

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

Volume 4, No. 2 Summer 1998

J O U R N A L

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Guidelines for Contributors

Articles and Reports

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

E-mail: use regular e-mail or an attachment. When sending an attachment, contact the editor first because some e-mail programs are not compatible with others.

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

The following information is required:

- The kind of computer: Mac, PC (DOS), PC (Windows) or UNIX.
- The name(s) of the file(s).
- The word processor used. We can handle 20 popular word processor formats. If in doubt, contact the editor before mailing.
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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 new Members' News Editor: **Susan Cohn Lackman**; 2126 Mohawk Trail; Maitland, FL 32751-3943. <slackman@rollins.edu> E-mail is preferred. Titles of compositions should be either in italics or in capital letters. Check recent editions of the *Journal* for format and style. Susan 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 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 the new review editor: **Ellen Grolman Schlegel**; 236 Braddock St.; Frostburg, MD 21532. <E_Schlegel@fre.fsu.umd.edu>

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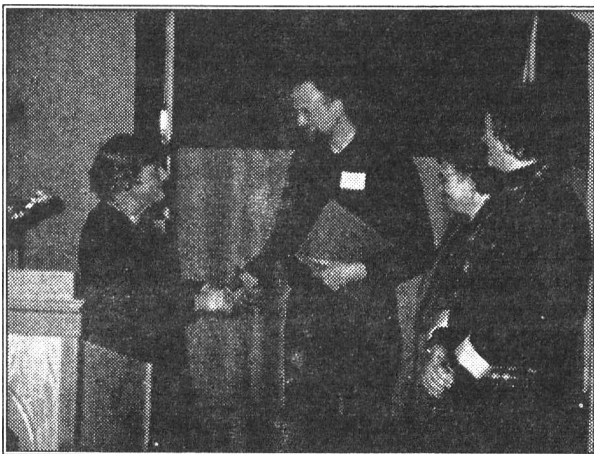
President's Message: Open Lines

by Deon Nielsen Price

Dear IAWM Members and Friends:

Congratulations to this year's IAWM honorees! In March, at the Festival of Women Composers at Indiana University of Pennsylvania, and in connection with our annual meeting of the Board of Directors, I was pleased to present the following with certificates of appreciation for outstanding service:

•To **William Osborne** (Germany), whose tireless work in behalf of Women-in-Music has changed our world! His research, translations, and timely communications regarding the make-up of European orchestras via electronic mail have provided us with both statistics and inspiration. And we also presented a set of Annette



IUP Luncheon (l to r): Deon Price presents IAWM Special Award to William Osborne; observers: Sally Reid, Abbie Conant

Degenhardt drawings as a gift to him and his wife, Abbie Conant (Germany), who was keynote speaker at the Festival.

•To our journal editors, four women, who, like Hildegard of Bingen, had a vision and a dream and brought them to fruition—**Sally Reid** (Texas), editor of the *ILWC Journal* 1991-95; **Sylvia Glickman** (Pennsylvania), first editor of the *IAWM Journal* 1995-96; **Eve Meyer** (Pennsylvania), current editor of the *IAWM Journal* 1996 - present; **Catherine Pickar** (Maryland), who gave birth to the new journal, *Women and Music* in 1997.

A global perspective becomes the International Alliance for Women in Music! We read in continuing international news coverage how concentrated efforts by our members in several countries have begun to influence the hiring practices of world-class orchestras. IAWM members reside in at least 34 countries, and we have received recent invitations to establish official ties

with women in music organizations in Indonesia, Korea, and Greece. We are already on an exchange basis with the International Music Council of UNESCO, and may be able to collaborate with them on future projects. Also, IAWM has been elected to the Honors' Committee of the Patricia Adkins Chiti Donne in Musica Foundation in Italy. And we are officially represented during this 900th Anniversary Year celebrating Hildegard of Bingen at observances both in England and in Bingen by Board member Nancy Fierro. Jin Hi Kim, IAWM International Liaison to Asia, who organized and moderated the IAWM panel discussion at the 1997 Asian Composers' League Festival in Manila, is chairing a bi-cultural concert project to be co-sponsored by the IAWM and the ACL for the 1999 ACL Festival in Jakarta.

We look forward to working more closely with our European members through our increased number of Board of Directors residing in Europe: **Margaret Myers** (Sweden), IAWM International Liaison to Europe; **Margaret Lucy Wilkins** (United Kingdom); and **Renate Matthei** (Germany). In addition, **Monica Hoffstetter** (Switzerland); **Mihaela Vosganian** (Romania); and **Agnessa Bashir** (Jordan) have recently accepted appointments to be IAWM Liaisons with their respective countries.



IUP Banquet: Deon Price congratulates Sally Reid on her IAWM Special Award

In the United States, we anticipate increasing diversity through the efforts of all of us, and especially through the advocacy for composers project by IAWM Advisor **Pauline Oliveros** (Bay Area Women in Creative Music web site <<http://music.acu.edu/www/iawm/info/memberonline.html>>) through advocacy

projects for Afro-American Women-in-Music to be co-chaired by Board members **Janis-Rozena Peri** and **Hansonnia Caldwell**; and through continued mainstreaming of songs by Afro-American women composers in concerts by touring artists such as tenor **Darryl Taylor** and soprano **Gwendolyn Lytle**. In addition, we applaud the celebration of indigenous instruments and musics of the Americas through projects such as member **Elizabeth Waldo's** Multi-Cultural Music and Art Foundation.

IAWM's world-wide expansion, along with the productivity of more than 60 IAWM volunteer leaders, including the vigorous work of the IAWM Web Team, Journals' staff, and our recently formed committees—nominations, development, budget, by-laws, and concerts—is phenomenal... and EXPENSIVE! IAWM's top funding priority continues to be our four publications each year. But journal production costs are rising! And in 1997 we also added a new scholarly journal, *Women and Music*, although dues were not increased.

IAWM members' volunteer work, generous contributions, and membership dues have brought us to our present high level of accomplishment. But in order to fund the publications and also pursue other goals of the IAWM Mission, such as concerts, and, at the same time, cover the necessary organizational operating and communication costs, we simply must increase our financial resources. Since the IAWM is almost entirely funded from membership dues and contributions, this means increasing our membership.

I respectfully ask all of you to invite to IAWM membership all persons who have or should have an interest in music by women—performers, librarians, composers, musicologists, publishers, educators, broadcasters, conductors, arts administrators, presenters, etc. (Using a credit card, prospective members can join online at <<http://music.acu.edu/www/iawm/info/membersonline.html>>).

If you have information regarding appropriate funding sources—foundations or individual benefactors and “angels,” please contact me or any member of the grants committee: Jeannie Pool (73201.2211@compuserve.com); Deborah Kavasch (dkavasch@toto.csustan.edu); or Lucille Field (field@igc.org).

And finally, I encourage all of you who are selling a musical product to purchase advertisements in the *IAWM Journal*. Contact:

Jennifer Barker at <jbarker@cnu.edu>.

Here's to our exciting new era of productivity and expansion!

Deon Nielsen Price

Tel/fax: (310) 838-4465; e-mail: deonprice@aol.com

President's Presentations

by *Deon Nielsen Price*

On several occasions during the past year it has been my pleasure to represent the IAWM as guest lecturer. I encourage all members also to take advantage of every opportunity to spread the news of our purpose, accomplishments, and advocacy projects, and then, please submit a brief report.

My lectures are usually an hour in length and are titled “Celebrating Women in Music: the Work of IAWM.” They are illustrated with the poster “400 Notable Women Composers” (Hildegard Publishing



Indiana University, SCI National Conference, April 1998.
(l to r) Andrea Clearfield, Deon Price, Lynne Morrow,
Janice Misurell-Mitchell.

Co.); mounted photos of our international meetings and concerts in Vienna, Barcelona, Washington, D.C., Fiuggi (Italy), Rome, Los Angeles, and Indiana, PA; several copies of *IAWM Journals* and *Women and Music*; and some presentations include live performance.

Speaking to one organization has led to invitations to lecture for others. When I made a presentation to the Los Angeles Chapter of Mu Phi Epsilon, I was then invited to the Coronet Patronesses of the National League of Charities. And that led to the Women's Committee of the Los Angeles Philharmonic Orchestra and to a few more for next year. Already strong supporters of the arts, the women (and men) in attendance gained new insights, I believe, into the quantity and quality of historical and contemporary women composers. Such organizations could greatly help IAWM's advocacy efforts and become a powerful influence, especially in increasing the programming of music by women.

At the invitation of **Marshall Bialoski**, Chair of the Society of Composers, Inc. (SCI) Committee to Increase Diversity (formerly the Committee on Women

and Minorities), I was Guest Lecturer at the April 1998 SCI National Conference at Indiana University. He asked me to speak as IAWM President and to represent women composers with some of my own compositions. Because the presentation was unfortunately billed as a "committee meeting," many people did not attend who said they otherwise would have. However, the occasion was positive and stimulating due to the presence of some highly interested students and interaction with the following women-in-music leaders: Hilary Tann (New York), former chair of the Interim Executive Committee which steered the creation of IAWM; and Judith Lang Zaimont (Minnesota), former officer of American Women Composers (AWC), one of our parent organizations, and editor of *The Musical Woman*. In addition, it was a pleasure to perform as the Price Duo with my son Berkeley, clarinetist, as part of our concert tour.

During the SCI Conference we heard outstanding performances of superb compositions including those by IAWM members: Margaret Brouwer (Ohio), Andrea Clearfield (Pennsylvania), Donna Kelly Eastman (Virginia), Stacy Garrop (Indiana), Dorothy Hindman (Alabama), Laura Hoffman (Canada), Janice Misurell-Mitchell (Illinois), Marilyn Shrude (Ohio), Hilary Tann (New York), Augusta Read Thomas (New York), and Judith Lang Zaimont (Minnesota). I also was able to invite the other women composers whose works were performed to join IAWM: Natasha Bog (Belgrade), Alice Ho (Canada), and Priscilla McClean (Indiana). It was a thrill to meet many of the composers and to be able to confer with Fran Richard (ASCAP), Betty Wishart (Florida) and Marta Ptaszynska (Indiana/Poland). I noted that approximately 10% of the works chosen for performance were by women composers.

In Memoriam

Ada Belle Marcus (d. 1998)

The late composer/pianist Ada Belle Marcus composed works for piano, voice, chorus, chamber groups, organ and orchestra, and she performed as soloist with orchestras, in recitals, and on television, sometimes playing her own compositions. She studied piano with Sergei Tarnowsky and composition with Samuel Lieberman, Alexander Tcherepnin, Leo Sowerby, and Karel B. Jirak.

She composed original music for a movie that was shown in more than 20 countries, and she won ASCAP Special Awards in 1991-

IAWM Web Site: Home Page Link

The front page of the IAWM web site features an "IAWM members link" which goes directly to a listing of all IAWM members with home pages at:

<<http://music.acu.edu/www/iawm/home-pages/homepages.html>>

The IAWM Web Team links to IAWM members' home pages upon request, as a benefit of membership. If you would like to include your home page here (or if your web site has moved), please let us know! With the front page of the IAWM web site

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

receiving over 1,600 "hits" each month, a link from the IAWM is an excellent way to increase your web presence.

To have your home page listed, email Monique Buzzarté <buzzarte@dorsai.org>. Put as your subject "IAWM member homepage link" so that your request will be filtered directly into a specific mailbox. In the body of the message give your name and the url of your home page. You will receive email when your page is linked.

If you have not yet renewed your membership, you can renew online.
On the front page, click
Membership Invitation.

92-93. Her works were recently performed at the Kennedy Center in Washington, DC, at the 10th Anniversary New Music Chicago Festival, and at the Women of the Year Conference at the University of Michigan.

The IAWM expresses its sincere sympathy to her husband, Isadore Marcus (who writes that she valued her membership in the IAWM very highly), to the members of her family, and to the music world on the untimely loss of this talented musician.

Message from the Editor

by Eve R. Meyer

With this issue we say farewell to several staff members—all volunteers—who have made substantial contributions to the *IAWM Journal*. Without their conscientious efforts our publication would not be possible.

Production Editor **Julie Scrivener** has been doing the formatting for the Journal since 1993, and you can thank her for designing and preparing the page layout so that the Journal would be readable and attractive. Julie devoted between 30 and 40 hours to each issue, but now, the demands of her full-time position and her graduate studies preclude her continuing. Her position, which she has held for the past eight years at Western Michigan University's Graduate College, is as the University Thesis/Dissertation Adviser. Julie earned a master's degree in composition at Western Michigan and is currently in her third year in the music theory Ph.D. program at Michigan State University. She is completing her course work and now requires all of her spare time to write her dissertation. In addition to working and attending classes, Julie is married and has two children, an eight-year-old son and a five-year-old daughter.

Julie, it has been a joy to work with you, and on behalf of our entire membership I extend my sincere appreciation for the major contribution you have made to the Journal and to the organization. We wish you success in completing your degree, and we hope that in a few years, when you are Dr. Scrivener, you will again find time to be active in the IAWM.



Julie Scrivener

We are very fortunate that Members' News Editor **Sharon Turner** has agreed to change hats and serve as Julie's replacement starting with the present issue. Sharon manages the JASON@School and the Disney Channel teams at BlairLake New Media in Kansas City, MO. Before joining BlairLake, Sharon worked to design the infrastructure and curriculum for the University of Missouri-Kansas City's Virtual University Internet Resources for Musicians distance learning module under the direction of Dr. James Mobberley and Dr. Robert Cooper. Sharon is an active composer and deals mostly in multimedia CD-Roms along with other forms of electronic and computer music. She earned

B.M. Honors in Music Composition from the Conservatory of Music at the University of Missouri-Kansas City in 1996. For her honor's thesis, Sharon spent a semester in Ghana, West Africa, doing field research with women musicians. Recent performances include an installation of "REaction" at the 1997 National SCI conference in Kansas City.

Ursula M. Rempel relinquished her position as Canadian Reporter with the Winter issue; she had served in that post for four years, since February 1994, when the *ILWC Journal* was still in existence. To gather



Sharon Turner

information from coast to coast can be a rather daunting task, but Ursula was able to overcome the difficulties. We thank her very much for her excellent reports, despite a busy schedule as associate professor of music at the University of Manitoba. Ursula teaches courses in music history, women in music and recorder ensemble techniques and repertoire. She is also an

active scholar and her research spans Medieval and Renaissance music and dance, Renaissance consort music, women in music and Orff. Her publications focus particularly on women harpist-composers (ca. 1770-1830) and on music as a social accomplishment. Current projects include on-going work on music in the novels of Jane Austen, and a recorder consort book to be published by Waterloo Music Ltd.

Starting with the current issue, we welcome **Melinda Boyd**, who is in the doctoral musicology program at the University of British Columbia, as our Canadian Reporter. Melinda has centered much of her research on the music of women composers, and she is writing her dissertation on the operas of Ingeborg von Bronsart.

As Deon mentions in Open Lines, the ever increasing cost of printing and mailing our publications has led us to conclude that we need to solicit more advertising. We are indeed fortunate that IAWM member **Jennifer M. Barker** has volunteered to serve as our new Advertising Manager. She is Director of Theory and Composition and Music Director of Opera and Musical Productions at Christopher Newport University in Newport News, Virginia. A native of Scotland, she

received the Ph.D. and A.M. degrees in music composition from the University of Pennsylvania, masters' degrees in composition and piano performance from Syracuse University, and a Bachelor of Music with Honours from the University of Glasgow in Scotland. She has garnered numerous commissions, performances, radio broadcasts and awards on both sides of the Atlantic. She is the founder and artistic director of the "Conversations with a Composer" series at CNU, which has hosted composers such as IAWM members Judith Shatin and Jennifer Higdon, and international composers such as George Crumb and John Maxwell Geddes (Scottish) for residencies and performances of their music. In addition, she is the founder and artistic director of the CNU Contemporary Music Ensemble, a faculty chamber music ensemble devoted to the performance of contemporary works. The group will record its first CD in May/June of this year. In October 1998 she will be hosting the Region III Society of Composers, Inc. Conference at CNU. Welcome Jenny, and we wish you success.

Staff changes will be taking place with the Fall issue, also. We will be saying farewell to **Martha Schleifer**, who has served as Review Editor since the first issue of the Journal. As Martha's replacement, we have another change-of-hats; **Ellen Grolman Schlegel**, who is currently Reports Editor, has agreed to take on the larger role of Review Editor. All items to be reviewed should now be sent to her (see "Guidelines for Contributors"). Please note that Sharon Turner will no longer be Members' News Editor; her replacement will be **Susan Cohn Lackman**, and your information should be sent to her (see "Guidelines for Contributors").

We are indeed fortunate to have so many talented members who are willing to serve our organization, and we are always seeking volunteers. I wish to thank those who have recently contacted me and expressed an interest in writing reviews. We look forward to hearing from more of you and to receiving letters such as the one from Elaine F. Lebenbom.

Letter to the Editor

This is in response to the article entitled "1997-98 Season Programming of Women Composers by Major U.S. Orchestras" by Deon Nielsen Price in the Winter 1998 issue of the *IAWM Journal*. The Detroit Symphony Orchestra does not belong on the list of major orchestras that performed no works by women composers, and I regret that I did not send the following information sooner.

Neeme Jarvi, music director of the DSO, heard my *Sonata for Piano* and liked it, and subsequently commissioned me to write a work for the DSO. I composed a set of variations on an original theme called *Kaleidoscope Turning*, which was premiered on November 6, 1997 and performed again on the 7th and 8th. Maestro Jarvi and the musicians of the DSO gave three very exciting performances of my work to sold out houses. Because I was born and raised in the Detroit area and have lived there all of my life, there were many people in the audience who felt connected to me and supported me (as well as Maestro Jarvi and the DSO) by their presence and enthusiastic response. The same is true of those who attended from out of town.

One of the most moving experiences of this event for me was a response that came from Mildred Jeffries, a politically powerful woman in Michigan and lifelong feminist. She came to the first performance and told me afterward how deeply meaningful it was to her to hear the DSO play the work of a woman, and that meant even more to her than that it was a woman she knew. The next day she called and left a similar message. It has been six months since the concerts were given, and I am still hearing from people who I did not even know had been there. Everyone has expressed pride and happiness in our DSO and its music director for having programmed my work. It is very important to me to give credit where credit is due and that the members of the IAWM be made aware of this.

Elaine F. Lebenbom

American Women Composers Midwest

Congratulations to the AWCM on the success of its May 9th concert at Northwestern University in Evanston, Illinois, in celebration of its 15th anniversary. *Chicago Tribune* reporter John von Rhein described the concert featuring pianists Ursula Oppens and Aki Takahashi as "an ear-opening adventure from start to finish." The program included works for one and two pianos by Haruna Miyake, Akemi Naito, Ushio Torikai, Pauline Oliveros, Joan Tower, Lois Vierk and Patricia Morehead.

Morehead's four-movement work, *The Handmaid's Tale*, which received its world premiere, was praised by Rhein "as absorbing, coherent music" that covered "a wide range of evocative moods." He was also impressed by the "fiercely commanding performance" of Vierk's *Spin 2*, which "gathers force like a tidal wave, moving from subterranean rumbles...to frenzies of high-decibel activity," and by Tower's toccata-like *Holding a Daisy* and Oliveros' *Portraits of Aki and Ursula*.

