASE. The winning score will receive a New York City performance by the Ensemble during the 1998-99 season and a DAT recording of the performance. Entry fee: \$20 per submission. Postmark deadline: **March 15, 1998**. Send entries or written inquiries to: New York Art Ensemble, 17 West 64th Street, New York, NY 10023. E-mail: nyaeinc@aol.com [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 for scored for orchestra are eligible (except concerto), 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]

Second Ladislav Kubik International Prize in Composition. Announced by Florida State University, composers of all nationalities who have not reached their 35th birthday by May 31, 1998 may each submit to the competition one work for 2-10 performers. Duration: 5-20 minutes. Anonymous submission. (Composers should attach a sealed envelope, marked with the title of the composition and containing the composer's name, address, and telephone/fax number.) An international jury chaired by Krzysztof Penderecki will announce the winner on or before November 30, 1998. Award: \$2,000, plus premiere performance at the Florida State University Festival of Music. Postmark deadline: **May 31, 1998.** For further

information and to send materials, contact: Ladislav Kubik International Prize in Composition, Florida State University, School of Music, Tallahassee, FL 32306-1180. [AMC*]

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]

Brandeis University LSQ Competition for Young Composers. The Lydian String Quartet (LSQ) of Brandeis University announces the competition in conjunction with its five-year project, *American Originals: 20th Century Classics of Today and Tomorrow*. Composers who are citizens or residents of the United States and who were born on or after June 15, 1968, are invited to submit one work of any length for string quartet. Submissions should include: 2 copies of the score, as well as 2 cassettes ("strongly recommended; synthesized versions are acceptable"); resume and bio (including birth date of composer); program note (if desired); and cover sheet listing title, duration and date of the work, and the composer's name, address, telephone number, and e-mail address. Award: \$750, plus performance by the LSQ. Application fee: \$15 (payable to Brandeis University LSQ Competition). Postmark deadline: **June 15, 1998**. For further information, contact: Mary Ruth Ray/LSQ, Music Department, MS051, Brandeis University, Waltham, MA 02254-9110. Phone: (781) 736-3314. E-mail: ray@Binah.cc.Brandeis.edu [AMC*]

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:)

Ucross Foundation Residency Program. The Program provides individual workspace, living accommodations, uninterrupted time and the experience of the historic High Plains landscape to selected artists and writers: composers, poets, fiction writers, playwrights, painters, sculptors, photographers, and those working in interdisciplinary forms. The Program's mission is to encourage exceptional creative work and foster the careers of serious artists. Residents are chosen by a rotating panel of professionals in the arts and humanities. The quality of an applicant's work is given primary consideration in the review process. Applicants from around the U.S. and the world are invited to work on individual or collaborative projects for two to eight weeks at the confluence of Piney, Clear and Coal Creeks. Applicants must exhibit professional standing in their field; both mature and emerging artists of promise are welcome to apply. Postmark deadlines for completed applications are: **March 1** for residencies within the Fall Session (early August to early December), and **October 1** for residencies within the Spring Session (early

February to early June). Application fee: applications must be accompanied by a \$20 processing fee. Also, if accepted, a resident is asked to submit a \$50 deposit which is refunded following a residency and is not refundable if a residency is cancelled. There are no fees charged for a residency. Notification of the status of your application takes 8-10 weeks. The Residency Program is closed for most of December, January and July. For complete guidelines and application forms, contact: Ucross Foundation Residency Program, 2836 U.S. Highway, 14-16 East, Clearmont, WY 82835. Phone: (307) 737-2291. [CPCC]

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 deadline is: **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]

The Ucross Foundation Astral Career Grants. The National Foundation for Advancement in the Arts announces the availability of these grants, made to artists in various disciplines, including composition and vocal and piano performance. Deadlines: **March, June, September, and December**. For further information and application guidelines, contact: NFAA/Astral, 3915 Biscayne Blvd., Miami, FL 33137. Phone: (305) 573-5502. [ACF*]

(without deadlines:)

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

General Opportunities:

(with deadlines:)