William Osborne: Artist and Activist

by Catherine J. Pickar

William Osborne, composer, feels his life is insignificant. Yet, he and a group of European and American women compelled one of the most patriarchal orchestras of the world, a last bastion of the all-male performers, to admit a woman to its ranks of full membership—an immensely significant and symbolic change. The Vienna Philharmonic admitted harpist Anna Lelkes to full membership on the eve of its 1997 United States tour, succumbing to the pressure from the International Alliance for Women in Music, members of the international press corps, and National Organization of Women—all of whom responded to William Osborne's informative essay, "Art is Just an Excuse: Gender Bias in International Orchestras" (*IAWM Journal* 2 [October 1996]: 6-14). Married to professional trombonist Abbie Conant (see "'We Need a Man for Solo Trombone': Abbie Conant's Story" by Monique Buzzarté, *IAWM Journal* 2 [February 1996]: 8-11), William, along with Abbie, have struggled to increase the world's awareness of gender discrimination in orchestras.

In honor of his efforts and achievements, members of the IAWM recently presented him with a **Certificate of Appreciation for Outstanding Service** that states: "To William Osborne, whose tireless work in behalf of Women in Music has changed our world!" He was also given Gertrude Degenhardt's *Vagabondage—Women in Music*, a two-volume set of brush drawings of women making music. As part of the IAWM's tribute, the *Journal* is pleased to present the following biographical profile based on conversations with him.

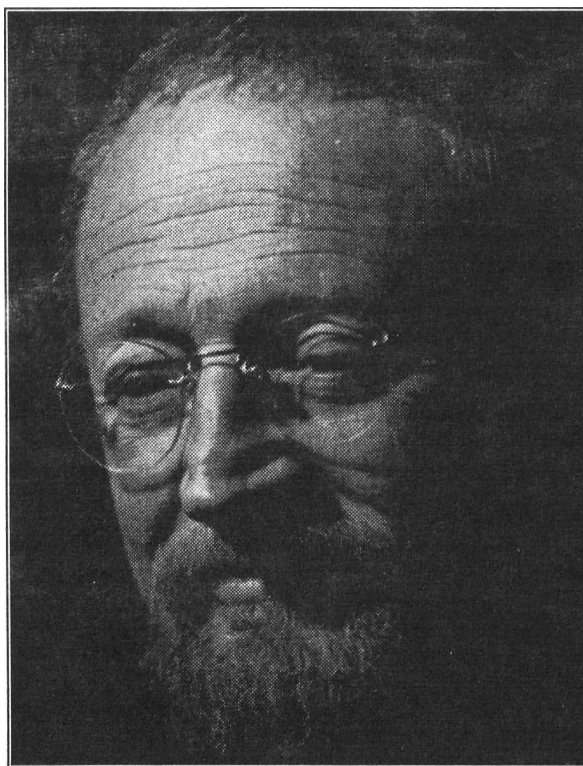
Pickar: The grandson of homesteading cotton farmers, Osborne was born in Deming, New Mexico, a small town near the Mexican border. The region is almost unpopulated, but as is frequently true of rural, isolated areas, there is something musical in its deserted quality. Strangely, Nacio Herb Brown, who wrote "Singing in the Rain," also comes from Deming.

Osborne: There is no less likely place on earth to find a composer, much less two. I grew up with the ambience of what seemed to be almost eternally distant horizons all around me. When the Spaniards first crossed the area they called it *Jornada del Muerte* (Journey of Death) because it was so vast and waterless. I think that memories of the region somehow formulate a part of my identity, particularly as an artist. Some of the sounds that remain in my mind are the whining and yipping of coyotes on silent nights, the call of mourning doves, the distant drone and whistle of the Southern Pacific train passing through the little town, and the sounds of the frogs in the irrigation ponds after desert

rainbursts. For some reason, I associate all of these sounds with the bluish distant horizons broken by jagged, barren mountains, and the brilliant starry nights of the desert.

Pickar: The desert ambience, childhood impressions of the county fairs, marching bands, the youthful frivolity of bugling on a six-foot waterhose, all contributed to the molding of Osborne's musical aesthetic. But not until middle school did he try a musical instrument—the cornet.

Osborne: My mother said we were going to the music store to look at instruments. The shop owner handed me a cornet....I blew some air through it, thinking it might work like a whistle, but no sound came out.



William Osborne

So I thought it might work like a garden hose. I...blew the loudest BLATT on it I could. The store owner said, "Yup, he can play it."...When we left with that Olds Ambassador cornet, it was one of the happiest days of my life. And perhaps one of the most fateful.

I first heard an orchestra when I went to college. I was overwhelmed by the rich sound and capacity for nuance, and especially by the large architectural span of the music. It was so different from the band music I had known. I was also struck by the seriousness of purpose the musicians seemed to have. The conductor worked

from memory, and made music as if it were related to his identity as a human being.

Pickar: The conductor to whom Osborne referred was his most influential teacher, Kurt Frederich, a Jewish refugee from Vienna. Osborne studied with Frederich at the University of New Mexico and was graduated from that institution with a Bachelor of Music degree in composition.

Osborne: He was a consummate musician who conducted the orchestra and gave it a national reputa-

tion....Frederich studied at the Wiener Musik-hochschule with Anton Webern, among others, and was in the same conducting class as Karajan. Interestingly, Kurt Frederich was considered the star of the class, but since he was Jewish, his future was destroyed by the rise of the Third Reich....Frederich was a kind, gentle, and very wise human being. He went back to Vienna after the war, but every member of his family had been murdered. He never returned to Austria for the rest of his life, and he never talked about his past. When Schoenberg completed *The Survivor of Warsaw* he asked Kurt Frederich to conduct it. It was premiered in Albuquerque, New Mexico, of all unlikely places.

Pickar: While a visiting artist at the University of New Mexico, George Crumb heard some of Osborne's work, was impressed, and invited him to study in Philadelphia as a student of Crumb's. Osborne accepted and he and Abbie, whom he had met in New Mexico, lived in Philadelphia for three years before moving to New York. Although Osborne had just begun classes as a doctoral fellow at Columbia University, he moved with Abbie to Italy when she received a position with the Royal Opera of Turin. From Italy, the two of them moved to Munich when Abbie received the position as trombonist with the Munich Philharmonic.

Abbie's fierce encounter with sex discrimination in Munich, combined with earlier situations Osborne experienced as a teacher substituting in Philadelphia's inner-city schools, and, of course, his memories of Kurt Frederich, left him further imbued with the spirit of social activism.

Osborne: There are many reasons for artists and intellectuals to be involved with feminism, even if sexism has not directly affected them or their loved ones. Patriarchy represents a long-standing monolithic cultur-

William and Abbie on Tour

William Osborne and Abbie Conant recently completed a highly successful tour (March 3- April 7) of colleges and universities in the eastern part of the United States and Toronto, Canada. In addition to giving trombone workshops and masterclasses, Abbie performed two music theater works written by William: *Street Scene for the Last Mad Soprano* and *Music for the End of Time*.

Pauline Oliveros, composer and director of the Deep Listening Foundation, commented: "It is a rare occasion when so many factors coalesce to create a special moment in musical life. The music was beautiful, expressive, moving and grand....It was a remarkable highlight of our 13 years of presentations." Tom Plsek, chair of the brass department, Berklee School of Music, Boston, remarked: "I left Abbie Conant's performance...in a state of total awe. They've raised the standards for all of us and greatly expanded the concept of what a solo trombonist can do."

Norman Lowrey, professor of composition, Drew University, described the two works as "complex, rich in allusion, profound in signification....The sounds surround, ranging from delicate glass-tinkling bells to earth-shaking thunder....This is music which leads one through heights and depths. It is a sonic mirror into which we can peer and hear reflected our darkest aspects, together with glimmers of hope."

Susan Dustan, a trombonist from Toronto, said: "The masterclasses I attended were unlike any I had ever seen before; Abbie unfailingly addressed the human behind the instrument." Dustan was equally ecstatic about the theater pieces: "I saw people spell-bound, I saw people shaken and I saw people weep....Witnessing such a staggering level of playing, singing, theatrical performance and communication by a woman...is an astounding and life-changing experience."

al paradigm. Feminism has provided invigorating new insights into cultural meaning which are invaluable for artists. There is no area of human thought where it has left our views standing. It has caused us to question even the most fundamental assumptions of human experience, such as the legitimacy of perception and the validity of language. Feminists are breaking through the self-reinforcing circularity of male hegemony, and I think this will become one of history's greatest revolutions.

Pickar: Osborne and Conant currently live in a small German village near the Black Forest, where they moved when Conant resigned as principal trombonist for the Munich Philharmonic. There they collaborate

on, among many things, musical theater productions. Their eighth collaboration, *Street Scene for the Last Mad Soprano*, for example, examines the necessity for women to create their own individual and collective cultural identity. They use music theater to explore the identity of women from a feminist perspective, and they have created four concert-length productions which Abbie performs.

Osborne: This desire to address questions of human identity lends our music a humanistic character. The human being is what is important to us....Regarding

future projects, we are thinking about something very different.... We want to compose a concert-length work for the trombone and quadraphonic tape using stylistic elements of country-western music. Steel guitars, banjos, jugs, and washtub basses, for example, are such strange but wonderfully lyrical and expressive instruments.... It would certainly be unusual. There are not too many trombone playing cowgirls up there in the old saddle.

Pickar: Yet, as so many of us do, Osborne struggles to maintain a balance between art and activism.

Osborne: When I spend months involved in musical and social work, I miss the spiritual impulses I experience through composing.... How did Bartok do it?... He wrote seemingly eternal music and also wrote some of the most respected ethnomusicological tomes that exist. This is a conflict many of us confront, but when I see the effective team work the IAWM showed working against the chauvinism of the Vienna Philharmonic, I feel rather hopeful. For so long, Abbie and I felt as though we were screaming in an anechoic chamber, but then along came Monique Buzzarté (IAWM Liaison to Performers) with a small army of vital and energetic voices who joined us in our struggle against the abuse of women in symphony orchestras. There is a long way to go, but it is all so inspiring and encouraging. It shows there is hope.

Catherine J. Pickar, who is editor of Women and Music: A Journal of Gender and Culture, IAWM Historian and member of the Board of Directors, is associate professor of music at The George Washington University and director of choral activities.

Vienna Philharmonic Update

The Vienna Philharmonic presented its only North American concerts this year at Carnegie Hall in New York City on February 27, 28 and March 1. On opening night, the orchestra was met by peaceful protesters from the IAWM—Monique Buzzarté, Lucille Field, Heather Laurel and Kristin Norderval—who were joined by seven members from NYC-NOW, including the current president, Galan Sherwin, and past-president Anne Conners, from last year's protest.

The IAWM's and NOW's advocacy efforts, as well as William Osborne's articles and on-going research, inspired Jan Herman, staff writer on the *Los Angeles Times*, to write the following two articles that were published on February 27, 1998. We extend our appreciation to Mr. Herman for bringing the news about gender discrimination to a wider audience and for granting us permission to reprint his informative articles in the *IAWM Journal*.

Action Aisle It's Still the Vienna Boys Orchestra

By Jan Herman

Women still need not apply. Ditto for people of color. Twelve months after reluctantly ending its 155-year ban against female musicians because of pressure from Austrian and American feminists, the renowned Vienna Philharmonic continues to thumb its nose at players who are not white males, its critics contend.

The National Organization for Women says the orchestra remains dedicated to "a racist and misogynist philosophy," notwithstanding the admission of harpist Anna Lelkes one year ago as the first (and only) woman with full membership in the organization. NOW and the International Alliance for Women in Music, which mounted demonstrations against the orchestra last winter in Southern California's Orange County and New York City on its 1997 U.S. tour, called for renewed protests at Manhattan's Carnegie Hall, where the globe-trotting Viennese musicians gave three concerts....

Meanwhile, Sonja Ablinger, a member of the Austrian parliament, said Wednesday from Vienna that the orchestra has resorted to sly maneuvers and sham procedures in hiring practices covertly designed to discourage women from applying. "These men are making difficulties," the 31-year-old Social Democrat noted. "They do everything to keep women out. They change the rules. They create new obstacles. I would say half of the orchestra is very anti-women—still."

The evidence, she and others assert, is the Philharmonic's most recent attempt to fill four positions—solo viola, solo cello, second violin and tuba—for which 35 women requested auditions. Fourteen were invited to try out last December; five showed up and were deemed unsuitable. Twenty-one were denied auditions—including one violist, Gertrude Rossbacher, who was born and trained in Vienna and hired in 1987 for the Berlin Philharmonic by its legendary conductor, Herbert von Karajan. The following year, Rossbacher became the second woman ever granted full membership in that orchestra. When she applied last April to the Vienna Philharmonic, officials told her she was too old; she was 35.

Philharmonic spokesman Wolfgang Schuster did not return phone calls. Orchestra Chairman Clemens Hellsberg, elected last May as a progressive who favors change, told the Austrian newspaper *Der Kurier* this week: "I'm not in the mood to talk about the auditions for women anymore." Since 1981 the Vienna Philharmonic has said that it might eventually accept female players but that "change takes time." In spite of

Lelkes' appointment (at age 57), the orchestra's pace seems no faster now: Three of the most recent open positions went to men; the fourth remains unfilled.

"When they took Ms. Lelkes, everybody was so enthusiastic!" said Elena Ostleitner, a leading musicologist at Vienna's Academy of Music. "There was absolutely no reason to be so happy and so proud. It was a tiny little success. There haven't been any since."

The Vienna Philharmonic, with 148 men and one female member, has one of the music world's worst records for gender bias. Among the major Central European orchestras within a 300-mile radius of Vienna, women constitute less than 7 percent at each. "The fact that the Vienna Philharmonic doesn't take women is actually good for us because we get them," says Gabriela Mossyrch, chairwoman of Vienna's Volksoper, a major exception to the rule with 25 women and 70 men. U.S. orchestras generally do better than their European counterparts—there women hold about 36 percent of the seats—"because of more rigorous equal-opportunity measures," Harvard University researcher Erin Lehman said....

Harvard economist Claudia Goldin and Princeton University's Cecilia Rouse have found that blind auditions—a procedure the Vienna Philharmonic refuses to use in final rounds—increase the chances for women. When a screen is used to keep candidates hidden from view, their success in initial auditions at U.S. orchestras improves by 50 percent, and in the final rounds by 300 percent.

The Vienna Philharmonic's gender bias is compounded by a historical racist legacy that chairman Hellsberg himself has acknowledged. Some observers, such as Heinz Roegel, a Viennese music journalist for the *Salzburger Nachrichten*, cites Hellsberg's openness on the subject as a positive sign. In *Democracy of Kings*, a book Hellsberg wrote to celebrate the orchestra's 150th anniversary in 1992, he pointed out that well before 1938, 47 percent of its then-members joined the Nazi party when it was illegal to do so in Austria. Six players, Hellsberg noted, were Jewish and died in concentration camps; another 11 were able to escape through timely immigration; and nine were found to be of "mixed race" or "contaminated by kinship" and were reduced in status.

After Austria was annexed by Germany, the orchestra performed at the Nazi Party Days in Nuremberg in 1938; Hitler was so taken by the performance that he promised the orchestra his personal protection and asked it to be a yearly fixture at the Nuremberg rallies. "It thus became part of the central paradigm of National Socialist cultural ritual," says William Osborne, an American composer who lives in Germany and has written numerous scholarly articles on the history of the orchestra.

Given that legacy and the fact that the orchestra is regarded today as one of the pinnacles of Western musical culture, Osborne argued in a recent phone interview that the Philharmonic is under a special obligation to redress the past and open its ranks to the best musicians, regardless of race or gender. "The Vienna Philharmonic possesses immense power," he said. "It is the world's best-selling orchestra. Its annual New Year's concerts are seen by 1.2 million people worldwide."

He points out that Hellsberg has said that "there is already too much weariness with democracy in Austria" and that he does not want to force the issue of integration. That is not merely a rhetorical phrase, Osborne notes. "In the last national elections, the Neo-Nazi Freedom Party got 23 percent of the vote. 'Weariness with democracy' is code for the right wing's authoritarian, racist credo. Little Austria—which for better or worse is never going to give up certain touches of its empire mentality—can't make too many cannons," Osborne said. "But it certainly can field several orchestras that cut a wide swath," he added. "The Philharmonic ought to use its influence wisely."

Nina Benkotich, an assistant in The Times Vienna bureau, contributed to this report.

Action Aisle For Violist, the Rules Never Seemed to Change

By Jan Herman

The saga of violist Gertrude Rossbacher and the Vienna Philharmonic began Feb. 27, 1997—the very day the orchestra announced that it would no longer exclude women.

Rossbacher, the second woman to break the male barrier at the rival Berlin Philharmonic, had already decided it was time for a change. She had played there for 10 years and was thinking of embarking on a solo career. "By chance I saw an interview on television about the VPO's decision," she recalled.... "I couldn't believe it. I come from Vienna. I have many friends in the [Vienna] Philharmonic." Rossbacher had graduated with them in 1985 from Vienna's renowned Academy of Music. About 20 got jobs in the orchestra, she said. Despite graduating at the top of her class, she was not allowed to audition because of its exclusionary policy against women.

"When I heard the announcement, I thought this would be my chance to play with my hometown orchestra," she said. "I grew up with the Viennese 'sound' from the age of 5. I studied with the best teachers." Then she saw a Philharmonic ad in April for a solo violist not older than 30. She was 35, but she applied anyway. "Nobody knew why the age limit was 30. The

working contract for musicians by Austrian law always says the limit is 35, especially for a solo position."

A month later she received a letter back. "It was two sentences: I don't have the qualifications for an invitation [to audition]. No explanation." She wrote again, asking if it was because of her age. "They wrote back, 'Yes, you are too old.'" She appealed to the newly installed Philharmonic chairman, Clemens Hellsberg, who had said he favored admitting the best-qualified women. "I wrote to him: 'How can you do this? Please tell the orchestra what happened so I can form a lobby.' This is often done. When someone is a good musician they often say, 'Let him play.' There's still a chance."

She said she never heard from Hellsberg. Moreover, he did not let the orchestra members know of her problem, she said. (Hellsberg could not be reached for comment.) "There were only three people in the whole orchestra who knew about my application," Rossbacher said.

Next she wrote to Ioan Hollander, head of the State Opera Orchestra (in which all the Philharmonic members also play). Hollander had made public statements pressuring the Philharmonic to change its policy. "He wrote me back, 'We have our own rules,'" Rossbacher said. "In public, he's all for women. In private, he washed his hands of them."

Then Rossbacher went to the very top: Austrian Prime Minister Victor Klima, also the Minister of Culture. "He wrote back and confirmed that the Philharmonic has its own way to find the right persons for their jobs. 'But I am for women,' he wrote. 'I want women to come into the orchestra, but in this case I cannot do anything.'" (Rossbacher provided *The Times* with photocopies of their letters, confirming her account of their contents.)

At last she hired a lawyer to take her complaint to court. "He was a very good lawyer," she said. "But in August, after a few months of work, he quit. He said, 'I cannot do anything for you even though the age limit is illegal. There's no chance in Vienna.'"

Who was hired as the new solo violist? Christian Frohn, a second violinist from the State Opera Orchestra. He is 32.

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Contributors to the IAWM

Additions to the List (Winter issue, p. 24)

Agnes Bashir-Dzodtsoeva for "new projects"

Deborah Kavasch "in memory of Tera de Marez Oyens"

Action Aisle An Advocacy Plan For Supporters of African American Music and Musicians

By *Hansonia Caldwell*

Dr. Caldwell presented the speech at the IAWM's Tenth International Congress on Women in Music, California Institute of the Arts, May 30, 1997.