Composer/Theorist Faculty Position. The University of Illinois at Chicago announces the position of Assistant Professor, Composer/Theory Instructor, tenure track. Responsibilities: Professional and creative activity as well as instruction; teach undergraduate theory and ear training, counterpoint, and analytic techniques; teach upper-level composition sequence. All faculty expected to supervise independent studies, serve on committees, and assist in student recruitment. Minimum qualifications: excellent accomplishments as a composer and theorist; successful college teaching experience; superior skills in electronic composition techniques; earned doctorate or artistic equivalent. Desirable: performing ability and applied teaching experience; experience with computer-assisted instruction, midi and other computer applications; record of grant-seeking activity. Ideal candidate will: help define

Department's curricular initiatives in both music and theatre, participate in interdisciplinary activities, be able to work with students and faculty from diverse backgrounds and participate in the Chicago arts community while maintaining a professional career. Begin: 8/98. For full consideration, applications should be received by **March 2, 1998**; however, it is possible that applications received after March 2nd will also be considered. Do not send recordings, articles, scores or other supplementary material at this time. UIC is an Affirmative Action-Equal Opportunity Employer committed to diversity.

General Opportunities: Women, minorities, and people with disabilities are encouraged to apply. Send letter of application, curriculum vitae and names of three professional references to: Professor Gene Collier, Chair, Composer Search, Department of Performing Arts m/c255, University of Illinois at Chicago, 1040 W. Harrison St., Chicago, IL 60607. [IAWM-*eml*]

Orchestral Graduate Assistantship. The University of Southern Mississippi has an outstanding orchestral program. The orchestra performs multiple concerts each semester and maintains a very active schedule. The USM Symphony Orchestra announces a Graduate Assistantship for a University Orchestra / Assistant Conductor / String Performer / String Educator beginning in the Fall of 1998. Application deadline: **April 1, 1998**. One person will be accepted. Possible duties include: 1) assisting with conducting duties; 2) perform as a member of the USM Symphony Orchestra; 3) assist with all orchestra administrative duties; 4) coach and perform in string chamber music; 5) conduct the USM Repertory Orchestra. The graduate assistant receiving this award will receive a full tuition waiver and a full out-of-state tuition waiver in addition to a yearly stipend of \$3,500–\$4,200. Pending administrative approval, a scholarship may be added to the annual stipend for qualified doctoral candidates. Interested students must first be accepted for graduate study at The University of Southern Mississippi through the Graduate School. (Applications are available from the Office of Graduate Admissions, The University of Southern Mississippi, Box 10066, Hattiesburg, Mississippi 39406-10066; phone: (601) 266-5137.) For further information, guidelines, and application materials, contact: Tara Burcham, Academic Adviser, School of Music, The University of Southern Mississippi, Box 5081,

Hattiesburg, Mississippi 39406-5081. Phone: (601) 266-5369. [ORCH-*eml*]

(without deadlines:)

Three New York State artists (electronic designer, graphic artist, and writer) seek a music collaborator for a hypermedia fiction to be prepared for CD-ROM. The work, based in part on the life and work of Gustav Mahler, is set forth in some detail at the following web site: <<http://www.albany.edu/~interfac/eroica>>. "We especially welcome contact from composers interested in several forms of musical experimentation." For further information, contact: Eugene K. Garber, 13 Empire Circle, Rensselaer, NY 12144. Phone: (518) 434-3294. E-mail: egarber1@nycap.rr.com [AMC*]

E. C. Goh, a lyricist/librettist, seeks composers with whom to collaborate on a wide variety of original vocal works (song cycles, operas, musicals, etc.). "I have already collaborated with British and Dutch composers and can travel if necessary. All commissions welcomed. I am now in Singapore on business but plan to be in the States next summer." For further information, contact: Mr. E. C. Goh, Block 381, #11-390, Clementi Avenue 5, Singapore 120381, REPUBLIC OF SINGAPORE. Phone/fax: (65) 778 7350. (note: "If I am not in when you phone, please leave a message on my sister's voicemail.") [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-*eml*] = International Alliance for Women in Music-electronic mailing list
[IAWM-J] = International Alliance for Women in Music *Journal*
[LM] = Living Music
[NACUSA] = National Association of Composers, U.S.A.
[NYWC] = New York Women Composers
[ORCH-*eml*] = Orchestralist-electronic mailing list
[SEAMUS] = Society for Electro-Acoustic Music in the United States
[SEAMUS-*eml*] = 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

Andrea Clearfield was composer-in-residence during October 1997 at the Banff Centre for the Arts in Canada.