I often like to frame my thinking on thorny issues by connecting to inspirational poetry. For this afternoon, I have turned to actress/poet Ruby Dee and her poem *I Am Somebody*:

I. I. I say I am. I say I am somebody
Somebody because—because you—you
make me—Somebody.
Because—because you are part of
Because you—you share the—somebodi-
ness of me.

It is good to remember that you are somebody when you are living in a world that seems to want to negate the "somebodiness" of your humanity—when you are living in a world that is a cultural battleground.

It is good to remember that you are somebody when you live in an academic arena where the changes that should be happening in curriculum and pedagogy are impeded by process and perversity—when the changes that should be happening in the demographics of the faculty are implemented through lip service only.

It is good to remember that you are somebody when the change that should be happening in the diversification of student bodies is brought to a screeching halt,

—when conscious and unconscious racism and sexism prevent the changes that should be happening in university co-curricular programming from taking place,

—when the changes that should be happening to diversify the membership of performing ensembles and to diversify the repertoire of these ensembles have not yet happened,

—when the changes that should be diversifying the content of competitions and jury repertoire has not happened,

—when the lack of change becomes the excuse for not changing. This stultifying stasis creates confusion and frustration and makes a lie out of the song *Everything Must Change*.

It is good to remember that you are somebody when you live in a time that can be described as being culturally challenged and aesthetically impaired,

—when they are declaring the world of music, particularly the world of symphonic music to be dying. Reading the arts pages of *The Los Angeles Times* and *The New York Times* can lead to depression, so it's good to remember that you are somebody,

—and that your somebodiness is affirmed in your connection to people who share your concerns, people such as can be found in the membership of IAWM.

And so, in order to help myself remember, and help my students remember that we are somebody, I have most recently written a book entitled *African American Music, A Chronology: 1619 – 1995*. It is for me a tool of advocacy on behalf of African American music and musicians. When I heard that advocacy was the subject that I needed to address with you, I then organized my thinking to identify the components of an advocacy plan—five actions to be taken in order to change what is being performed in concert halls around the world, and to change who is doing the performing.

Five Advocacy Actions

First, the advocate **compiles the information**. That was why I wrote *African American Music, A Chronology*—to affirm that, yes, there is such a thing as African American music, and yes, there are African American musicians. It's time for us to acknowledge these facts.

Second, the advocate **analyzes the information for the potential user**, as we all keep trying to lead people to water and make them drink. And so, I have, additionally, completed *An Educators Manual*, presenting information in as accessible a framework as possible; for example, one section of the *Manual* provides a listing of symphonic music by African American composers and contact information on how to reach these composers. University, public school and professional symphonic organizations are famous for wrapping their conservatism in expressions of ignorance, with artistic directors alleging that they didn't know that such music existed, even though they've been told this repeatedly. This excuse of ignorance must be removed.

Third, the advocate **repeatedly distributes the information in increasingly diverse forums**; for example, I have spent much of my life talking to folks like you in music conferences and events such as that. I have now branched out. Most recently I have become involved with the National Council for Black Studies, and in so doing I have discovered that there is a whole group of scholars in the world of Black Studies who really don't know a whole lot about the full spectrum of Black music. It has been interesting to have tasteful, patient and respectful dialogues with scholars who, in

some instances, have even been teaching Black music despite their lack of expertise. And I have often had to confront a bias against symphonic music in these conversations. Indeed, I take the case for African American music to as many people and organizations as possible.

My distribution of information efforts have led to the creation of a third publication, *The IKORO*—“*The Community Drum*,” a calendar of African diaspora visual and performing arts events for the southern California area. In every course I teach, I require students to attend a variety of performances. I have found that most students do not read *The Los Angeles Times*, and those who do cannot find the information they need. Organizations cannot afford the newspaper's advertising prices, so they either do not advertise, or they buy ads that are too small to read. Therefore, I started *The IKORO* in order to spotlight performances of music from all the genres of the African diaspora. How else would you know that Olly Wilson will be in town in July at Cal State Long Beach, teaching and having his music performed in the Summer Arts Program? How would you know that Chen Yi will be in town in July at Cal State Long Beach? You cannot fault the public for not attending events that they know nothing about. Without a special publication, too many people miss too many special opportunities. As an advocate I work to increase public access to information that we all know they need.

Fourth, the advocate **helps people develop policy imperatives for the use of African American music**. The fact that previously unknown information becomes available does not assure its use. The true advocate infiltrates organizations in order to work for change. I am on various boards for that purpose, as a first step, to get a policy in place that addresses the multiple dimensions of diversity. My ideal diversity policy statement compels organizations to:

- diversify the boards and advisory councils;
- diversify the staff and administration;
- diversify the volunteers and the donors;
- diversify the roster of resident and guest performers; and
- diversify the composition of the audience.

I believe that change in programming will not happen without change also permeating every aspect of the organization.

Finally, the advocate **finds creative ways to help the user implement these policies**, thereby integrating the information that has been distributed into the full fabric of the organization; for instance, I am campaigning to help organizations recognize the limitations of “Special Event” programming. Black History Month is a prime example. This special month generates special events, after which the music disappears from view. It is

what I call performing arts apartheid. You need to know that you will encounter Black composers who will ask that you *not* schedule their music on any program in February! Now, for Black culture, Martin Luther King's birthday and Kwanzaa have cracked the programming door for December and January. But March, April, May, June, July, August, September, October, and November remain a challenge. This same isolation programming strategy is true, I'm sure, of Women's History Month.

Programming Strategies

The advocate challenges the "Great Man" theory of programming, understands that an ethnic artist does not always perform ethnic art, and recognizes the positive impact of popular culture and encourages the flexibility to embrace the voice of the people. The advocate initiates programming strategies for presenting culturally specific arts to a culturally diverse audience.

I enjoy working on developing strategies that nurture mutuality of knowledge, opportunity and understanding, thereby empowering positive change. In this instance, in a world that increasingly suffers from historical amnesia—the kind of amnesia that causes people of today to ask questions such as, who is Marian Anderson? who is Paul Robeson? I have decided that I am not going to be upset about what people don't know. I have eliminated indignation and ridicule from my repertoire of responses. Instead, I acknowledge the dual impacts of information overload and attention deficit syndrome and move forward.

As one strategy, I advocate implementation of a programming plan that embraces the **centennial concept**—and then, I identify the centennials for people to consider; for example, one hundred years ago, in 1897, Blind Lemon Jefferson and Sidney Bechet were born. We have all year to celebrate their music. In 1898 Lillian (Lil) Hardin (Armstrong), Edward Boatner and Paul Robeson were born. In 1899 Edward Kennedy "Duke" Ellington and Thomas A. Dorsey were born. William Levi Dawson was also born in that year, and you should be planning to play his symphony. Also, in 1899 Scott Joplin composed *Maple Leaf Rag*. I want every piano teacher across the nation to teach *Maple Leaf Rag* to every piano student. In 1900 Daniel Louis "Satchmo" Armstrong was born. We can use this as an opportunity to place the spotlight on a particular instrument, thereby doing the same thing for the trumpet that Bill Clinton did for the saxophone. Also, the anthem *Lift Every Voice and Sing* was composed in 1900, so the year 2000 has a lot of musical potential.

That is the key—recognizing the potential for change, and having an action strategy to help the change happen. Yes, we are all somebody—somebodies who can make a difference. Let me leave you with a thought

of empowerment, using an adaptation of *The Serenity Prayer*: I love the prayer, but find it to be too passive in its original form. Instead, I give you:

God, grant me the ability to recognize the things I can change...


The courage to wrestle with the things I cannot change...

And the wisdom to use everything that happens for something good.

Dr. Hanson Caldwell is Professor of Music at California State University Dominguez Hills, with academic specialties in African American music history, piano and choral conducting. She is founding conductor of the Dominguez Hills Jubilee Choir, a multiethnic African American music ensemble that will be performing in the 1999 Carnegie Hall Martin Luther King birthday celebration concert. She is a former national officer of the Mu Phi Epsilon music fraternity, and is currently vice-president of the Los Angeles Philharmonic Association's board of directors. She is also vice-chair of the Music Standards Committee of the National Board for Professional Teaching Standards.

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Composers' Corner

When the Muse Strikes

By Augusta Read Thomas

The interview was written by Thomas in connection with her appointment as Composer-in-Residence with the Chicago Symphony Orchestra; the questions were submitted by members of the orchestra's staff.

Are the 1990s a good time to be a creative spirit?

When the muse strikes, it strikes, and in that sense, making a piece of art is a timeless enterprise. Historically, the fundamental creative process (interaction of intellect, imagination, emotion and materials) appears to have remained constant, challenging each successive generation of individuals to respond in its own distinctive way. The acts of conceiving and technically executing a musical idea of substance is no easier now; if anything, it may be more difficult in the absence of a common practice.

Do you think these are difficult times for young composers?

To face a blank piece of manuscript paper is difficult for anybody at any time. The artistic process is complex and arduous. If one addresses the creative act in an honest and impassioned manner, it is quite terrifying to create music—terrifying and exhilarating!

A composer's life, now as always, is a crazy balancing act between creative intensity (and the precious time needed to devote to it) and the mundane, day-to-day activities of survival. Stretches of quiet, uninterrupted time are more valuable than anyone could imagine.

We live in a time when the arts are undervalued and underestimated by the masses. Art music, whose chief value is the quality of its thought, is overwhelmed by the bombastic rituals of pop culture and their commercial exploitation. Surely that is not the easiest context in which to work—but the question was about *young* composers. I have to say that despite some negatives, these are positive times for talented composers in terms of professional opportunities. When one thinks of the many composers whose distinguished contributions to the art were ignored beyond their lifetimes, one should be appreciative of today's opportunities.

How do you compose? Do you sketch?

The truly creative act springs from deep necessity—that welling up inside of musical ideas is so urgent. The first sensation is like a spark or lightening bolt—like lighting a match—and suddenly, poof, there's an illumination, an inspiration, if you will. This glitter of



Augusta Read Thomas (photo by James Montanus)

energy might evoke a chord, a rhythm, a motive of a tune which I will sing and ponder in relation to structure, form, synthesis, and so forth. From there, a macro-image and a plan start to emerge and one must understand how the musical idea unfolds and where its potential must lead.

To aid in this mysterious process, yes, I do sketch. This takes several forms and fulfills several functions, if one is to notate and accurately preserve decisions already made. Others may be more speculative—an exploration, a feeling-out of ideas whose role is not yet determined. Sketches help keep track of the emerging ideas when interruptions of time and mood would otherwise be disastrous. These, however, are not blueprints of the final music. I do not write a short score and then orchestrate. I like to compose the full sonic event and to have the entire score in front of me.

When I give the finished score to the conductor and orchestra, I rarely change much afterward. Having already gone through so many gut-wrenching revisions, I feel quite convinced about the decisions I have made.

What would you say are the most important influences on your music?

Music itself is probably the most vital and sobering influence. By that I mean that music of many periods and by different composers has fascinated and nurtured me since I was a child. I love deeply the music of J. S. Bach for its precision, amazing invention and elegance and for the nobility and grandeur of its emotional spec-

trum. The music of Byrd, Mozart, Beethoven, Mahler, Debussy, Webern, Stravinsky and Bartok are all important to me. Also that of many contemporary composers. I listen a lot and the accomplishments of these predecessors keep me focused and humble at the same time as they inspire me with confidence to think creatively. Literature, especially poetry, and the visual arts are also important sources of influence.

In what way does a visual artist impact your music?

Whether one composes in the aural or visual domain, qualities such as shape, density, balance, direction, transition, synthesis, integration, flux, light and dark, and form are common concerns. So, I am fascinated by how a painter or sculptor handles or employs materials toward the final effect of an art object. I make analogies between the “still” world of objects and the temporal world of sound. I have never composed a work that attempts to correspond to a specific picture, but I do see in the work of Klee and Picasso, for example, imaginative and creative decisions which can find correspondences in sound. Of recent poets, the work of Wallace Stevens and Louis Gluck engage me deeply.

Do you consider the audience when you are working on a composition?

The desire to make music comes from very deep inside. The urge to make and share music (communicate, if you will) is like a volcanic eruption throughout one’s body. Implied in this passion to express is a recipient of the expression—someone, anyone who is a willing listener. I write music that craves a listener and believe that if one composes music that is deeply honest, personal and human and is technically and imaginatively elegant in its articulation, it will find its audience, whoever or wherever they may be.

What do you say when asked to describe your music? Is it easy to write verbally about your work?

I am most articulate in music and convert exactly what I am hearing to notation. There is a smooth transmission between my ear and the manuscript paper. If asked to write a paragraph about my music, it is as if there is this huge wall between what I am thinking, what I want to say, and getting it into good prose. I am not a natural writer of words, but communicating vocally with audiences, large or small groups, and teaching about music, is more immediate and comfortable for me.

Remembering the adage “music takes over where words cease,” I am aware of its truth. One can, through technical vocabulary, describe musical phenomena, but that does not help the curious but uninitiated. Equally unhelpful is to say “this is how it feels,” since that is an attempt to describe one’s own private reaction. All I can

usefully say is that my music is a colorful, bold fantasy in sound, which invites any willing listener to participate in the discovery of its “meanings.” I try to control logically its seductions and its aggressions—its obvious elements and its mysterious layers. I respond faithfully to my promptings and instinct and invite “the listener” to do likewise.

Part of your position as Composer-in-Residence with the Chicago Symphony Orchestra is to review new scores from different composers. Do you see any trends?

Scores are sent from around the world, from composers of all ages and backgrounds. Some are sent by publishers, others by individuals. One can categorize them in many ways but the most interesting way is based on the sound of the music itself. There are works in conservative “languages” and others in more experimental modes—and everything in between. At this stage of the twentieth century, music is many different things to many different composers and what I receive reflects that diversity. Since I enjoy the prospect of new musical experiences, I try to listen receptively and so this aspect of the residency is very natural and informative for me.

How important is it that music be accessible on first hearing?

One of the most beautiful things about music, whether a Byrd mass, a Mozart symphony, a Beethoven quartet, a Mahler song, or Stravinsky’s *Rite*, is the element of mystery these works contain. No matter how familiar we are with them, each time we revisit Bach’s *Goldberg Variations* or Carter’s Piano Concerto or Boulez’s *Pli Selon Pli* we can always find new qualities, experience new awareness, enjoy new pleasures of discovery. So, when you ask how important it is for music to be accessible on first hearing, I have to say that the psychology of listening is very complex. I do believe, however, that all music of substance should have an immediacy about it. It should convey an aura of significance, which is different from accessibility. If it has immediacy, an impressive presence, access can follow with effort and with great reward. Instant gratification is only a small part of music’s great treasure trove.

If you got everything out of it at first hearing, you wouldn’t ever need to hear it again. Is that correct?

Well, there is great comfort in familiarity, no doubt, but the things in life that we can easily digest—things that are self evident—are usually not those things we want to spend a lifetime thinking about. We are attracted to enigmatic things such as nature, gravity, the cosmos, space travel, God and religions, advanced math, myths, love, etc. I believe we find such mysteries in art. We shouldn’t panic, it’s not all bad to be baffled!

Do you have suggestions about how to listen to new music?

Yes! Don't assume that someone else has the only "authentic" understanding of a work and that you "don't know enough about it" to be engaged by it. Simply open your heart, ears and mind and listen your way.

Is it difficult to integrate new music into the standard repertoire of an orchestra?

Given a Utopian scenario, or even a historical one, the answer is no! It is the most obvious thing to do. Remember that it is only because we have accumulated a "standard repertoire" that the question even arises. For much of western music's history, repertoire was not a consideration, only new music was the concern. Thank God we have preserved and accumulated the treasures that constitute repertoire, but this has given rise to the problem of old versus new and, in the minds of many, an equation which says old equals good therefore new equals inferior.

In short and in conclusion, let me say that music evolves; nothing in Mahler's music resembles anything in that of, say, Palestrina. It will continue to evolve but its support mechanisms must afford it the opportunities to do so and, notwithstanding the socio-economic, political and cultural dictates of contemporary reality, failure to do so will be catastrophic for music and thus for mankind.

Composer Profile

Augusta Read Thomas, associate professor of composition at the Eastman School of Music, was appointed to a three-year term as Composer-in-Residence with the Chicago Symphony Orchestra starting in June 1997. Her orchestral works have been programmed by a number of major orchestras in the United States, such as the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, the Cleveland Orchestra, the National Symphony, and the Chicago Symphony Orchestra, as well as in Europe. Her chamber works have been featured at festivals, such as Aspen and Tanglewood, and have been performed by many well-known ensembles, soloists and university groups.

Thomas' chamber opera, *Ligeia*, won the prestigious international Orpheus Prize and was performed in Spoleto, Italy. Commissioned by Mstislav Rostropovich and Rencontres Musicales d'Evian, the opera received its world premiere in 1994 at the Evian Festival and its American premiere at the Aspen Music Festival. Among other recent commissions are *Words of the Sea*, commissioned and premiered by the Chicago Symphony Orchestra under Pierre Boulez (1996); and *Chanson* for cello and orchestra, commissioned by Rostropovich and premiered by the Boston Symphony Orchestra, Seiji Ozawa conducting (1997). Upcoming premieres

include *Concerto for Orchestra*, commissioned by the Chicago Symphony for performance under Boulez on November 27, 1998; a ballet commissioned jointly for the St. Paul Chamber Orchestra and the James Sewell Dance Co. to be premiered in Minneapolis in September 1998; an organ work, commissioned by the American Guild of Organists for a premiere in July 1998; and a Cello Concerto for David Finckel, commissioned by the Aspen Music Festival for a premiere during its 50th anniversary season in July 1999.

Thomas has received a large number of fellowships, prizes and awards, including election as an Associate (honorary degree) of the Royal Academy of Music (from which she had graduated several years earlier). She frequently accepts short-term residencies at colleges, universities and other institutions across the country; for example, she was twice a featured artist at the Conductor's Institute, and she was a Master Artist in charge of a three-week composition program at the Atlantic Center for the Arts. Her compositions were previously published by Theodore Presser Co., and are currently being published by A.R.T. Musings Publishing Co.; her work has been presented on National Public Radio's "Morning Edition."

The achievements of Thomas are exceptional, and given her relative youth (she is still in her early 30s), her accomplishments are all the more remarkable.

Discography

Vigil, for cello and chamber orchestra. The Cleveland Chamber Orchestra, Norman Fischer, cellist; Edwin London, conductor (GM Sound Encounters #GM2045).

Meditation, for trombone and orchestra. Christian Lindberg, trombonist (Grammofon AB BIS [Sweden] #BIS788).

Wind Dance, for orchestra, and *Nights Midsummer*

Blaze, for flute, viola, harp and large orchestra. The Louisville Orchestra (New Dimensions #LCD010).

Whites, for solo piano. Patricia Goodson, piano (Albany Records #TROY 231).

Spring Song, for solo cello. Scott Kluksdahl, cello (CRI #762).

Angel Shadows, for alto flute. Laurel Anne Maurer, flute (4-TAY).

Angel Chant, for piano trio. Kapell Trio (Gasparo). Loins Gate Trio (CRI forthcoming).

Eclipse Musings, for flute, guitar and chamber orchestra. Bonita Boyd, flute, Nicholas Goluses, guitar (Albany Records forthcoming).

Fire Song, for soprano saxophone and sympathetically vibrating instruments. Jamal Rossi, saxophone (Open Loop forthcoming).

The profile was compiled by editor Eve R. Meyer.

A Woman's Destiny Will Be Danced: An Interview with Violeta Dinescu

by Herbert Henning

On July 4, 1998 the world premiere of *Effi Briest*, a ballet based on the novel of the same name by Theodor Fontane (1810-98), will be presented at the Theater der Landeshauptstadt in Magdeburg, Germany. The basic plot, which describes the social mores of the upper classes in the 19th century, is one that has often been told, yet it has a timeless dimension that makes it appropriate in the 20th century as well as the 19th. It is a psy-



Violeta Dinescu

chological study of Effi Briest, who obeyed the wishes of her parents and at age 17 married a nobleman who was much older than she. Effi was lonely and unhappy, and the story, after many complications, ends tragically with her death.

To write the libretto and prepare the choreography, the Magdeburg theater commissioned Irene

Schneider, and to compose the music, Violeta Dinescu, an internationally-known Romanian composer who now resides in Germany where she is professor of composition at the University of Oldenburg. Herbert Henning spoke with her in March 1998 about her work on the ballet.

Herbert Henning: *Only four months remain until the premiere of the ballet in Magdeburg. How much progress have you made on the work?*

Violeta Dinescu: I have been working on the music to this ballet for a very long time because composition requires a lengthy process of crystallization. My work is now finished. In order to match the complexity of the libretto that Schneider developed from the novel, I have gone in various directions and have tried many unfamiliar and new means of expression, which I blended with my own musical language. The ballet is scored for a large orchestra and that afforded me the opportunity to use a variety of approaches. Of course, I incorporated Irene Schneider's suggestions and choreographic ideas plus the intricate dimensions of Theodor Fontane's novel, which Schneider transformed into a contemporary story, since we did not wish to present a historical ballet. Our intent was to describe in vivid terms the fate of a woman in the present day.

HH: *Effi Briest is your second collaboration with ballet director Schneider. Together, you presented a very successful ballet in Ulm in 1985 called Der Kreisel und die schöne Lau (The Top and the Beautiful Lau), based on the novel by Eduard Mörike. How did you happen to collaborate again, and what interested you in Effi Briest?*

VD: I always had the desire to compose music for the ballet, and my previous collaboration with Irene Schneider gave me the motivation to write another ballet. This new project was the idea of General Music Director Matthias Husman, and it was he who instigated the commission. We searched for a suitable subject for a long time. We wanted to find a topic that had a close connection with the life and traditions of the Magdeburg region. I read a number of works by Fontane, whose stories take place here. At first, I was not certain that we could adapt *Effie Briest* to the dance medium because of the complexity of the novel's structure and its focus on the social system.

I believe, however, that Irene Schneider will be able to create a choreographic language that will reveal the emotional story of the young woman. I treasure working with Schneider because of her marvelous choreographic skill and the delicate and sensitive way she communicates with people. We understand each other almost without using words. She has the ability to comprehend my musical language, and I understand her ballet vocabulary. While working on the score I already felt this special communication. It is also important as we tell the story of this woman that we each have a female perspective and an understanding of the situation.

HH: *Could you tell us something about the kind of music you wrote and how it might relate to the choreography?*

VD: For me, a major difficulty was bridging the great gap between modern musical technique and the necessity of writing music for dance movements. Contemporary music is not always suitable for ballet. I use two different kinds of musical structures in my ballet music. One is related to free movement—a kind of poetic, flying, fluid dimension, with an improvisatory element that should give the dance a dream-like, unreal character. The other is expressive music, which offers the possibility of large choreographic scenes with dramatic, rhythmic action. The overall structure thus alter-

nates between the dream-like and the realistic. I am very curious about the way Ms. Schneider and the wonderful Magdeburg ballet company will interpret my music. And naturally I am excitedly anticipating the premiere of *Effi Briest*.

Herbert Henning is associate professor of mathematics at the University of Magdeburg and is the music reviewer for the Magdeburger Volksstimme newspaper.

Composers' Corner

Gunild Keetman, Composer at the Güntherschule

By Susan Wheatley

Gunild Keetman (1904-1990) was born in Elberfeld, a small German village north of Cologne, and lived most of her later life in a converted old mill in Bavaria on lake Chiemsee. Keetman is best known for her collaboration with Carl Orff on the music education philosophy that has become known as the Orff Schulwerk. Indeed, she began work with Orff on this method for children in 1948, which culminated with the 1961 opening of the Orff Institute in Salzburg with which she was associated as a master teacher of the Schulwerk for the rest of her life.

But exploring the original concept of the Schulwerk, which emerged during Keetman's formative years in the 1920s and '30s, may be able to give us a better understanding of its intended direction in those early days. Was the primary thrust of the Schulwerk—as its name suggests—to design a new teaching process? Or was the overriding goal to develop a unique performance genre inspired by the elemental music and dance philosophies of Carl Orff and Dorothea Günther? A look at the early development of Gunild Keetman as musician and composer may clarify the intended direction of the Schulwerk and thereby give researchers a clearer picture of her importance as composer.

Keetman began her creative exploration at the Güntherschule. She read about *Monteverdi-Orfeo*, a stage work produced in Munich by Orff, with libretto by Günther, in September 1924. What caught her eye was that they had just opened a school for music, dance and gymnastics. She had become disenchanted with the creative aspects of university programs in Cologne and Berlin. Perhaps the Güntherschule could offer an opportunity for her to combine her love of both music and gymnastics. Already there were 17 women in an evening course, which they planned to expand to a full

program in the next year. Keetman herself found a way to enroll in the new school by 1926. By that time another key student, Maja Lex (1906-1986), had been at the Güntherschule for a year and was well on her way to establishing work as a choreographer under Günther's guidance.

Keetman became immersed in the study of composition with Orff by improvising on the piano and with some very exotic-looking percussion instruments. She was intrigued with the hand-crafted instruments that he brought to the school to accompany the dancers. Orff was determined to find a way to use elemental timbres. In his biography he mused, "In spite of the profound and directional influence of the sound of the Gamelan orchestra upon Debussy, he never used such an instrument in his works."¹ At first, they experimented with an African xylophone with bars arranged chromatically in a row. Then Karl Mändler fashioned other barred instruments according to Orff's specifications. Orff turned them over to Keetman along with a family of hand-made recorders. Thus, she was the first to be entrusted with discovering the many possibilities of using them for dance and musical improvisation.

Together, the dancers and musicians expanded on the philosophies of Orff and Günther to develop a new branch of what has come to be known as the modern dance movement emerging concurrently with such artists as Mary Wigman, Rudolf Laban and Émile Jaques-Dalcroze. After graduation, Keetman and Lex took over much of the teaching in the school and collaborated on dance suites. Keetman wrote the music and Lex choreographed the pieces. In 1930, Lex founded the Tanzgruppe Günther, a professional dance group made up of graduates of the school who would, over the next 15 years, perform the dance suites created by Lex and Keetman. Keetman formed the Tanzorchester.

Keetman's Work at the Güntherschule

Keetman, in collaboration with Lex, created dozens of dance pieces for the Tanzgruppe Günther during the 20-year life-span of the school. She composed suites for percussion ensemble and recorders which were choreographed by Lex. It was through this collaboration of Keetman as composer and Lex as choreographer that the ideas of elemental music and dance were developed into a legitimate performance medium and were elevated to the level of the professional artist.

Keetman also helped develop the pedagogy of elemental music. Between 1930 and 1934, more than a dozen volumes of "Elemental Music Exercises" were written by Keetman, Orff, and the school's accompanist, Hans Bergese. Eight that were written by Keetman were published by Schott in 1934 under the name of Orff-Schulwerk. In that way, Orff and Günther each had their names connected to their respective areas. The

school and dance group held the name Günther and subsequent music pedagogy materials carried Orff's name. In the long run, this arrangement benefited the Schulwerk movement, which was continued long after the Güntherschule was closed and the dance group was disbanded and all but forgotten.

It is certainly true that the original Schulwerk concept of improvisation through music and movement began at the Güntherschule. But the instruments that were created by Mändler between 1925 and 1932 were not made for children, and neither were Keetman's pieces designed for pedagogical use. This came later, after 1948, when "Studio 49" remade the instruments that had been lost during the war. The "new" instruments were mainly diatonic and based on C, which is clearly exemplified by studying the five volumes compiled in the 1950s by Orff and Keetman.² But the scope of both the music and the movement as well as the use of the instrumentarium, which was showcased in the 1950s and '60s, does not well represent the depth of creativity that was generated at the Güntherschule. Part of the reason lies in Orff's decision at that later time to target the development of the Schulwerk toward the education of children instead of as a requisite for conservatory training and professional performance, as had been the immediate goal of the Güntherschule.

Keetman's performance compositions—there are more than 50 that we now know about—are extended into larger forms and often combined into suites. Keetman said in her essay about the Güntherschule that this process usually began with Lex's dance improvisations, which she would then set to music. Sometimes they worked together, Keetman improvising on the recorder as Lex danced.³ The Tanzgruppe Günther staged performances throughout Europe until 1944 when the school was closed and subsequently bombed in 1945 during WWII; many of the original instruments, costumes, and manuscripts were destroyed.

Keetman's Compositional Style

What happened to these pieces? Many assume they can be found in the five volumes. "In terms of the pieces that she wrote during the Güntherschule years," Wilhelm Keller, first director of the Orff Institute, stated in a 1995 interview, "it is my opinion that Orff took all of these things into the Schulwerk."⁴ Hermann Regner, present curator of the Orff Forum in Salzburg claims, on the other hand, that the pieces would have to be transposed in order to fit today's instrumentarium.⁵ Regner was referring to Orff's description that the instruments were diatonic and centered around D (with F# and C#).⁶ One dance piece that today's Schulwerk teachers are very familiar with is *Ekstatischer Tanz*, which Keetman composed for the dance group in

1930.⁷ This piece was published in 1932 by Schott in one of the original volumes. All of the parts are for unpitched percussion, except the timpani which use notes F# and C#; when it was later placed in the volumes from the 1950s, these pitches were transposed to E and B. Whereas it was possible to adapt *Ekstatischer*, composed largely for unpitched instruments, other pieces cannot be altered in this way because of their greater harmonic complexity.

All of the evidence found in the music itself, through an analysis of the original manuscripts, points to a much richer pitch vocabulary, which would have been possible only by using instruments with a full complement of pitch classes. Such was not the case when the instruments were reinvented after 1948 to be used as a vehicle for the primary music education of children.

Dances To Honor the Day and Night, 1935

As an example, *Tänze zu ehren von Tag und Nacht*, a 45-minute dance suite, was composed in 1935 and performed on tour throughout Europe in 1936.⁸ It modulates upward through three basic tonal centers—C, D, E—and each of the six movements contains a variety of modal scales ornamented by numerous accidental embellishments. It is necessary to use fully chromatic keyboard percussion instruments to perform this suite, and therefore it would be impossible to recreate on the reconstructed Studio 49 instrumentarium.

An analysis of the manuscript of *Tag und Nacht* offers a glimpse of Keetman's melodic and harmonic vocabulary. Each of the six pieces in this suite includes a hand-sketched illustration of the variety of "elemental" instruments that were used. In the sketch from *Tanz der Sonne*, the names of the performers have been penned in the drawing; for example, the cradle xylophone, referred to as the tenor xylophone in the manuscript, is marked "Marianna" (Simon). This was a chromatic instrument (arranged bar-by-bar), as was the glockenspiel with the chromatic board attached.

One of Keetman's primary compositional devices in this suite is her use of changing modes along with clashing accidentals, particularly in the metal instruments, which suggests a reference to the musical sounds of the Indonesian Gamelan. Each of the movements from the suite is briefly described below.

1. *Dem Morgen* (Morning)—a dance trio—opens with Keetman's "morning theme," which is woven throughout the entire suite (see Example 1). A contrasting middle section in 5/4 meter gives the dance a jaunty flavor which serves to lift the dancers on the triple part of the measure. The movement is in C major and ends in A minor, thus the progression to different key centers does not begin until the next dance. Of the six

pieces in this suite, individual parts written out in Keetman's hand were found only for this one.

II. *Tanz der Sonne* (Dance to the Sun) begins with the introductory theme heard in *Morgen*, but the tonal center of the piece moves up to D, and Keetman's process of shifting modes begins. Contrasting sections are improvisatory and highly varied—like sunbursts—with a lengthy *accelerando* and then a gradual slowing down to the end. Although the form can be loosely described as a rondo, it is more or less a through-composed piece and does not fit the more simplistic paradigm of the layered-repetition pieces found in the five volumes of the 1950s.

Because of shifting tonalities, it is necessary to have a full chromatic range on both the glockenspiel and tenor xylophone. At one point the harmony shifts to the relative minor (B) and then modulates briefly to B major (see Example 2).

III. *Tanz der Dämmerung* (Dance to the Dawn) is a dance solo performed originally by Maja Lex. It is a slow moving and gently flowing dance structured over an eight-measure *passacaglia* which repeats 11 times. Soprano, alto, and tenor recorders play interwoven melodies over beautiful layered textures and altered harmonies.

Keetman again mixes several modalities centered around D, beginning in the mixolydian mode. This results in bursts of sound as various scale degrees are lowered or raised simultaneously in alternate instruments. The most surprising event occurs as an F-sharp major chord in the glockenspiel accompanies a plaintive D-minor recorder melody. This shimmer of sound creates an exquisite sensation (see Example 3).

IV. *Stunde der Auflehnung* (Hour of Rebellion) is an ensemble dance set to the sounds of field drums, snares, bass drum, and a variety of small pitched drums. The recorder melody signals the entrance of dance soloist Maja Lex. Here, the tonal center is elevated to E. This time the melody itself is chromatic; played by recorders and xylophones, it is comprised of four ascending semi-tones.

V. *Der Nacht der schwebenden Gedanken* (Night of Floating Thoughts) is in a repeating binary form with a very intuitive, floating character. The dancers sing an E-minor melody while moving in flowing and legato patterns. Esa Girshausen (Keetman)—Keetman's sister-in-law—claims, "My favorite group dance was *Der Nacht*.... I played the xylophone part and Gunild played the glockenspiel."⁹ Its haunting, ethereal quality is enhanced by colorful percussion such as tuned glasses and crossing accidentals between the glockenspiel (D natural) and metalophone (D sharp) (see Example 4). Ruth Opitz, a member of the dance group, claims that the choreography was built on circles. Perhaps the cir-

cling of the dancers is matched by the swirling pattern of constantly changing accidentals in the instruments.

VI. *Dem kämpferischen Tag* (Day of the Struggle). The suite ends with a triumphal march alternating between the E-dorian and E-major modes. The melody is carried by recorders and is accentuated by guitar strums. Keetman's "morning theme" returns again, thus forming a coda for the suite as a whole. Originally, the dancers were donned in red and carried swords to suggest a sense of triumph.

Keetman: Musician and Composer

Fifty years later, the original compositions lie buried and unrecognized for their importance to the history of music and modern dance. Getting them from the archives, dusting them off, and re-creating them may lead to some new perceptions both about the character of the Schulwerk as interpreted by Keetman and Lex and about the essence of the music itself. When one finally understands Keetman as a composer, the Schulwerk of the Güntherschule comes into sharp focus as an instruction manual to aid in developing the young composer's use of dance and percussion ensembles as performance media. Schulwerk educators may not be surprised by this statement, viewing it as "one branch" of the movement. After all, Orff himself described the Schulwerk as an "emerging flower."¹⁰ But that metaphor was given after he had guided the re-emergence of the Schulwerk into a new direction focused solely on the education of children. In reality, the ideas that shaped the first Schulwerk manuals stemmed from the combined efforts of Günther and Orff to structure the curriculum of a music and dance conservatory. In this respect, the dance suites composed by Gunild Keetman represent the best fruits of their efforts.

NOTES

1. Carl Orff, "The Schulwerk," *Documentation, His Life and Works*, vol. 3, trans. Margaret Murray (NY: Schott Music, 1978): 92.
2. Carl Orff and Gunild Keetman, *Music für Kinder*, 5 vols. (Mainz: B. Schott's Sohne, 1950-54).
3. Gunild Keetman, "Reminiscences of the Güntherschule," trans. Rosemarie Kelisheck and Isabel Carley, *Orff Re-Echoes*, Book II (AOSA, 1985): 6.
4. Susan Wheatley, Interview with Wilhelm Keller, Salzburg (November 25, 1995).
5. _____, Interview with Hermann Regner, Salzburg (October 23, 1995).
6. Orff, 104.
7. Gunild Keetman, Carl Orff, and Hans Bergese, *Elementare Musikübung* (Mainz: B. Schott's Sohne, 1930-32).
8. This suite was recreated recently by Indiana University

of Pennsylvania students and was performed at the American Orff Schulwerk Association Conference, Seattle (November 1997).

9. Susan Wheatley, Interview with Esa Keetman, Marquartstein, Germany (December 19, 1995).
10. Carl Orff, "The Schulwerk—Its Origin and Aims," trans. Arnold Walter, *Music Educators Journal* 49 (April 1963): 69.

Susan Wheatley (Ph.D., The University of Michigan) is an associate professor of music at Indiana University of Pennsylvania. Wheatley's research focuses on the music of women composers. In 1995, she was awarded a Fulbright-Hays grant to study the compositions of Gunild Keetman in Austria. Wheatley is also director of the Festival of Women Composers International hosted biannually on the IUP campus.

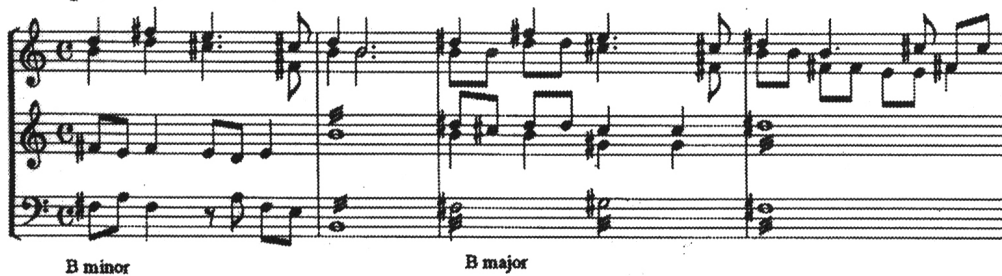
Example 1

"Morning Theme"



Example 2

Excerpt from *Sonne*



B minor

B major

Example 3

Excerpt from *Dämmerung*



Example 4

Excerpt from *Nacht*



New Ways Despite Censorship: Romanian Composer Myriam Marbe

by Thomas Beigel

Translated by Andrea Leonhardt

It began in Berlin in June 1991 during a performance of Myriam Marbe's Saxophone Concerto that this powerful music overwhelmed me. No single sound, no effect was unknown to me, yet the music as a whole seemed shocking, strange—I had never heard anything comparable. I felt compelled to discover its secret.

Thus I went to Bucharest in April 1993 on a scholarship to study the works of Myriam Marbe as well as contemporary and traditional Romanian music. Shortly after my arrival, Marbe drove me through the city. She showed me the thriving metropolis of the interwar period—a city filled with avant-garde architecture and attractive houses and churches, but she also pointed out square kilometers of horrible cement ruins and buildings covered with ugly ornaments: the latest attempt of the communist establishment to bring even the visual appearance of the capital into line according to its perverse doctrine of "equality."