Tina Davidson has been appointed the first Composer-in-Residence at the Fleisher Art Memorial in Philadelphia. During the residency she will write several major works, including a new piece for Fleisher's Centennial Celebration to be premiered by Voces Novae et Antiquae in 1998, and a string quartet for the Cassatt Quartet in 1999. Davidson will teach a class called "Sculpture as Sound" in collaboration with sculptor Jim Victor, and she will launch a "Young Composers" program that targets at-risk children in area elementary schools.

Commissions

Tina Davidson has received a commission to write music for a new work by choreographer Anna Sokolow; it will be performed by cellist Mary Wooten. She has also been commissioned by Mike Hoolie to write a new work for saxophone and marimba.

Nancy Bloomer Deussen was commissioned to write works for Soundmoves, an ensemble from Western Oregon State University, and for the Mission Chamber Orchestra, for the benefit of the Special Olympics, supported by a grant from The American Composers' Forum.

Tsippi Fleischer was commissioned to write three pieces for the Peer Verlag (Hamburg, Germany) edition, *Leichte Klaviermusik aus Israel*, in March 1997. The Jerusalem Symphony Orchestra and the Israeli Broadcasting Authority commissioned her in July to write a symphonic work with two vocal soloists on a text by Yehuda Amichai to commemorate the 50th anniversary of the State of Israel and the 60th anniversary of the orchestra. The premiere is planned for April 30, 1998 to celebrate Independence Day. In September percussionist Chen Zimbalista commissioned a new version of *Girl-Butterfly-Girl* for mezzo-soprano and percussion.

Pamela J. Marshall received a commission from Trio Arundel (Timothy Clinch, oboe; Cynthia Carr, horn; Julie Nishimura, piano) for *Waves and Fountains*, which they premiered on September 21.

Jeanne E. Shaffer was commissioned by All Saints' Episcopal Church in Montgomery, AL to write an anthem for All Saints' Day, November 2: *God of Saints*, for SATB, trumpet and organ. The work was also premiered that day with the composer as guest organist.

Performances/Productions/Presentations

Pianist **Judith Alstadter** performed in a number of concerts during the Fall of 1997. She was heard with members of the Minnewaska Chamber Music Society in a program called *Classics to Jazz* on October 19th at Chelsea Center, East Norwich, NY, and on November 14th at Maison Francaise de Columbia University, NY. With the same group, she played *Favorite Trios* on November 16th at the New York Institute of Technology. On November 8th she gave a recital at the Cosmopolitan Club in Montclair, NJ, and with members of the New York Philharmonic she presented *Chamber Music for a Sunday Afternoon* on November 9th at Pace University, NY. On December 7th she presented a recital at the Gillary Gallery in Jericho, NY. Future performances include recitals on March 3rd at the Peninsula Library in Lawrence, NY; March 27th at Syosset Library in Syosset, NY; April 15th at a meeting of the Association of Piano Teachers of Long Island; and April 19th at the Adamant Music School, NY. She will perform with the Minnewaska Chamber Music Society on April 4th at the Blue Point Library and on April 5th with members of the New York Philharmonic at Pace University.

Andrea Clearfield's trio, *Spirit Island*, for flute, cello and piano, was performed at the Banff Centre for the Arts in Canada in October 1997. The work will also be performed in March 1998 at the Festival of Women Composers at Indiana University of Pennsylvania. *Legacy*, for soprano, flute and piano, was performed in September at the Philadelphia Composers' Concert at the Hermitage Mansion, and again at Rock Hall, Temple University (Philadelphia) in November. *Love Song*, for soprano, oboe and piano, will be performed at the SCI National Conference in April 1998 at Indiana University.

Tina Davidson's *Fire on the Mountain* will be performed in Kansas City, MO, on March 8, 1998. *The Selkie Boy*, for narrator and orchestra, will be performed in Minnesota in the Spring of 1998.