The experience taught me that one can best appreciate Marbe's music when one becomes acquainted with Romania, a country of perpetual cultural osmosis that is on the border between the oriental and occidental worlds. It is important to understand that the city itself can be taken as a visual metaphor for the conflict of intellectual life in Romania at the time of the communist dictatorship: a self-assured attempt to establish a flourishing cultural life despite the brutal limitations imposed by the political system. Living in this country undoubtedly influenced Marbe's approach to writing increasingly complex, abstract music in combination with an increasing purification of the outer shape.

Steps Toward a New Music

Biographical information should be helpful in understanding Marbe's development as a composer. She was born in 1931 in Bucharest, a city where she remained despite the political upheavals. Her father, a descendant of sephardic Jews, was an art-loving bacteriologist, and her mother, of Greek-Orthodox descent, was a pianist and teacher. In 1944, shortly after the war ended in Romania, she began her studies at the music academy—piano with Silvia Capatana and Florica Muzicescu, and composition with Leon Klepper and Mihail Jora. Composition professors whose aesthetic and artistic personalities influenced her included Theodor Rogalski, Tudor Ciortea and especially Mihail Andricu, who, at the time of the communist takeover,

was declared persona non grata and was separated from his students. He succeeded in obtaining recordings and scores by modern composers, and they were listened to and studied in clandestine circles. Such tactics became the remedies against the isolation that quickly expanded so that nearly every kind of modern music was forbidden. Finding ways of escaping censorship was one of the minor occupations for that generation of Romanian composers.

Especially influential on Marbe's musical development was the congeniality among the students who formed the so-called "golden generation" of Romanian composers: Anatol Vieru, Stefan Niculescu, Tiberiu Olah, Aurel Stroe, Dan Constantinescu and Marbe. In the following decades, they worked together with a kind of solidarity little known in Western countries to create a new approach to music. On the one hand was their desire to find a new musical language, and on the other was their wish to use traditional Romanian music as a source and inspiration in their search for fresh composing techniques.

Marbe completed her studies in 1954 and taught counterpoint and composition at the music academy in Bucharest from 1954 until 1988. During that time, she was active as a composer, and from the very outset of her career, she wished to be considered an artist of the avant garde. She began to gain recognition for her work in the 1960s with her canonical *Sonata for Two Violas* (1965), which received the GEDOK award. Another significant work from the '60s was *Incantatio*, a sonata for solo clarinet in which pitch organization is strictly based on prime numbers. Her *Ritual for the Thirst of the Earth* (1968), for seven voices, a responsory group seated in the audience and percussion, brought her broader international fame. In the late 1960s and early '70s, the Romanian regime began to relax its isolationist rules and Marbe could thus participate in the Darmstädter Ferienkurse in 1968, 1969 and 1972, and in the festival of contemporary music in Royan in 1971, where her *Jocus secundus* had its premiere, although its performance was still prohibited in Romania.

Influence of Traditional Romanian Music and Folklore

Marbe experienced an inner conflict before writing *Ritual for the Thirst of the Earth*. For the first time, she decided not to base her organization on strictly struc-

tured pitches and rhythmic values. She selected old folkloric “rain ritual” texts that have survived as children’s games but whose roots date back to pre-Roman times, and she chose the texts according to their sonorities. She derived the musical elements from the melody of speech itself. In contrast to some folkloric composers who implant traditional music as quotations or picturesque ideas in their work, Marbe wanted to reproduce the essence of the ritual. She explained that a ritual has fixed points—the same words are spoken again and again, and the same gestures are repeated, but they must not be formal because then the ritual is lost. In this sense, her work is ritualistic because it has fixed points; in between them the performers improvise and attempt to reach a more transcendent state of mind.

Marbe became interested in traditional Romanian music, rural as well as that of the Romanian-Byzantine liturgy, during her student years, and later it became a constant element in her work. One of the compositional techniques she used was heterophony. Normally, several musicians play the same melody but with different ornamentations, thus creating small cells of polyphony in a monodic context, but Marbe, to the contrary, emphasized the assemblage of formerly separated voices in an act of solidarity.

One of the most striking differences between Romanian and western music is the completely different perception of time. Basically, one can say that Romanian music lasts longer than we would expect, and the roots may be found in the traditional singing of the *doina*, the *cantec lung*, or the “long song,” which unfolds in utmost quietness and is completely free metrically. A strong characteristic of Marbe’s music is her shaping of this “long time.” Despite its strictness of structure, the music moves freely in the dimension of time; it seems to be in suspense, nearly always developing in generously-measured waves. The music not only expands time as a psychological experience, but also tries to exceed its own dimension, suggesting moments of eternity. A technique favored by Marbe is to unite all voices of a work in the last moment and hold them on a single pitch until a sense of eternity is attained.

Different Musical Languages Brought Together

Many of Marbe’s works are dedicated to exploring the syntactical possibility of linking together different musical languages. She is not a composer of stylistic pluralism, rather, her aim is to unite the most diverse languages. The culmination of this intent most likely is her Requiem, *Fra Angelico-Marc Chagall-Voronet* (1990/91), a work in which she reached her stylistic maturity. All the languages join in the act of mourning: fragments from the Latin Requiem are combined with songs from the traditional Romanian ritual for the dead,

portions of the Jewish Kaddish, the Byzantine resurrection hymn, and single words from Greek antiquity. All are combined in this homogeneous and purely abstract work that is scored for mezzo soprano, a mixed choir and 14 instruments (just two violas and a double bass comprise the string section).

Although her music tends to the absolute, Marbe did not ignore the reality of everyday life and the political situation, which was becoming dramatically worse at the end of the Ceaucescu regime. She commented on these troubled times in her music, especially around the mid 1980s and thereafter. One of her most impressive works of that period is *Sonata per due* for flute and viola (1985). In it she tries to answer the most pertinent questions of the time. The first movement, *strigat* (cry), enters with angry eruptions, rebels, but loses energy after some time. The second movement, *bocet* (lament), shows the other natural reaction, but the lamentation becomes extreme in its sorrowful and intense sobbing. The answer is given in the third movement, *glasuri* (voices); two voices playing fragile trills in a high register along with soft, long-held tones go their own way completely untroubled until they finally find each other and express themselves in a joint gesture. In the final measures, Marbe took quotations from compositions by two colleagues and friends to whom the movement is dedicated: Stefan Niculescu and Anatol Vieru.

Another work from this period is the Saxophone Concerto (1986, published by Editio muizicala, Bucharest, Romania) that I referred to at the beginning of the article. It is related to the *Ritual for the Thirst of the Earth*, only larger in dimensions. The ritual in this case is an exorcism in which Marbe wanted to shed the poisons of the era—the climax of the middle section is thus built on the rhythm of the tarantella.

As previously mentioned, the culmination of Marbe’s style was the Requiem. What could she produce after that? In her works written after 1993, she seemed to be rediscovering sonorities. Works such as *Passages in the Wind* (1994), for tenor, recorder, baroque cello and harpsichord, have a youthful freshness despite the topic of farewell and death. In other works such as *The Inevitable Time '94*, composed in collaboration with Partita Radicale, a German ensemble for improvised music, and pianist Alexandre Hrisanide, she revived earlier compositional ideas as well as her pleasure in experimentation.

Marbe turned quite late in her career to traditional genres. At age 50 she wrote her first string quartet and at age 55, her first symphony, works that are larger in size and more complex than one might expect. What remained for her was to compose her first opera, which was to be based on an old African story about an elderly woman who was in a competition with the devil. The

performance of several scenes was planned for May 1998 in Bucharest, but this was not to take place—she died unexpectedly on Christmas day in 1997.

I have written more extensively about her in *Vom Ritual zur Abstraktion—über die rumänische Komponistin Myriam Marbe*, Wuppertal/Unna: Tokkata-Verlag, 1994. (Copies may be ordered directly from: Musik-Vertrieb; Karthause-Schmülling; Postfach 1609; D- 59159 Kamen; Germany.) For additional information concerning her work, one should contact: Union of Romanian Composers; Calea Victoriei 142; PO-Bucharest; Romania. Phone: 40-1- 650 78 17/ Fax: 40-1-210 72 11. Some of her compositions that are available on compact discs are: *Concerto for Saxophone and Orchestra*, "The Romanian Saxophone" (Olympia Records OCD 410; 5 015524 004101). *Requiem*, "Voices from Eastern Europe" (Mediaphone MED 72 115; 4 010271 721159). *String Quartet no. 1*, "Rumanian Anthology" (Attacca Records, Oude Zijds Voorburgwal 225-227; 1012 EX Amsterdam; The Netherlands. Fax: 31-20-620 59 32.) *Paos* for clarinet and viola, "Romania Today" (Proviva ISPV 180; 4 020771 975808). *Die unvermeidliche Zeit*, "Neue Musik aus Rumänien" (Proviva, in preparation).

Thomas Beimel is a composer, musicologist and free-lance violist who lives in Wuppertal, Germany. In addition to the above-mentioned book, he has written several articles on the music of Marbe, and he was her last composition student before her death in 1997. Beimel is a member of the German quintet Partita Radicale, which consists of violin, viola, two flutes and accordion; the group is unusual because of its instrumentation and predominance of women—Beimel is the only male member. The quintet, which works without a leader, was established in 1988 and specializes in contemporary and improvised music. (The article has been copyrighted by Mr. Beimel.)

In Memoriam: Myriam Marbe (1931-1997)

Myriam Marbe:

In Memory of a Remarkable Teacher and Composer

by Violeta Dinescu

My first meeting with Myriam Marbe, when I was her composition student at the music academy in Bucharest remains in my memory as if it just happened, and our future meetings were always special events. Why this was so is difficult to explain; perhaps it was more the atmosphere surrounding her than a story that one could relate. She had incredible energy, which one could observe in her work, and her energy could provoke very intense communication with those around her. To me, this energy was the secret of the freshness of my encounters with her—in everything that we discussed, I could sense the depth and intensity of her feeling.

I met Myriam during a very difficult period in her life, but the more pain and suffering she had, the more she concentrated her energy toward a life of creativity. In the process of creation, she used and transformed pain, melancholy, pressure and stress but also joy. It was especially her ability to understand and express joy, to find just the right sound, as if from some hidden source, that remains so unforgettable. Myriam had a natural talent for finding the "magic words."

I could participate in this secret process of creation because generosity was one of Myriam's characteristics. She allowed me to look at her work, to reflect, to understand it from a special perspective. Myriam's example led to my desire, in fact, need to express myself, to have the courage to work alone and to search for my own means of creativity and my own way of defining a musical idea.

Myriam composed almost continuously and planned projects extending over a period of years. But she also felt a personal responsibility to meet the wishes of the musicians who asked her to compose for them. I last spoke with her on the evening of 27 November 1997 after the premiere of her piece, *L'Arc en ciel* (The Rainbow), written for and performed by Dörte Nienstedt (recorders) and Anne Horstmann (flutes) in a concert organized by the OH-TON Society for new music in Oldenburg, Germany. The work was very well received, and Myriam was so delighted.

Although Myriam Marbe is no longer with us, she left us her life's work which we will have the pleasure of discovering and rediscovering.

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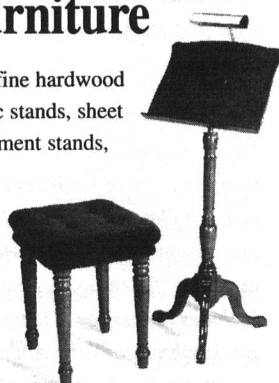
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IAWM Sponsored Advocacy Concerts: Call for Scores

by Patricia Morehead

1. Chicago Chamber Music Collective

Concerts in the Albuquerque (New Mexico) area, which have been postponed owing to players' schedules, will be given in late 1998 or early 1999 by the Chicago Chamber Music Collective. This will be CCMC's third season of concerts in the region. Submissions should include at least two members of the core group: flute/piccolo, clarinet/bass clarinet and piano, with the possibility of adding any of the following: violin, cello, bassoon, or saxophone. Previously submitted works will be considered.

Send uncondacted works only to: Christie Vohs; 2336 West Melrose, #1; Chicago, IL 60618. Tel: 773-348-2237. E-mail <cvohs@class.org>. New deadline for score submission: **September 15, 1998**. Send score(s) (copies only), tape if possible, biography of the composer and program notes with your submission. The IAWM requests an anonymous submission process to insure fairness. Please mark scores and tapes with a pseudonym. If you would like your materials to be returned, please include a return envelope with first class postage.

2. Tufts University: One or Two Pianos

A concert will be given in the Boston area at Tufts University by Hisako and Natsuki Hiratsuka, an excellent mother and daughter piano duo from Japan. There may be an opportunity to repeat the concert in Japan at a later date.

Send works for solo piano, four-hands one piano, or two pianos to: Hisako Hiratsuka; 8 Southwick Circle; Wellesley, MA 02181. Deadline for receiving scores: As soon as possible with a final date of **August 15, 1998**. Venue: Tufts University in late fall 1998. Send score(s) (copies only), tape if possible, biography of the composer and program notes with your submission. The IAWM requests an anonymous submission process to insure fairness. Please mark scores and tapes with a pseudonym. If you would like your materials to be returned, please include a return envelope with first class postage.

Hisako Hiratsuka, a former professor at the Tokyo University of Arts and Music, currently teaches at Tufts University. She enjoys a good reputation as a chamber musician and an accompanist, and has been performing in recitals in the Baltimore, Washington, Maine and Boston areas as well as in Japan. Natsuki Hiratsuka has performed solo recitals in both the United States and Japan and is currently pursuing the Master of Music degree in piano performance at the Manhattan School of Music.

3. Trio from CUBE New Music Ensemble

Ensemble members include Patricia Morehead: oboe/oboe d'amore/ musette/ English horn/ recorder (sopranino, sopra-

no, alto tenor but only one recorder/oboe performer); Caroline Pittman: flute/piccolo/alto flute; Philip Morehead: piano/harp-sichord/DX7 II synthesizer.

Send scores to: Patricia Morehead; 600 S. Dearborn, #1404 (note: new number #2016 will be posted by fall); Chicago, IL 60605; Fax: 312-554-1177. E-mail <mo7r@miway.uchicago.edu>. Venue: Harold Washington Library Center Auditorium for late fall 1998 or winter 1999. Deadline for receiving scores: **October 15, 1998**. Send score(s) (copies only), tape if possible, biography of the composer and program notes with your submission. The IAWM requests an anonymous submission process to insure fairness. Please mark scores and tapes with a pseudonym. If you would like your materials to be returned, please include a return envelope with first class postage.

Patricia Morehead is on the faculty of Chicago Musical College, Roosevelt University, and Columbia College and the Merit Music Program. She has concertized widely in North and South America and in Europe, and has had more than 20 works written especially for her. She is also an active composer with many commissioned works. Philip Morehead is Head of Music Staff of the Lyric Opera of Chicago and recently made his conducting debut there. He has vast experience as a conductor, accompanist and administrator, and his New International Dictionary of Music, a Meridian book, is published by the Penguin group. Caroline Pitman is the principal flute of the Mostly Mozart Chamber Players, Baroque Masterplayers and Camerata Virtuosi. She has recorded on the OPUS ONE label.

4. Clarinet Duos

Richard Nunemaker and Christie Vohs are planning a series of concerts in Texas—Houston, Lubbock, Abilene, Dallas, and Austin—and in Chico, California, and Tempe, Arizona, in early 1999.

Send scores to: Richard Nunemaker; 2009 Whitney St.; Houston, TX 77009. Deadline for receiving scores: **September 15, 1998**. Send score(s) for two clarinets (copies only), tape if possible, biography of the composer and program notes with your submission. The IAWM requests an anonymous submission process to insure fairness. Please mark scores and tapes with a pseudonym. If you would like your materials to be returned, please include a return envelope with first class postage.

Christie Vohs has performed as soloist with the Lake Shore Symphony and is a cofounder of the Chicago Chamber Music Collective; she is currently the director of First Conservatory in LaGrange, Illinois. Richard Nunemaker has just completed his 31st season as clarinetist, bass clarinetist, and saxophonist with the Houston Symphony Orchestra. He is currently finishing a new CD of his commissions, which includes works by Richard Lavenda, David Colson, Jody Rockmaker, and John Anthony Lennon. He has also recorded works by Nancy Bloomer Deussen, Lynette Westendorf and many other composers.

Fifth Festival of Women Composers International

by Judith A. Coe, Gabriela Lena Frank, Ellen Grolman Schlegel (coordinator), and Jeanne E. Shaffer

"A Journey of 900 Years: Hildegard von Bingen through Contemporary Genres"
Indiana University of Pennsylvania, March 18-21, 1998

Wednesday, March 18

By Judith A. Coe

The Festival opened with a lecture/recital by Carl Rahkonen and Lorraine Wilson on "Research Perspectives: Natalie Curtis and Camille Nickerson." Both presenters highlighted the important work being accomplished by The Center for Black Music Research, established at Columbia College in 1983; the Center's purpose is to discover, disseminate, preserve, and promote aspects of black music in all its forms. Dr. Rahkonen detailed the extraordinary work of Natalie Curtis (1875-1921) as a classically-trained pianist and composer, writer, musical folklorist and pioneer in the study of Native-American and African-American compositions. Dr. Wilson explored the contributions of Camille Nickerson (1888-1982), a New Orleans composer, pianist, and mezzo-soprano of international distinction. Among the many significant contributions made by Nickerson are the establishment of a preparatory school for young students at Howard University and the collections, transcription, and recording of Louisiana Creole songs. A delightful recording of Nickerson's *Creole Songs* (1932) was played, featuring mezzo-soprano Bonita Hyman.

The University of Delaware's Del' Arte Wind Quintet next presented a lecture/recital on "Half Century of Wind Quintet Music by Women Composers" that featured the first movement from *Quintette en Ut* (1955) by Claude Arrieu (the pseudonym of Louise Marie Simon), the second movement from *Woodwind Quintet no. 1* (1960) by Emma Lou Diemer, *Nautilus* (1979) by Pamela Marshall, the first movement from *Braintree Quintet* (1988) by Gwyneth Walker and *Autumn Music* (1995) by Jennifer Higdon. "Music for Horn and Piano by Women Composers," presented by Cynthia Carr, horn, and Julie Nishimura, piano, featured Andrea Clearfield's *Songs of the Wolf* (1994) and Margaret Brouwer's *Sonata for Horn and Piano* (1996), a work representative of Brouwer's recent exploration of a fresh, personal harmonic expression.

A lecture/recital entitled "Twentieth Century American Women Composers and the Transmigration of the German Lied Tradition: Ruth Schonthal, Gitta Steiner, Vally Wieg, and Ursula Mamlok" was exquisitely presented by Marietta Dean, mezzo-soprano, and Leonara Suppan-Gehrich, piano. They explored the lives and works of the four composers who either were refugees from the German Third Reich or came to the U.S. during the Holocaust period. This fascinating pre-

sentation, which was enhanced by the performance of numerous songs, included a discussion of how an American identity was forged at the hand of transmigration and assimilation, and how it culminated in the rebirth of the creative process for these four women.

One of the highlights and most moving events of the Festival was the noontime speech given by Abbie Conant on "The Status of Women in the European Scene." She expressed her gratitude for the support and solidarity from the IAWM, and she spoke most eloquently about the difficulties faced by women musicians in Europe, particularly women orchestral musicians in Germany. She cited statistics which illustrated the generally lesser presence of women in the European workforce and their specifically diminished presence in orchestras. Whereas women orchestral musicians constitute 36% of the orchestral population in the U.S. and 30% in the U.K., women represent approximately 16% of the orchestral workforce in Austria and Germany. She proposed several explanations: misogyny as a strong and specific cultural force, a lag in gender integration, an inadequate activist stance, and remaining existent legalities which permit private organizations to discriminate. In fact, Conant pointed out that only last summer, a ruling was finally enacted wherein an employer can legally favor a woman if she is equally qualified with a man.