Nancy Bloomer Deussen had a number of works performed in the Fall/Winter of 1997-98. Her orchestral work, *Reflections on the Hudson*, was performed by the Dubuque Youth Symphony (Iowa), conducted by Brian Hughes, on October 25th; and by the Coastside Community Orchestra (Half Moon Bay, CA), conducted by Kay Raney, on January 17th and 18th. It will be performed by the Lowell Philharmonic (MA), conducted by David Bailey, on February 27th; and by the Iowa State University Symphony, conducted by Kirk Smith, on April 24th. *Two American Songs*, with Joyce McWilliams, soprano, was performed at

First Baptist Church in Ojai, CA, on November 9th. Her *Trio for Violin, Cello and Piano* received several performances in November: on the 16th at Bethlehem Lutheran Church, Long Beach, CA; on the 18th at Cal Poly Pomona; on the 23rd at Claremont Graduate University, CA; and on the 24th at Saddleback College, Pomona, CA. On May 8th her *Carmel by-the-Sea*, for chamber orchestra, will be performed by the Lowell Philharmonic (MA), conducted by David Bailey.

Tsippi Fleischer's *Ten Fragments*, for oboe, clarinet and bassoon, and her suite for solo guitar, performed by Stefan Oberanes, called *To the Fruit of My Land*, were performed in Wuerzburg, Germany, on January 20, 1997. Her song cycle, *Girl-Butterfly-Girl*, was performed by soprano Robin Weisel-Capsouto at the Musical Spring International Festival in St. Petersburg, Russia, on April 17. Three performances of her multi-media video, *Daniel in the Den of Lions*, along with lecture/demonstrations were given on December 29 and 30, 1997 and January 5, 1998 in connection with "The Holiday of Holidays" Festival in Haifa, Israel. Her first symphony, *Salt Crystals*, will be performed by the Northwestern University Symphony Orchestra, conducted by Victor Yampolsky, in Chicago on February 25, 1998. *Lamentation*, with soprano soloist Marina Levitt, will be performed in Tel-Aviv at the opening ceremony of the Second International Biennial of Contemporary Music on March 5, 1998.

At the International Horn Society Workshop at the Eastman School of Music in June, the massed horn choir played **Pamela J. Marshall's** horn quartets, *Isolde's Garden* and *Cornwall Hunt*. The Louisiana Symphony played *Three Appalachian Carols* in the 1997 Christmas season. For information about the music, visit Spindrift Music Company on the web <<http://www.spindrift.com>>.

Deon Nielsen Price, ASCAP, was Visiting Artist/Composer at the University of Northern Iowa October 23-27, 1997. She spread the news of the good work of IAWM in meetings with individuals and small groups of composers, faculty members, and students; conducted a seminar/workshop on SightPlaying at the Keyboard and Accompanying Skills for the piano department; coached high school chamber ensembles; lectured on her "Life as a Composer"; and participated as commentator and as one of the pianists in the culminating event, a well-attended concert of her compositions performed by UNI faculty in Russell Hall Auditorium. The music programmed included pieces which are all recorded on *SunRays* (Cambria Master Recordings, CD1056): *Big Sur Triptych* for soprano saxophone and piano, *Stile Antico* for unaccompanied cello, *Three Faces of Kim*, the *Napalm Girl* for alto and soprano saxophones and piano, and the song cycle, *To the Children of War*, sung by tenor Darryl Taylor. The residency was supported by a Meet the Composer grant from Arts Midwest

in partnership with the National Endowment for the Arts, the University of Northern Iowa School of Music, the Martha-Ellen Tye Visiting Artists Fund, UNI Student Activities, and UNI Women's Studies.

On August 20 a concert of **Jeanne E. Shaffer's** music was presented on the Summer Concert Series at Nardin Park United Methodist Church in Farmington Hills, MI. Shaffer reports that this was a special thrill for her because the concert was given by her oldest daughter, Jeannette Sowman, soprano, assisted by two other daughters and two granddaughters singing duets and trios and playing flute. The concert, a *Musical Tribute*, was subtitled: "All of the important lessons of life I learned from my Mother's music." Shaffer was guest composer at Ball State University in Muncie, Indiana on November 10 when a concert of her music was presented by Iota Phi chapter of SAI and Sigma Alpha Iota Philanthropies, Inc. The SAI Choir performed *The Hands of God*; followed by *Places Beyond the Water*, for soprano, clarinet and piano; *Sapphire Summer*, for cello and piano; *Montgomery Quintet*, (*Freedom, Justice and Grace*) for brass quintet; *Topaz Trio*, for bassoon, clarinet and piano; and *Shepherd of the Wandering*, for soprano and piano. The concert closed with *Canticle of the Creatures* and *The Greatest of These is Love*, SATB and keyboard, sung by the combined choirs of Sigma Alpha Iota, Phi Mu Alpha Sinfonia and Mu Phi Epsilon. Shaffer also presented a symposium on Women Composers at Ball State on November 9.

Judith Shatin's flute concerto, *Ruah*, was performed at the National Flute Association meeting in Chicago in August 1997 with flutist Renée Siebert and conductor Ransom Wilson, and by Siebert with the Charlottesville University and Community Orchestra in November, 1997. Shatin's *1492* for amplified piano and percussion is on tour with the Core Ensemble, with recent performances including the Bowling Green New Music Festival and the Autumn Festival in Moscow.

Hilary Tann's *From Afar* will receive performances by the University of South Carolina Symphony Orchestra (Feb. 19) and Augusta Symphony Orchestra (Mar. 3), both conducted by Donald Portnoy.

Karen P. Thomas' When night came...., for clarinet and chamber orchestra, was performed on January 27, 1997 in New York City by the Prism Chamber Orchestra, conducted by Jeffrey Domoto. It was also performed on June 5 at the Tacoma Art Museum. *Four Delineations of Curtmantle*, for solo trombone, was performed by JoDee Davis at Illinois State University, Chicago, on February 22. *Over the City*, scored for choir and chamber ensemble and written in memory of the victims of the bombing of Hiroshima, was performed at the National Conference of the Society of Composers in Miami in March 1997. It was

performed again in Miami on April 10. *Roundup*, for saxophone quartet, received two performances in Fiuggi, Italy, at the Symposium Festival Donne in Musica, September 10 and 14. Both *Roundup* and *Over the City* were performed at the Women in Music Conference at the University of Ohio, Athens, on October 25. *Coyote's Tail*, a one-act opera for children, received preview performances on April 25 and 28 in Redmond, Washington, sponsored by Art Splash.

Judith Lang Zaimont's chamber work *Doubles* was performed in the Washington Square music series at Merkin Hall, NY on December 1, 1997 by Marcia Butler, oboist, and Eliza Garth, pianist.

Premieres

Beth Anderson's recently composed choral work, *Precious Memories*, was premiered at Carnegie Hall in New York City on November 15, 1997. It was performed by The Accidentals and produced by Eclectix!

Andrea Clearfield's new work for saxophone quartet, *Sax Trax*, was premiered at the Banff Centre for the Arts in Canada in October 1997.

Tina Davidson's *They Come Dancing*, which had its New York premiere at Carnegie Hall on April 13, 1997, was praised in *The New York Times* for its vivid harmonies and orchestral colors. Her music theater piece, *Billy and Zelda*, will be premiered in the Fall of 1998 by OperaDelaware, with subsequent performances in the Spring of 1999 by the American Music Theater Festival in Philadelphia.

Nancy Bloomer Deussen's piano work, *Amber Waves*, was premiered at the American Composers' Forum Salon in Berkeley, CA, with the composer as soloist, on November 1, 1997. Her *Parisian Caper* for clarinet, alto saxophone and piano was premiered by Soundmoves, the commissioning ensemble from Western Oregon State University, on November 22nd at St. Andrews Church in Aptos, CA. On January 29, 1998 it was performed at Western Oregon State University in Monmouth, OR, and the following day, Bloomer Deussen, as composer-in-residence, participated in a panel discussion on composition. In February, her *Ascent to Victory* for chamber orchestra will be premiered by the Mission Chamber Orchestra, conducted by Emily Ray, at a benefit concert for the Special Olympics.

Tsippi Fleischer's *Hexptychon*, for contralto soloist (Haya Koren) and baroque ensemble was premiered at the Shira 97 Festival in Metula, Israel, on June 11, 1997. The section of the work for piano four hands will be premiered on March 9, 1998 with pianists Bart Berman and Meir Wiesel. It will be broadcast live in the *Etnachta* radio

series. Her chamber opera, *Medea*, with mezzo soprano/dancer **Isabelle Ganz** and four actor/instrumentalists, received its world premiere on July 31 at the Kfar Blum Music Festival, Upper Galilee, Israel. The reviewer called the production "one of the festival's artistic crowning points."