It was thoroughly appalling and sadly disturbing to hear about her personal tribulations as she confronted discrimination, annulment of audition results, hatred, harassment—including the verbal assault orders of "commando German" by a conductor—and her subsequent legal remedies. She left us with one brightly-burning beacon of hope: there no longer exists any major orchestra which denies access to women.

A lecture/recital on "Set-Class Saturation in Louise Talma's First-Period Compositions" was presented by Luann Dragone, who discussed four of Talma's first-period (1939-1953) compositions and demonstrated that certain techniques employed by Talma reflect the influences of Stravinsky's early period as well as works by Copland and other Americans. Especially engaging was Dragone's description of Talma's compositional utilization of the interplay between the conscious and subconscious mind inherent in Emily Dickinson's poem "One Need Not Be A Chamber To Be Haunted" and its implicit tonal implications.

The Athena Trio (California State University), comprised of Nanette McGuinness, soprano; Jan Roberts, flute; and Sylvie Neaudette, piano, presented

a lecture/recital titled "Northern Lights: Music from the USA and Canada." They began with *Six Japanese Songs* (1988) by Margaret Garwood. The song cycle uses haiku poetry, which presents an inherent syllabic symmetry well-suited to the pentatonic harmonic vocabulary. *Cowboy Songs* (1994) by Libby Larsen infuses traditional art song techniques with popular styles and timbres; her melodies are beautifully crafted—reminiscent of Samuel Barber's expressive and lyric writing for the voice. The third movement from *Lyric Sonatina for Flute and Piano* (1976) by Jean Coulthard combines atonality, impressionistic minimalism, and classical form to create diverse moods of playfulness, drama, and contrapuntal lyricism. *Thirteen Ways of Looking at a Blackbird* (1979) by Louise Talma incorporates serial and variation techniques to create a highly atmospheric series of figures that are exchanged among the performers.

One of the most delightful and invaluable sessions of the Festival was the afternoon Jazz Clinic with The Valerie Capers Trio: Valerie Capers, piano; John Robinson, bass; and Earl Williams, drums. Capers



Valerie Capers Trio (l to r) Earl Williams, Valerie Capers, John Robinson.

remarked that improvisation cannot happen if one thinks too much about chords and modes. She worked with three IUP students on individual development of three distinct areas of improvisational skills: rhythmic variation, tonal displacement, and harmonic locking. She taught the students the blues scale and then effectively guided them through a series of improvisations. The Trio played a riff from a Duke Ellington piece and allowed each of the students to improvise on the chorus. Capers stressed the need for practice sessions, alone in a practice room or with a rhythm section, where the player develops a personal approach through repetition. The exceptional playing by the Trio whetted the audience's appetite for the Festival Jazz Concert later that evening.

The afternoon concert presented "The Music of Invited Composers." *Orpheus*, a programmatic piece by Margaret Lucy Wilkins that was first performed in Edinburgh, Scotland, in 1974, is somewhat reminiscent of Messiaen. It made use of sweeping, vibrant melodic lines on the violin, performed by Cora Cooper, and a prepared piano, played by Joseph Brumbleboe. Patricia Morehead's *The Edible Flute* was commissioned by Chicago flutist Mary Stolper and was pre-

miered at DePaul University in April 1993. Featured performers were Keith Hanlon, flute, and Susan Wheatley, piano.

Jennifer Barker's intimate chamber work, *The Enchanted Glen* (1993), won the 1996 Cambridge Contemporary Music Festival Composition Competition in Cambridge, England, and was written to encourage children's imagination through music. The work employs lush sonorities, sinuous melodic lines, and a rhythmically lissome musical landscape evocative of fairy tales, goblins, and castles. Written as a conversation between clarinet and piano, the technically challenging work was capably performed by Mary Beth Malek, clarinet, and Judith Radell, piano.

Elisenda Fabregas' dramatic and shimmering solo piano piece, *Mirage*, which was commissioned for the San Antonio Piano Competition, received a "best performance" award and was superbly played by the composer. *Devil in the Belfry* by Anne LeBaron featured Nancy Schechter, violin, and Kristine West Denton, piano. This fascinating and rhythmically complex work reflects Edgar Allen Poe's evaluation of the dissenting obsessions regarding time and the correct keeping of it in a small Dutch village ca.1839. Some 150 years later, LeBaron's work portrays a sense of tension that still exists between the two divergent approaches to time values. *Shadows*, a trio for flute (Erin Greaser), double bass (Tiffany Weber), and piano (Hsueh-Li Tseng) by Yung Wan Son, was commissioned by the Chamber Music Conference and the Composers Forum of the Northeast and premiered in 1996 in Bennington, Vermont. Mihaela Vosganian's *Symmetries* was written in 1995 for the ARCHEUS ensemble. The work, which is whimsical and inventive, explores special effects such as doubling, canonic imitation, inverse melodic presentation, pedals and echoes, contrasting dynamics, and extended techniques.

This first day of lecture/recitals and concerts proved an excellent dais on which to proudly display a powerful presence from a diverse and talented assemblage of composers, performers, educators, and musicologists from around the world.

Thursday, March 19

By Ellen Grolman Schlegel and Gabriela Lena Frank
(afternoon lecture/recital)

Priscilla Fullerton presented a short recital of diverse and impressive works by Barbara Harbach, Marilyn Ziffrin, Juli Nunlist, Gladys Washburn Fisher, and Louise Talma. The final work, Talma's Piano Sonata No. 1, was perhaps the most challenging for listener and performer alike. Written in neoclassical style in three movements, it is motivic and places more emphasis on contrasting ideas than on developmental process.

The Chamberlain Trio (Frostburg State University, Maryland), comprised of Gloria Stearns, violin; Joan DeVee Dixon, piano; and Ellen Grolman Schlegel,

cello, began their lecture-recital with a brief biographical sketch of Gwyneth Walker, a Vermont composer who is an active and popular composing voice in North America. Her *New World Dances* is an engaging and accessible four-movement work containing elements of jazz, rock 'n roll, American folk music, and blues.

The early afternoon session was very enjoyable because of the high level of both analysis and performance on the part of the presenters. "Oboe and English Horn Music by Women Composers" was presented with wit and charm by Patricia Morehead, a player who could produce a full, robust sound. Morehead told anecdotes about picking up new playing techniques from even her youngest students, and she played excerpts from works by Violeta Dinescu, Morehead, Judith Shatin, and Caroline Steinberg.

"The Chamber Music of Clara Kathleen Rogers" was presented by Judith Radell, piano, Delight Malitsky, violin, and Dieter Wulffhorst, cello. The trio, from the hosting university, discussed and performed some of the music of this very gifted English composer whose talent motivated the Leipzig Conservatory in the 19th century to allow women into its composition program (albeit, after Rogers had already graduated with degrees in voice and piano).

Monique Buzzarté, a member of Ekko!, presented "Trombone Alone: New Music by Women Composers," which included compositions commissioned by Buzzarté. A multi-media work by Elizabeth Hinkle-Turner transcended the usual call-and-response between an already created visual medium (in this case, computer graphics on film) and improvised sound (Buzzarté on trombone).

An afternoon Festival Concert opened with Kristine Burns's *After Hearing a Work by Bartok*, performed by Deborah Kavasch, soprano, and Hsueh-Li Tseng, piano. *Miserere* by Deborah Kavasch featured Melanie Richards on clarinet and the composer as vocal soloist. Working with a microphone, the composer/performer was able to elicit unusual and striking sonorities. *Passacaglia* and *Allegra Barbara* were composed and performed by pianist Deon Nielsen Price; the two-movement work was based on chromatic materials, varied and transformed in different ways. *Between the Limbs* by Edie Hill was performed by Louisa Jonason, soprano, and Janet Bishoff, piano. The cycle deals with themes of love and death. Expressive and free-flowing, the last movement ends with "ah"—a wordless expression of joy. Andrea Clearfield's *Spirit Island* was the program's final work. Jan Roberts, flute, Ellen Grolman Schlegel, cello, and Hsueh-Li Tseng, piano, presented *Variations of a Dream*, the first of two movements, which alternately features sinewy melodies shared by the three instruments and a more intense, dramatic section.



Susan Wheatley (Festival Co-Director), Barbara Kolb (Composer-in-Residence)

The Thursday evening concert was devoted to the works of the Composer-in-Residence at the IUP Festival, Barbara Kolb. Kolb's *Homage to Keith Jarrett and Gary Burton* featured IUP's Carl Adams on flute and Jack Stamp on vibraphone. The timbres of the two instruments complemented each other well, and lent themselves effectively to the jazz idiom. The work was based on a 30-second improvisation of an early Jarrett tune entitled *Grow Your Own*. *Voyants*, a piano concerto, included a force of 14 instrumentalists, plus piano

soloist Judith Radell and conductor Melissa McBride. The work evolved from an image of the piano as a "seer" predicting, imagining, or calling forth dire events. *Virgin Mother Creatix* was commissioned expressly for this year's festival, which honored Hildegard's 900th anniversary; Kolb therefore appropriately incorporated some aspects of Hildegard's work into her own. The IUP Chamber Singers, conducted by James Dearing, presented the two-movement work. The first movement was set in 12-century counterpoint, and the second featured 20-century compositional techniques. *Cavatina*, a solo work for violin, was convincingly presented by Stanley Chepaitis. The final work, *Chromatic Fantasy* for ensemble, featured an amusing narration provided by John Dietz.

Friday, March 20

By Jeanne E. Shaffer

British-Swiss conductor Monica Hofstetter led an informal discussion on the topic "The professional standing of women conductors in the Czech Republic, Switzerland and Slovakia." Hofstetter currently holds conducting positions with the Slovak Sinfonietta, Zilina, and the ars cantata Zurich, Motettenchor Basel and Kammerorchester Collegio. She is also permanent guest conductor of the Filharmonica Bohuslava Martinu Zin in the Czech Republic. She informed the group that the orchestra in Zurich has about 30% women but none are brass players or principals. The orchestras in Basel and Winterthur have women concert-mistresses. She spoke about the Swiss culture, politics and attitude toward authority, which creates both advantages and disadvantages for women in music. The fascinating session ended all too quickly.

The lecture-recital on "Transgression and Creativity in the Music of Betsy Jolas" was presented by Eleanor Trawick. Jolas was a polyphonist who combined 12-tone techniques with modal scales, and she effectively avoided the expected downbeat. "Music for Violin and Piano by Amy Beach and Ruth Crawford Seeger" was introduced by Nancy Schechter. Schechter, violin, and Kristine Denton, piano, performed *Berceuse* and *Invocation* by Beach and *Sonata for Violin and Piano* by Seeger. The buoyant second

movement of the sonata was especially delightful. Denton introduced *Study in Mixed Accents*, an impressive work for piano written in Europe during Seeger's Guggenheim stay, and Katrina van Dreel sang *White Moon and Joy*.

A recital of "Solo and Chamber Works for Flute, Piano and Voice" opened with Ruth Schonthal's *Bird Over Jerusalem* performed by Nanette Kaplan Solomon, piano, and Stacey Steele, flute. Schonthal created a colorful atmosphere, with staccato, machine-gun-fire percussion from the piano and traditional Hebrew melodies layered with a tape that periodically played an Arabic song, as the flute became the bird floating above the whole. Andrea Clearfield's *Love Song* for soprano (Colleen Neubert), piano and flute, used improvisation successfully, and Stefania de Kenessey's *Sonata for Flute and Piano*, which is built on repetition and sequences, relied upon a folk-like theme.

In the next session, "Rebecca Clarke Chamber Works for Viola," Marcia J. Hanjian, viola, with Nan Childress, piano, gave impressive insights into Clarke's life and work and illustrated with a powerful performance of sections of her *Sonata for Viola and Piano* and *Passacaglia on an Old English Tune*. This was one of the outstanding presentations of the week, both for the quality of Clarke's music and Hanjian's solid playing.



J. Michele Edwards

Luncheon Speaker J. Michele Edwards gave a thoughtful and sensitive talk on lesbian and sexuality issues in "Opening the Closet Door: Lesbian Issues in Women Making Music Courses." She distributed an excellent three-page bibliography with recommendations that will be a valuable resource for anyone wishing to incorporate a lesbian and gay section into gender studies or women's studies programs.

"Music Fit for a Lady: A Celebration of 500 Years of Clavecin Music," a recital of harpsichord music performed by Trudy Faber featured works by an anonymous Lady, Anne Boleyn, Elizabeth Jacquet de la Guerre, Marianne von Martinez, Elizabeth Stirling, and Ellen Zwilich. The next scheduled event, a paper that included an amazing imaginary conversation between Marianna Martines and JoAnn Falletta, was written and delivered by J. Michele Edwards. Edwards found many similarities in the professional lives of the two musicians as she compared the position of women musicians in 18th-century Vienna with ours today.

A concert of music by invited composers included *Uncharted Waters* by Rami Y. Levin, *Self-Expression* by Stacy Garrop, *Blessed Vocation* by Linda Holland, and *Seiren* by Alice Ho. Ho's piece used extended tech-

niques for flute, cello and piano to good effect and won second place in the final score competition awards.

An afternoon session on "Dramatic Vocal Works" began with a performance of vocal selections by Vivian Fine performed by Mary Catherine George and Martha Malone, sopranos, and Leslie Jones, piano. They began with Victorian songs and a duet from Fine's chamber opera *Women in the Garden* and then presented excerpts from *Memoirs of Uliana Rooney*. Next, Jennifer Edwards, mezzo-soprano, assisted by Joe Brumbleboe, piano, gave a lecture-recital on international characteristics in Pauline Viardot's German songs. Edwards showed pertinent pictorial slides and presented musical excerpts. Viardot's songs may be more operatic than those of her contemporaries, but she captured the essence of her texts.

The final lecture-recital of the afternoon was given by Anne Foradori, soprano, and Valerie Cisler, piano, on the "Margaret Songs" (text by Willa Cather) by Libby Larsen, from Larsen's forthcoming opera, *Eric Hermannson's Soul*. As always, Larsen was very descriptive in her writing: rhythmic and melodic patterns overlapped as the ostinato of the train ran through "Bright Rails." Melismas were used to good advantage in "So Little There." And in "Beneath the Hawthorn Tree" Larsen created a glimmering effect for the shimmering meadows. As more and more American composers use American poetry, letters, diaries, and fragments from larger works in their songs, we are developing a body of American song that is truly unique.

Saturday, March 21

By Jeanne E. Shaffer

The final concert of the Festival, in Fisher Auditorium, represented the culmination of several years' research and reconstruction by Susan Wheatley, one of the co-directors of the festival. Three IUP performing ensembles: Dance Theatre, Percussion Ensemble and Recorder Ensemble, collaborated in Wheatley's reconstruction of music and dances created originally by Gunild Keetman, composer, and Maja Lex, choreographer, for the Tanzgruppe Günther in Germany in 1935. The staging, costumes and lighting blended with the music and dance to create a mystical and exotic atmosphere heightened by timbres similar to that of the Indonesian gamelan, accompanied by the birth of modern dance. For each of the six dances in the suite, the dancers wore different colors and flowing designs. The dancers were accompanied by Orff instruments behind them on stage. The movements melded with the sense of the music—sometimes calm and fluid, sometimes angular and primitive, sometimes percussive, rhythmic and stomping.

I had first met Susan Wheatley in Europe in the summer of 1995 when she was investigating the Orff-Keetman work and discovered the original manuscripts which led to the impressive IUP performance. The suite had not been performed since the Tanzgruppe Günther

disbanded in 1944. Having so many hours of tedious work come to such lovely fruition must have been a real joy for Susan; it certainly was for the rest of the audience.

After intermission we moved to Gorell Recital Hall for the *Vier Lieder* of Alma Schindler-Mahler, performed by Sarah Mantel, co-director of the IUP Festival, and the IUP Symphony Orchestra. Unfortunately, Mantel's rich mezzo-soprano voice had the opportunity to soar above the orchestra only a few times; mostly, the instruments were too heavy and covered her voice. *Ansturm* was appropriately romantic and *Erntelied* was bright and sparkling. The audience response was very enthusiastic.

Jack Stamp, director of the IUP Wind Ensemble, successfully arranged Joan Tower's *Celebration Fanfare* for wind ensemble. The "piece de resistance" of the evening, musically speaking, was *Danza de los Duendes* by Pennsylvania composer Nancy Galbraith. *Danza* begins with high winds and light percussion; after the introductory passage, angular rhythms and percussion alternate with lyrical winds as the pace and complexity change. The work becomes increasingly dramatic until the climax, after which the piano provides a quiet accompaniment for lush chords in the brass. Layers are textured until the main theme appears again wrapped in drama and brilliance. *Danza* brought the Festival to a rousing close.

On behalf of all who attended, I wish to offer Festival Directors Susan Wheatley and Sarah Mantel congratulations and many thanks for organizing such a stimulating series of lectures, concerts and events.

Report from Canada

By Melinda Boyd

Jean Coulthard celebrated her 90th birthday on February 10, 1998. The occasion was celebrated throughout the Vancouver area by a number of events. On January 31, the "Women in Music" series featured Coulthard and some of her former students, and on February 8, University of British Columbia faculty members performed Coulthard's works. In recognition of Coulthard's career and tenure as a UBC faculty member, and her generous donation of manuscripts, recordings, and other materials, a gala party was held at the UBC Main Library on February 10. On hand for the celebration were Violet Archer, Janet Danielson, Jean Ethridge, Euphrosyne Keefer, Sylvia Rickard, Anita Sleeman and Judy Specht. Vancouver's "Music in the Morning" series hosted "A Musical in Vancouver: Jean Coulthard in Nine Decades," and the Vancouver Symphony Orchestra performed Coulthard's *Kalamaka, Lake of Many Colours* on February 20-23. Acknowledged as one of Canada's leading composers, Coulthard served as a faculty member at the University

of British Columbia until 1973. Following her retirement, she continued her compositional activity; her extensive repertoire includes over 350 works in virtually all genres. Among Coulthard's many awards and honors are "Officer of the Order of Canada" in 1978, the PRO Canada (now SOCAN) "Composer of the Year" award in 1984, and an honorary doctorate from UBC in 1988.

Diana McIntosh, artistic director of Winnipeg's new music group, Groundswell, put together an all-women show on March 17, marking the first time that Groundswell has assembled a show specifically for women artists. McIntosh's own work, *Kiviuq—an Inuit Legend*, was on the program, along with Calgary composer Hope Lee's *...and she took flight*, Alexina Louie's *I Leap Through the Sky with Stars*, American Jennifer Higdon's *rapid-fire*, and Scottish composer Judith Weir's *Distance and Enchantment*. Kelly-Marie Murphy's *This is the Colour of My Dreams* was performed by Canadian cellist Shauna Rolston as part of the Winnipeg Symphony Orchestra's New Music Festival on January 29. Sopranos Sally Dibblee and Tracy Dahl have also been busy. Dahl performed with the Winnipeg Symphony Orchestra in November and December, while Dibblee appeared as the Governess in Manitoba Opera's first performance of Benjamin Britten's *Turn of the Screw* in February, and she then flew to the west coast to appear as Musetta in Vancouver Opera's production of *La Bohème*. On March 22, Vancouver-based singer-songwriter Sarah McLachlan dominated Canada's Juno Awards, winning all four Junos for which she was nominated, including songwriter of the year for *Building a Mystery*.