Pamela J. Marshall's *Pascal's Theorems*, written for the Axiom Duo (Emmanuel Feldman, cello; Pascale Delache-Feldman, doublebass), was premiered at Tufts University on March 26.

Nancy Binns Reed's *The Blue Opera*, based upon the Orpheus and Eurydice legend but set in the year 2000 AD in Hades, received its premiere performances on October 17th and 19th, 1997 at Northern Virginia Community College in Annandale, VA, produced by the Reunion Music Society. Joseph McLellan, in his *Washington Post* review, remarked that Reed "received a standing ovation at the end of the first performance, with the entire audience singing the opera's final chorus." He continued: "Reed earned this recognition. She not only wrote the words, which cleverly adapt the traditional story, and the score, which moves back and forth easily between classical and popular style, but also designed the scenery." A video was made for cable television and a CD is planned.

Sally Reid's *Jesus, Redeemer, Messiah*, for choir, brass, percussion and organ, was premiered on December 6, 1997 in Abilene, TX.

Judith Shatin's *Sea of Reeds for Clarinet* (with PVC extensions) and live electronics was commissioned by F. Gerard Errante, and premiered by him at the Virginia International Waterfront Festival in May, 1997. *Spin* (flute, clarinet, bassoon, violin, viola, and cello), commissioned by the Chamber Music Conference and Composers' Forum of the East, was premiered in August, 1997 in Bennington, VT. *Fantasy on St. Cecilia*, a solo piano adaptation of her piano concerto, was premiered by Gayle Martin Henry at the Philips Collection in Washington and performed at the Park McCullough Series in Bennington, VT.

Casper Sunn's clarinet trio, *Elegy for a Mosquito*, was premiered at the Fourth Annual National Domestic Violence Day of Unity Dinner and Luan Gilbert Awards Ceremony on October 13, 1997 with a performance by Linda Bartley's clarinet students: Jessica Calandra, Leslie Beckey and Laura Bardill. The work is dedicated to Luan Gilbert, who died of breast cancer in 1994 and whose favorite expression was: "If you think you're too small to be effective, you've never been in bed with a mosquito."

Hilary Tann's *Here, the Cliffs*, for violin and orchestra, was premiered on October 17th and 18th by the North Carolina Symphony, with Gerhardt Zimmermann, conductor,

and Corine Cook, violinist. Subsequent performances: November 9 with the Canton Symphony; February 8, 1998 with the Western Piedmont Symphony; March 3 with the Winston-Salem Symphony; and the Fall of 1998 with the Salisbury Symphony. *Nothing Forgotten*, for piano trio, received its first performance by the Adirondack Ensemble at the Hyde Collection in Glens Falls, December 7. *The Moor*, a short work for soprano and mezzo-soprano, will receive its first performance by Tan Y Ddraig at the Madog Center for Welsh Studies, Rio Grande, OH, April 4.

Karen P. Thomas' *For you shall go out with joy*, for choir, three trumpets and organ, was premiered on August 31, 1997 in Seattle, WA.

Publications and Recordings

Andrea Clearfield's *Spirit Island*, for flute, cello and piano, was published by Hildegard Publishing Co. in the Fall of 1997.

Nancy Bloomer Deussen's *Parisian Caper*, for clarinet, alto saxophone and piano, was published by Brazinmusikanta Publications, Amityville, NY.

A chapter in *Twenty Israeli Composers: Voices of a Culture*, a book by Robert Fleisher, published in May 1997 by Wayne State University Press (1-800-978-7323) is devoted to the music of **Tsippi Fleischer**. Fleischer's cantata, *Like Two Branches*, is the subject of a monograph published in late 1997 by the *International Choral Bulletin*. The essay discusses her compositional process and provides a detailed analysis of the work. Fleischer's CD, *Around the World with Tsippi Fleischer*, was released in July 1997 (VMM 2023). In April *Hexptychon* for harp, with Efrat Lavry, and *Bird in the Forest*, with soloist Jelena Sotric, were recorded digitally. In August *Ramblings on a Volcano* was produced on computerized magnetic tape in Keele, England. In November her opera, *Medea*, was released on CD by the composer and the Israel Broadcasting Authority. In December *Hexptychon*, for mixed chorus, string quartet, harp & string quartet, and piano four hands, was produced in a digital recording. Pianist Michal Tal recorded *In Chromatic Mood* as part of a CD anthology of Israeli piano music late in 1997. In February 1998 a digital recording of her *Spielmobil*, with Friedemann Herz, organ, and Sabrina Kunze, harp, will be produced as well as a CD for VMM's profile series to be released in Summer 1998. The CD will include *Hexptychon*, *As a Diamond* and *Spielmobil*.

Calvert Johnson has recently released a CD called *Chicago Renaissance Woman: Florence B. Price Organ Works* (Calcante Recordings CD-014). It was recorded on the Harrison & Harrison organ at Christ Church in Savannah, GA, and it may be purchased from Calcante Recordings; 209 Eastern Heights Dr.; Ithaca, NY 14850-6303; phone 607-273-3675.

Judith Shatin had three of her flute works, *Gabriel's Wing* (flute and piano), *Fasting Heart* (flute), and *Kairos* (amplified flute and live electronics), recently released on the Neuma CD (450-95) titled *Narcissus and Kairos*; performances by Patricia Spencer. Shatin's *Adonai Ro'i*, a Hebrew setting of Psalm 23, composed during the week after Rabin's assassination, has been recorded by Judith Clurman and her New York Concert Singers on the New World CD (80504-2).

Karen P. Thomas' *Four Lewis Carroll Songs* for SATB a cappella choir was recently published by Jaymar Music, Ltd. <<http://www.jaymar.com>>.

Judith Lang Zaimont's CD *ZONES* (Arabesque 6683) has been named one of the five *BEST of YEAR 1997* recordings by *Fanfare Magazine*, in the listing of critic John Story. The disc features both piano trios, *ZONES* (Piano Trio No. 2) and *Russian Summer* (Piano Trio No. 1), plus the group of 12 piano preludes, *A Calendar Set*, in performances by Peter Winograd, violin, Peter Wyrick, cello, and Joanne Polk, piano. Tower Records' *Classical Pulse* magazine also gave *ZONES* four stars in Paul Cook's review (September).



Harmonia Mundi and the International Alliance for Women in Music Present "Women of Winds"

Harmonia Mundi performs "Women of Winds," a lively and appealing program cosponsored by the International Alliance for Women in Music. The performance begins at 8:00 p.m. on Saturday, March 14th at Janet Wallace Concert Hall, Macalester College in St. Paul. The professional ensemble of ten winds and piano is conducted by J. Michele Edwards. General admission tickets are available at the door for \$5, or \$4 for seniors and students.

Harmonia Mundi presents varied and engaging music by six women of the twentieth century. Works by three members of IAWM are featured: *The International Suite* for wind octet by Elizabeth Raum, a Canadian composer; Judith Shatin's *Wind Songs* which has been recorded by the Clarion Wind Quintet; and *Requiem for Fallen Stars* for ten winds and piano by Anne Kilstofte, an active Twin Cities composer.

Pianist Dorothy Williams is joined by flutist Trudi Anderson on three short works by G. Wiley Smith, a member of the Creek Nation in Oklahoma where she is professor of flute as well as a composer. *Concertino da Camera* for flute, clarinet, bassoon, and piano by Australian composer Peggy Glanville-Hicks (1912-90) and *Suite* for ten winds by American Esther Ballou (1915-73) complete the program.

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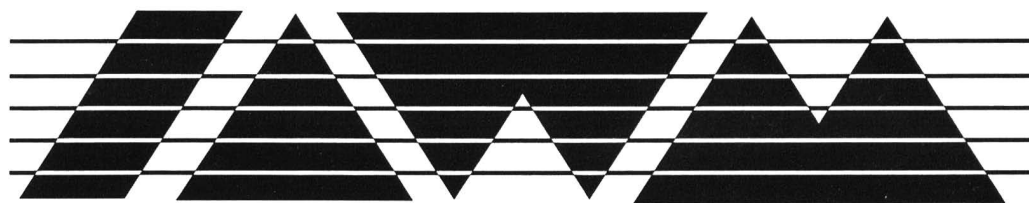
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