Ursula Rempel, who maintains a hectic teaching and research schedule at the University of Manitoba, has decided to step down as Canadian correspondent to the *IAWM Journal*. My first experience with women composers came in Ursula's Women in Music class. When she invited me to take over the Report from Canada, I accepted with pleasure. Ursula's teaching, support and encouragement has determined my own highly-rewarding career path, and for that, I am forever grateful. Thank you, Ursula, for all you have done, for both the IAWM and your former and current students!

Melinda Boyd is a doctoral student in musicology at the University of British Columbia, where she holds a fellowship from the Social Sciences and Humanities Research Council of Canada. Her master's thesis, "Gendered Voices: The Liebesfrühling Lieder of Robert and Clara Schumann" (UBC, 1996), reflects her research interests in 19th-century women composers and gender issues, while current research for her doctoral dissertation focuses on the operas of Ingeborg von Bronsart.



Creative Women During the Chicago Renaissance

by Helen Walker-Hill

Symposium: Agnes Scott College, November 6-8, 1997

The symposium on Creative Women During the Chicago Renaissance, held at Agnes Scott College on November 6-8, 1997, may be the first full-length conference anywhere to be inspired by the work of black women composers, to say nothing of those of a single city during a limited period of time. This innovative and pioneering event was the brainchild of Calvert Johnson, Chair of the Music Department at Agnes Scott, an independent liberal arts college for women in Atlanta, Georgia. Professor Johnson, who has edited and published several volumes of organ music by Chicago composer Florence Price, brought together a stellar interdisciplinary cast of artists and scholars to illuminate the multifaceted achievement of this important African-American cultural phenomenon of the 1930s and '40s.

Featured lecturer **Robert Bone**, Professor Emeritus of English at

Columbia University, who invented the term "The Chicago Renaissance," provided an in-depth examination of its economic, social and literary origins, while **Lawrence Schenbeck**, Assistant Professor of Music at Spelman College, gave valuable insights into the class and gender conditions of the creative women of that period. **Rae Linda Brown**, Associate Professor of Music at the University of California at Irvine, and **Helen Walker-Hill**, Rockefeller Fellow at the Center for Black Music Research in Chicago, provided background, respectively, on the two featured composers, Florence Price (1887-1953) and Margaret Bonds (1913-1972).

Some 15 scholars and performers participated in performances, panels, and papers on both the musical and literary aspects of the Chicago Renaissance. The highlights of the symposium were, without doubt, the appearance of Pulitzer

Prize winning poet **Gwendolyn Brooks** in a moving program of readings of her poems, and mezzo-soprano **Marietta Simpson**, in a glorious concert of songs by the featured composers and their predecessors and contemporaries. The most impressive aspect of the symposium was the planning and coordination of so many outstanding participants—performers, scholars, teachers, conductors, the Agnes Scott students, and the choirs from Spelman College and Morehouse College.

Helen Walker-Hill is currently visiting professor at the University of Wyoming where she teaches piano and African-American music. She has compiled an anthology of piano music by black women and written a monograph entitled Music by Black Women Composers: A Bibliography of Available Sources. She is editor of Music by African-American Women (Vivace Press).

Recent Seminars on Performing Rights and Royalties

by Deon Nielsen Price

If your music is performed you deserve to be knowledgeable about performing rights and royalties for writers and publishers. As President of the IAWM and National Secretary of NACUSA, I have been attending meetings of the American Alliance of Composer Organizations (AACO), whose purpose is to provide information to creators about protection of their intellectual property. Are you aware, for instance, that you can belong to a domestic performing rights organization and, at the same time, to foreign PRO's?

On April 21, I participated with Marshall Bialoski (NACUSA), Les Hurdle (Commercial Composers Association—CCA), and co-host John Braheny in a discussion of performing rights organizations on a

live radio talk-show, "Sam Brown's For the Record," KPFFK-Los Angeles. Sam asked, "What would be the benefit to him as a songwriter to belong to more than one PRO?" Two of the reasons discussed were 1) being paid from the source is usually a lot quicker than waiting for processing through your domestic PRO, and 2) the percentage split between composer, lyricist and publisher might differ significantly among the PRO's. (I can send a cassette copy of this very informational broadcast upon request.)

On April 24, I attended a meeting of the growing AACO with Guy Fletcher, head of the British Academy of Songwriters, Composers, and Authors (BASCA) and the British Alliance of Composer Organ-

izations (ACO). This was a follow-up to the first AACO event, a seminar presented by the British Performing Rights Society (PRS) in November of 1997. The burning topic which raised many questions was the new technology of encoding. For the first time in the history of the music industry, creators are presented with alternatives which enable them to bypass traditional methods of royalty collection.

Then, on April 25, I attended the second AACO-sponsored seminar in Hollywood, presented by the CEO of the Société des Auteurs, Compositeurs, et Éditeurs de Musique (SACEM). Historical background together with an abundance of detail was included in this transparent and well-organized presentation by the

administrative team from France, which included Jean-Loup Tournier, Claude Gaillard, Samantha Messica and Angelica Schouler. You can access SACEM information on the internet: <<http://www.sacem.fr>>. (While the supply lasts, you may also request from me a complete SACEM packet of materials in English.)

To my surprise, Angelica and Samantha both said they are very familiar with the IAWM Web Site on the internet! I have, of course, invited them to become IAWM members. Here are a few highlights from the SACEM presentations that I thought might be of particular interest to Journal readers:

1. The spirit of SACEM as described in the seminar is that of having (a) a strong professional tradition, (b) a sense of thoroughness, and (c) an acute awareness of the new technology. This translates into what appears to be a solid, reliable, and forward-looking society.

2. The philosophy which continues to underlie the French PRO is protection of the **writer** (in contrast to the philosophy of the creators of PRO's in the United States, which is protection of the **work**, or copyright). Historically, the concept of "droits d'auteurs" began in France when, in the 19th century, Napoleon established 15% of box office receipts for writers. Even in the preceding century, Beaumarchais had established that all is for nothing if there is a buyout of authors' rights.

Unfortunately, the struggle between writers and users is still continuing today, and there is alarmingly strong pressure by the massive industry and telecommunications lobby for buy-outs. Government officials in all countries, however, do listen to individual writers who speak up and protest legislation such as the bill pending in the U.S. Senate which would actually eliminate all writers' royalties for music aired in restaurants.

3. SACEM's goal is 100% collection of fees for general, television and media performances of its members. French law is very supportive by requiring that (a) the user must give the information to the SACEM agent, and (b) the user must provide a printed program or log of the work's use. Even these are not always sufficient, however, so SACEM also uses census and sampling. Such thorough collection, especially of general performances, requires the employment of a network of 700 agents in France, 650 of whom are in Paris. This is why SACEM generates higher overhead than most other PRO's, which collect little or nothing from general performances. Collecting from general performances is especially beneficial to writers of specialized music (including contemporary classical). Knowing that such writers do not generate much income, but that they deserve and desire the respect of being paid for what they do, SACEM feels a duty toward them

and tries not to miss any individuals.

4. SACEM's distribution is 100% to the writer if the work is unpublished; OR, if published, 2/3 to the composer and 1/3 to the publisher; OR, if a song, 1/3 to the lyricist, 1/3 to the composer and 1/3 to the publisher. SACEM also handles mechanical rights. (In the U.S., by contrast, ASCAP's distribution requires 50% to the publisher and mechanical rights are covered by other agencies.)

5. SACEM is working with the 15 countries of the developing European Union in a very active European Commission formed to legislate the highest level of protection while preserving the highest level of culture in each of the participating countries. With a global perspective, SACEM administrators believe that the challenges of the digital era can only be met internationally through the Common Information System (CIS) sponsored by the world writers' organization, SESAC.

Two announcements:

1. The AACO is currently arranging a seminar to be presented by GEMA, the performing rights society in Germany.

2. The presenters from both the British and the French seminars have indicated a willingness to make presentations at the 1999 IAWM Congress to be held in Europe!

Fra Nord e Sud

The fourth festival, organized by SUONODONNE Italia, was held in Milan, June 8-10, 1998. *Sounds of Space-Time* (1992), for saxophone (originally clarinet), marimba and piano, by IAWM member Maria A. Niederberger was one of the featured works on the June 9th program. That concert also included performances by Ars Ludi of works by Tona Scherchen, Giacinto Scelsi, Caterina Calderoni, Biancamaria Furgeri, and Bruno Maderna. The June 8th concert included music for string quartet by Luigi Nono and Frank Martin, and the June 10th concert presented works for Ensemble Italiano di Sassofoni and electronic music by Edgar Varèse, Sonia Bo, Marie-Cécile Reber, and Armin Schibler. The concerts were organized by Esther Flückiger.

For information, call 02-26823666.

Book Review

Janna MacAuslan and Kristan Aspen: *Guitar Music by Women Composers: An Annotated Catalog*

by Peter Segal

Greenwood Press, 1997, 202 pp.

MacAuslan's preface observes that the lack of wide representation on concert programs of the works included in this catalog suggests "two obstacles: (1) ignorance among guitarists about what is available by women composers; and (2) sexism in the guitar world." She hopes to remedy the first barrier with this book and predicts the elimination of the second as "more women enter the field."

The book is divided into two sections with two appendices, two indices (one by composer and one by title), and a bibliography. The first section is a listing of all works cited. The criteria for inclusion are that they are composed by women and that they are original compositions (not arrangements) with guitar. Entries, divided by instrumentation, include published and manuscript sources as well as works cited elsewhere although not absolutely verifiable.

Where known, entries include length, level of difficulty and publisher.

The authors use all the tools necessary for such an undertaking: visits to both public and private libraries, an active worldwide correspondence with other composers, bibliographic reference to all of the most important compendia, and electronic search of foreign libraries via the Internet.

In the process, they have catalogued a good mix of music by luminous guitar virtuosos such as Anido, Artzt, Olcott-Bickford, Brondi, Giuliani-Guglielmi, Presti, and Walker as well as many important guitar works by outstanding composers including Brusa, Dinescu, Kolb, Mamlok, Musgrave, Tower, and Ziffrin. Of particular fascination for me is the inclusion of no less than 18 concertos for guitar. Of less usefulness are those works unavailable for

observation such as the extensive compilation of light pieces by 19th-century guitarist Sydney Pratten.

This book is an indispensable tool for anyone seeking wider choices of repertoire beyond the classical guitar's standard canon. To my knowledge, it is the first work of its type to emphasize women's contributions to guitar literature. It should successfully increase the public's awareness of and accessibility to original works for guitar by women. While one might argue with some of the writers' conclusions as to why these works are not more widely known, it is indisputable that guitar works by women are underplayed. Although its subject is women composers, its audience should be guitarists of both sexes and their public.

Classical guitarist Peter Segal holds a D.M.A. from Temple University where he wrote his monograph, The Role of Andrés Segovia in Re-shaping the Repertoire of the Classical Guitar (1994). He has been an active concert artist for over 25 years and is currently the Administrative Director for Philadelphia's Settlement Music School.

Music Review

Marianna von Martines: *Dixit Dominus*

By Thomasin LaMay

Recent Researches in the Music of the Classical Era, vol. 48, Irving Godt, editor. Madison, WI: A-R Editions, Inc., 1997. xiii + 93 pp. ISBN 0-89579-384-9. \$33.60 (parts available at \$36.00 a set).

Marianna von Martines (1744-1812) lived and performed in her native Vienna during that city's cultural apex as a musical center. She studied with Haydn, Bonno, and Porpora, and knew Mozart (whose family attended several musical gatherings in her home), Beethoven and the young Schubert. Metastasio resided with her family from 1730 until his death in 1782, and arranged for most of her education. Yet, like many women composers of her era, biographical information is enigmatic and not easy to come by. She lived her entire life with her family and never married. Metastasio func-

tioned as her guardian after her father's early death, leading Fétis to publish an undocumented suspicion of an illicit relationship in the 6th volume of his *Biographie universelle*. Her Spanish name, derived from her paternal grandfather, led nationalistically-motivated, 19th-century Viennese historians to ignore her, thus much of her history went undocumented.

She was not a professional musician and never held nor sought court appointment, yet Empress Maria Theresa called upon her frequently to sing or play the piano at court. Her social position (her father held a patent of nobility) relieved her of any financial need; nevertheless, she actively sought recompense for her work. Between 1760 and 1786 she wrote at least 65 major compositions in a wide variety of genres. Her music was well received in Vienna and throughout Italy,

whose language she adopted as her mother tongue, since it was there that she gained recognition as an able composer rather than an aristocratic dilettante. We know that in 1773 she addressed Padre Martini on her own behalf requesting admission to the Accademia Filarmonica, which was granted, and she was the first woman to be elected in any capacity to the Accademia Filarmonica Honorata in Vienna. She composed *Dixit Dominus* in 1744 in response to her election.

This is music that is well worth performing and could be done by good amateur singers and players. There is no recording, but I estimate the work to take about 45 minutes. The seven movements are settings of the Latin text of Psalm 109. The work contains four large choral movements with five choral parts (divided soprano section) and orchestration, which, at its fullest, includes two oboes,

two trumpets, timpani, first and second violins, and basso continuo; the editor has added a viola part which follows the continuo part exactly and could be omitted. Two of the movements are written in an imitative *bel canto* style, and the other two are large fugues reminiscent of monumental Baroque choral works.

The work has one movement for small chorus and soloists and two for

solo voices. Possibly the most beautiful writing is contained in the second and third moments, which are deeply expressive, brief pieces for soprano and alto solos; for these movements only two solo flutes are needed.

The edition, in keeping with the A-R format, is an attractive, scholarly one, and since the editor followed the sources carefully, expressive and other markings

are few. Also, the continuo part is not realized. This is the only published version of a score that deserves to be performed.

Thomasin LaMay teaches in the music and women's studies departments at Goucher College. Her current research includes a biography of Madalena Casulana (1540-1590) and articles on other Renaissance women composers.

Concert Review Women of Winds

By Larry Fuchsberg

Co-sponsored by the International Alliance for Women in Music and Harmonia Mundi;
J. Michele Edwards, conductor; St. Paul, Minneapolis; March 14, 1998

Harmonia Mundi is a Twin Cities-based ensemble (double woodwind quintet plus piano, augmented as required) that, together with conductor J. Michele Edwards, has compiled an exemplary record of commissioning and performing new works over more than two decades. Despite these credentials, I admit to having felt some apprehension in advance of the ensemble's March 14 concert, given at Macalester College in St. Paul. My misgivings derived solely from the less-than-inviting appellation ("Women of Winds") bestowed upon the evening. Do concerts really need names? And if they do, would it be too much to ask that the name-givers show some concern for our already much-abraded verbal sensibilities? It is disheartening when a program of new music, which should, if nothing else, offer a holiday from cliché, willfully saddles itself with a moniker that would embarrass a first-year marketing student.

Once past the name, I found a well-balanced program in which there was much to like. First came Judith Shatin's *Wind Songs* (1980) for woodwind quintet, selected for this concert through an IAWM call for scores. The performance began a bit shakily but rose to the demands of a spare, plangent middle movement—to which clarinetist Paul Schultz's contribution was particularly distinguished—and an often vehement, argumentative finale. Ms. Shatin teaches composition at the University of Virginia; it was no surprise to learn from the thorough program notes that her piece has found favor with a number of professional quintets.

Next came two works by G. Wiley Smith, an Oklahoma flutist and teacher who is a member of the Muscogee Creek Indian Nation. The first of these, *Whisper on the Land*, is an introspective duet for flute/alto flute and piano, notable for its ingenuous, pastoral quality. It was persuasively played by flutist Trudi Anderson, who found the right note of delicacy without overrefinement. Still, I'm not sure that Anderson's modern silver instruments are ideally suited to such a piece, and couldn't help wondering whether a less sophisticated wooden flute would have served the music better. Similar thoughts arose during Ms. Smith's *Legende* for alto flute, which was deeply affecting nevertheless.

Anne Kilstofte's *Requiem for Fallen Stars*, premiered by Harmonia Mundi in 1992 and scored for all 11 members of the core ensemble, seemed entirely too brief. Much of the music is drawn from Kilstofte's opera *Matches* (1995), based on a tale of Hans Christian Anderson; while calling it a "corollary" to the opera, the composer, who teaches at Hamline University in St. Paul, writes that the *Requiem* offers a more comprehensive expression of the tragic elements of the tale than does the opera itself. Corollary or no, the work displays an exceptional variety of tonal color, conjuring landscapes that are sometimes misty, sometimes luminous, always atmospheric. Although the composer's long-spun phrases seemed to cry out for strings (or for wind players of superhuman lung capacity) the Harmonia Mundi musicians, abetted by the acoustics of the Janet Wallace Concert Hall, were gener-

ally equal to the subtlety of Kilstofte's palette.

The first half of the program ended vigorously with the *Concertino da Camera* (1946) of Australian-born Peggy Glanville Hicks (1912-90). Scored for flute, clarinet, bassoon, and piano, this accomplished, three-movement work has all the sparkle and sinew one expects from a pupil of Nadia Boulanger: much of it could pass for Poulenc. While it does not fit my working definition of "new music" (if it's older than I am, it's no longer "new"), it certainly deserves to be better known. The performers summoned up the requisite Gallic suavity in Glanville-Hicks's second-movement adagio, but could have brought more animation and abandon to her brisk finale.

The second half of the program was rather less satisfying. It began with a seven-movement *International Suite* (1992) by Elizabeth Raum, a New Hampshire-born oboist and composer and long-term resident in Canada. Programmed, like the Shatin work, as the result of an IAWM call for scores, the suite travels to England, Ireland, Spain, Austria, Germany, France, and North America, evoking each with an allegedly characteristic music. The opening movement (England), with its allusions to Big Ben and "God Save the Queen," gives an all-too-accurate foretaste of what is to come: inter alia, an unseductive habanera, a waltz as foursquare as anything in triple meter can possibly be, and a simulation of jazz that I found reminiscent of a provincial German orchestra struggling with Gershwin. I wish I could say that all this was, in the end, winningly naïve, but

I thought it tedious. And in the '90s (I say this as a minimally- repentant Eurocentrist) an "international" suite that is content to visit six countries of the European Union and North America seems more than a little anachronistic. Is the rest of the world missing from Ms. Raum's musical atlas?

Coming in the wake of this wearying tour, Esther W. Ballou's *Suite for Winds* (1957) was not easy to hear on its own terms. English-born, Ballou (1915-

73) spent her career as composer, pianist, and teacher in the U.S., becoming, we are told, "the first American woman to have a composition premiered at the White House." Her *Suite*, for double woodwind quintet, is a deft essay in neoclassicism, with a plaintive *lento* middle movement that avoids the perfunctoriness sometimes audible in the *allegro* movements flanking it. Here, as elsewhere, I admired the performers' concentration but found them a trifle

unbending. A dash of insouciance would make this very capable ensemble a captivating one.

Larry Fuchsberg has made forays into academia, diplomacy, publishing, journalism, and arts administration. He is now director of communications at the American Composers Forum, a position he will leave this summer.

CD Reviews

Tsippi Fleischer: *Medea*, A Chamber Opera in Seven Scenes

by June Ottenberg

Isabelle Ganz, mezzo-soprano, and four instrumentalists; world premiere version, Kol Israel; ACUM (without number)

The story of *Medea* has attracted a number of composers over the centuries, but no one, I believe, has taken the sympathetic view of her that Fleischer and her librettist, Rivka Kashtan, offer. This impressively creative text is at once poetic, thought-provoking, and dramatically effective. Here, *Medea* gives her side of the story. We see Jason, who makes a brief appearance, through her eyes and in the context of her life, and the children appear only in her reminiscences. A chorus of citizens of her adopted city of Corinth react to her, the feared

foreigner, with varying intensity, and in the epilogue, discuss her with Euripides.

Fleischer, as she has consistently done, draws on diverse ethnic styles and compositional techniques to ultimately create her singular musical language. The multi-layered effects and imaginative exploration of instrumental sound is impressive. She tells us in the accompanying notes that scene three has "fragments of Renaissance Lydian and Mixolydian modes," that scene five includes "core-components of ancient India's tonality," and that scene seven has "fragments based on an ancient Chinese scale." The strong, sonorous quality of the music expands the text as it colors and shifts the emphasis or mean-

ing of words or phrases. The totality becomes gripping as it persuades one of this newly unveiled *Medea*.

Isabelle Ganz, a master of contemporary vocal techniques, sings the formidably difficult role of *Medea* with fine diction, seeming ease and authority as she creates this conflicted, human character. There are four instrumentalists who play seven instruments and speak the parts of the gossiping citizens who distrust and come to hate *Medea*. All the performers are first class.

The English text is included as well as informative notes by the composer, librettist, director/choreographer, set designer and artistic director.

Around The World With Tsippi Fleischer

By June Ottenberg

Vienna Modern Masters VMM 2023

As the title suggests, this program of works written between 1977 and 1996 has many geographical ties. Fleischer re-assembles the diverse rhythms, scales and techniques of East and West into her own multicultural style, which is both engaging and accessible.

Most of the instrumental works on this disc have a programmatic element that is either suggested by the title or supplied by the composer. Both opening pieces, *In Chromatic Mood* for piano and *Masks and Pipes* for recorders, assume clear shapes as they explore their respective ranges and varied colors and textures. *Masks*, originally for a ballet, uses a recorder wonderfully played by Naomi

Rogel, along with other taped recorders to create a virtual tapestry of sound. *Resuscitation—Five Miniatures for Cello Solo* and *Fragments for Oboe, Clarinet and Bassoon* offer two sets of brief poetic pieces that are particularly fresh and effective.

A longer orchestral work, *Salt Crystals*, is described by Fleischer as "reflect[ing] both the static and dynamic forces of nature." It is built on pitches that surround the note "B," with contrasting sections that have varied orchestration. *Salt Crystals* is a convincing, engrossing work that can be appreciated both with and without the proposed program. On the other hand, *War*, although filled with imaginative instrumental and electronic combinations, depends more

directly on its program. A suite for solo guitar, *To the Fruit of My Land*, paints a somewhat diffuse reflection of Israel's landscapes and *Strings-Bow and Arrow* etches a more clearly defined, lively composition through strong dance rhythms driven by Arabic drums.

In addition to the instrumental pieces, there are six vocal works, including two versions of *Piece of Earth*, which comes from Fleischer's song cycle *Girl-Butterfly-Girl*. This, she tells us, is her signature piece. Another song from that cycle, *The Coffin with its Lid Removed*, is especially moving and is beautifully sung by Patricia Adkins Chiti. Fleischer highlights the direct power of the soul-searching text for *Mein Volk* by using a simple guitar

accompaniment. This is perhaps the most arresting work on the disc. *Ballad of Expected Death in Cairo*, the longest of the vocal pieces, offers a very personal meditation against a backdrop of life in Cairo. In contrast to these somber ruminations is the only choral work in the collection, *The Clock Wants to Sleep*. It is a delightful a cappella work sung by a children's choir in Tokyo.

All performances on the disc are excellent. Song texts are included in the liner notes as well as brief information

on the authors of the texts. Fleischer herself provides comments on the geographical links of each work.

June C. Ottenberg is professor of music history emeritus at the Esther Boyer College of Music, Temple University, Philadelphia. Her reviews and articles appear in a number of professional journals, and her book, Opera Odyssey (Greenwood Press), was published in 1994.

CD Review The Medieval Lady

By Myrna Nachman

Medieval chants, songs and dances; 16th- and 17th-century songs and lute duets. Elizabethan Conversation: Susan Sandman and Derwood Crocker, instrumentalists; Andrea Folan, guest soprano. Leonarda LE 340

"The Medieval Lady," a 1997 Leonarda release, is an attractive collection of vocal and instrumental works from the 12th through the 17th centuries that is beautifully performed by the Elizabethan Conversation with guest artist Andrea Folan. The 20 works on this CD make a persuasive case for the contributions of women composers in the Middle Ages and Renaissance. The medieval chants, songs and dances, which comprise the first half of the CD, survive in manuscript as pure melody with little or no hint as to accompaniment, but instrumentalists Susan Sandman and Derwood Crocker provide subtle accompaniments according to current performance practice ideas by adding drones, melodic doublings, ornamentations and counter-melodies.

The opening work, the Countess of Dia's well-known 12th-century strophic song, *A Chantar*, an evocative plaint on behalf of a jilted courtly lady, is available in several recordings, but this is certainly one of the most affecting performances. Soprano Andrea Folan brings to the song just the right combination of pure, clear tone and musical expressivity, and the interplay of her vocal line with the medieval fiddle and lute accompaniment casts a magical spell.

Hildegard of Bingen is represented by three chants taken from her monumental collection, *Symphonia armonia celestium revelationum* (Symphony of the Harmony of Celestial Revelation, ca.

1150). They reveal Hildegard's characteristic coupling of brilliant poetic imagery with exotic and dramatic musical language. No doubt inspired by the colorful qualities inherent in her words and music, the instrumentalists embellish the monophonic chant with drones and interwoven imitative passages and countermelodies. The performances are splendid.

Other medieval works are Maroie de Dregnau de Lille's charming secular song, *Mout m'abelist quant voi revenir*, and Blanche of Castile's (later, Queen of France) lovely strophic song to the Virgin Mary. Some doubt has been cast on the attribution of this latter work, which may have been composed by one of Blanche's admirers. Interspersed among the groups of medieval vocal works are anonymous instrumental dances dating from the 13th to 15th centuries. Their inclusion provides a tasteful contrast in rhythm, texture and timbre, although they were probably not composed by women. Particularly effective among the dances are the short *trotto*, performed on recorder and nakers, and the second of two *saltarellos*, which, despite a few jumbled recorder passages, is given a lively interpretation.

The remainder of "The Medieval Lady" is devoted to the renaissance lady—to music by Elizabethan women and to anonymous contemporary works associated with them. *O Deathe, rock me asleepe*, a lengthy, hypnotic dirge over a ground bass, is thought to have been composed by Anne Boleyn as she awaited her execution in the Tower of London. It is performed in an appropriately baleful and expressive manner with lute and bass viol accompaniment. Giles Farnaby's *Tower Hill*, originally a key-

board work from the *Fitzwilliam Virginal Book*, is performed here as a lute duet in an arrangement by Ms. Sandman. The reason for its inclusion is not clear—perhaps because of its apparent reference to that very same prison in which Boleyn lamented her fate. A lute song setting of John Donne's *Sweetest love, I do not goe* by Lady Killigrew, an early 17th-century Englishwoman about whom little is known, and three songs, assumed to be by Mary Harvey (Lady Dering) but published in a lute song collection of Henry Lawes, are happily included. These are welcome additions to a repertoire generally dominated by their male counterparts—Dowland, Campian, Morley and others. With the exception of an occasional lapse in pitch, they are given lovely performances.

It is well known that women in earlier times were often denied the encouragement to become composers and that even those who persevered were often denied recognition. More commonly, women left their marks as performers and as supporters and preservers of music. So it seems fitting for a CD such as this to include selections from Jane Pickering's *Lute Book* (compiled 1615-45). Typical of its time, this music book contains works copied in three different hands, one of which is indeed Lady Jane's. While it cannot be proven that any of the music was composed by Lady Jane herself, one would like to believe that the two lute duets included here could, in fact, be her compositions.

The recording is one that I highly recommend for both the repertoire and the excellent quality of the performances. Guest artist Andrea Folan's pure soprano voice is particularly well suited to this repertoire, and she is capably partnered by Susan Sandman and Derwood Crocker, who contribute strong performances on a wide array of early instruments. Full texts and translations are provided.

Change of Address?

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CD Review

Women's Voices: Five Centuries of Song

by Myrna Nachman

Neva Pilgrim, soprano; Edward Smith, harpsichord; Steven Heyman, piano. Leonarda LE 338

"Women's Voices: Five Centuries of Song" picks up where "The Medieval Lady" ends, presenting a large collection of songs from the Elizabethan era through to the present time. Thirty selections are featured on this 1996 Leonarda release. Most of the composers are represented by single songs, with the exception of three each for Barbara Strozzi and Alma Schindler Mahler. While one may regret the omission of works by important song composers such as Louise Reichardt and Florence Price, clearly every worthwhile song could not be included on a single CD; the recording therefore provides a very good overview of the variety and richness of vocal music composed by women.

The Elizabethan and Baroque eras are represented by songs of Anne Boleyn, Caterina Assandra, Francesca Caccini and Barbara Strozzi. Boleyn is said to have composed her lament *O Deathe, rock me asleepe* as she awaited execution in the Tower of London; it is performed here in an abridged version in a slow and mournful style. Caccini, a product of the Florentine Camerata, was associated with the Medici Court and was one of the most highly regarded singers, voice teachers and composers of the early decades of the 17th century. She wrote music in a variety of genres, ranging from operas to madrigals and songs; an example of the latter, *Maria, dolce Maria*, is performed expressively with the addition of heavily ornamented cadential figures so characteristic of early Baroque monody. Strozzi, one of the most highly educated and cultured women of her time, was an accomplished lutenist and composer and was widely considered to be the finest singer in Venice. Three of Strozzi's secular works dealing with the sorrows and joys of love are included, and they are given appropriately dramatic renditions, although, as in the Caccini, Pilgrim's "swooping" vocal style and lack of clean coloratura detract somewhat from the desired effect.

German works by the blind pianist Maria Theresia von Paradis (*Das Gartner liedchen aus dem Siegwart*) and Anna Amalia (*Ihr solltet geniessen*) represent the Classical era. The songs by Josephine Lang, Fanny Mendelssohn Hensel, Clara Schumann and Pauline Viardot-Garcia are among the most beautiful examples of German Romantic lieder. Schumann's expressive *Liebst du um Schönheit*, in particular, is one of the gems of the repertoire, and is given a heartfelt, if slightly brisk, interpretation. Viardot-Garcia's *Der Gärtner* is a charming song with its evocative piano writing and lively rhythms. The impressionistic style is represented in the attractive works by Agathe Grøndahl, Lili Boulanger and Irene Poldowski. Boulanger's exquisite *Si tout ceci n'est qu'un pauvre rêve* from her extraordinary song cycle, *Clairières dans le Ciel*, makes one mourn the loss to the musical world by her untimely death at age 25.

The remainder of the CD is devoted to songs by 20th-century composers. Germaine Tailleferre's typically mordant *Mon mari, m'a diffamée* is followed by Cécile Chaminade's attractive salon piece, *Plaintes d'amour*. The formidable Alma Schindler Mahler is represented by three of her *Fünf Lieder*; *Ich wandle unter Blumen* is particularly expressive.

Most of the other contemporary works are by American composers, and they are indeed a celebration of the achievements of American women across a wide spectrum of styles. Margaret Bonds, whose lineage as an African-American composer of art music is represented by an eloquent setting of Langston Hughes' *Minstral Man* (from her *Three Dream Portraits*), while Miriam Gideon displays a connection with her Jewish heritage in *Rogez* (from her song cycle *Ayelet Hashkhar: Songs of Childhood on Hebrew Texts*). Works by Jean Eichelberger Ivey, Marion Bauer, Ann Silisbee, Gwyneth Walker and Libby Larsen are also featured. Judith Zaimont's moving *Let it be forgotten* (from her song cycle, *Greyed Sonnets*) is given an emotional reading. The CD closes with an appropriately theatrical performance of Elizabeth

Vercoe's *Andromeda Rag*, stylishly accompanied on a slightly out-of-tune piano.

Soprano Neva Pilgrim has performed widely in the U.S., Canada, Europe and Japan and has made numerous recordings. She has won a variety of awards and is particularly known for her work with living composers, many of whom have written music specifically for her. Her specialization in contemporary music is evident in her performances of the 20th-century works on this CD, which benefit from her sense of color and drama. Unfortunately, her wide vibrato, her tendency to scoop up to high, sustained tones, and her somewhat overwrought sound detract from her performance by obscuring the pitch and making much of the vocal passagework unclear. Nevertheless, as an overview of the tremendous accomplishments of women who have written songs, this is a worthwhile collection. Many of the selections are from song cycles, and this anthology will surely encourage listeners to investigate these larger works.

Fine keyboard accompaniments are provided by harpsichordist Edward Smith and pianist Steven Heyman. Useful thumbnail sketches of all of the composers are included, as are text translations. While the absence of original texts for the works not in English is regrettable, many of them can be found in other places, due to the increasing number of score anthologies and recordings of women's vocal music that are now available.

Myrna Nachman is an Associate Professor of Music at Nassau Community College (SUNY) where she teaches a wide range of courses in music literature and history; she also directs the chamber music program. She holds a DMA in piano performance from the Yale School of Music and has pursued doctoral studies in historical musicology at the CUNY Graduate Center. She has given numerous solo and chamber recitals and has accompanied many song recitals, including several devoted to music by women composers. Her articles have appeared in a variety of New Grove and other publications.

CD Reviews

Dark Fires: 20th Century Music for Piano

By Judith Radell

Karen Walwyn, piano; Albany Records, Troy 266

Karen Walwyn's impressive CD, "Dark Fires," grew out of the pianist's research into the music of 20th-century African-American composers. Since so few of the fine piano and chamber works in this repertoire have been recorded, Walwyn planned a four-disc project to remedy the situation. If the remaining three CDs are as outstanding as "Dark Fires," listeners should plan to purchase them as soon as they are released.

Three of the composers featured on this CD are women. The disc opens with Dolores White's *Toccata*, a virtuosic, powerful work. Walwyn's brilliant technique and use of a wide range of colors and dynamics enhance the listener's understanding of this exhilarating work. White, who holds degrees in piano performance and composition, is on the faculty of Cuyahoga Community College. She was a finalist in the Detroit Symphony Orchestra Unisys African-American Orchestral Competition in 1994.

Lettie Beckon Alston, the composer of *Three Rhapsodies for Piano*, is on the faculty of Oakland University and was a finalist in the National Unisys African-American Composer Symposium. The *Rhapsodies* are both etudes and character pieces. Like the Gershwin *Preludes*, they have contrasting tempos: fast—slow—fast, plus jazz influences and rhythmic drive. But there the comparison ends. The moods, motives and harmonic language of the *Rhapsodies* are highly individual, and are written in Alston's own successful blend of styles. Walwyn's performance is sensitive and exciting.

Tania Leon is the best known of the women composers on this disc. The Cuban-born Leon is the founder of the music department, music school and orchestra of the Dance Theatre of Harlem. As a composer, she has held awards from the National Endowment for the Arts, the American Academy of Arts and Letters and Chamber Music America. A conductor as well as a composer, she was Revson Composer Fellow at the New York Philharmonic in 1993. Her piano piece, *Ritual*, reflects, according to Walwyn, "...a true ritual in which

an initial meditation is gradually transformed into a frenzy by obsessive, mesmerized exploration of a single motive." It is beautifully performed by Walwyn, who handles its technical challenges and Afro-Cuban rhythms with authority.

Karen Walwyn holds degrees from the University of Miami and the University of Michigan (DMA), where she is a member of the faculty. She has performed as soloist and chamber musician in the United States and Europe and her playing is powerful, mature and convincing. Her interpretations are motivated by a great commitment to the works themselves. "Dark Fires" should be an excellent resource for music classes, and the CD belongs in every music lover's library. The pieces deserve to be performed in major concert halls throughout the world.

Judith Radell is assistant professor of music at Indiana University of Pennsylvania. She performs and edits piano music by women composers. With colleagues, she is currently recording the chamber music of American composer Clara Kathleen Rogers.

Images: Music by Eleanor Cory

By Carolyn Bremer

Soundspells Productions, CD 166

It is always a pleasure to hear a CD that features both good music and fine performances. Four of Eleanor Cory's wonderful works are blessed with strong performances on "Images," a CD released in 1996 on the Soundspells Productions label. Cory wrote the first track, *Pas de Quatre*, a compelling piece for flute (doubling alto flute), violin, cello, and piano, for the New York Camerata, which performs in this recording. Rich harmonies are restated in a remarkable variety of landscapes, all with a clearly dramatic undertone.

Canyons was, according to the composer, inspired by a visit to Bryce

Canyon in Utah. I especially appreciated this work, having enjoyed several memorable trips to Bryce, myself. The performance by the Polish National Symphony sparkles.

Ehre, for solo violin, takes its place among the elite of unaccompanied violin works. It is a rather gritty piece in spots, but as the title implies (*Ehre* is German for honor, or reputation), it also gives the violinist room to indulge in beautiful, long lines, the sort that have, over the centuries, put the violin at the pinnacle of the string family. Unaccompanied works are extraordinarily difficult to compose; the blending of vertical and horizontal sonorities must be accomplished with a minimum of means. Cory's solutions to

these knotty problems are both original and satisfying.

The final track on the CD is *Hemispheres* for cello and piano. It is a work that explores binary relationships: the hemispheres of the brain and the globe, and a multitude of musical manifestations of duality. Chris Finckel, cello, captures both the sublime moments and the rawboned textures with ease. The final section of the work is breathtaking.

Dubbed a composer "driven by hobgoblins of post modernist cant," Carolyn Bremer teaches at the University of Oklahoma where she holds the Sandra and Brian O'Brien Presidential Professorship in Music.

CD Reviews

Music for Horn

By Michael Johns

Edith Borroff: *Sonata for Horn and Piano* (1955); Cindy McTee: *Images* (1987); Yvonne Desportes: *Ballade Normande* (1950); Andrea Clearfield: *Songs of the Wolf* (1994); Judith Olson: *Four Fables* (1961). Cynthia Carr, horn; Julie Nishimura, piano. Available from Cynthia Carr at <ccarr@udel.edu>

Emely Zobel: *Flodigarry* (1994); Barbara Heller: *Domino* (1994); Violeta Dinescu: *Es nimmt mich wunder...* (1994) [reviewed in the *LAWM Journal*, 1998, vol 4/1]; Tera de Marez Oyens: *Konzert für Horn und Tonband* (1980); Adriana Hölsky: *WeltenEnden* (1992/93), Movement 5, *Satz für Alphorn*; Viera Janárceková: *Yan* (1995). Urla Kahl, horn. Salto Records International, SAL 7001

Taken together, these very different CDs present a complete picture of horn writing in the last 50 years. Among the works are those that entertain, caress, thrill, or threaten, yet each is interesting in its own way. The performers are more than up to the challenges, and they play convincingly and with grace and aplomb.

Cynthia Carr opens her CD with Edith Borroff's *Sonata for Horn and Piano*. Each of the four movements expresses a mood as viewed from a different historical period, periods that look increasingly backwards in time. The opening movement in romantic style, "Rhapsody," soars and dips, ebbs and flows; hornist Carr plays with a vocal quality made even sweeter by the addition of a subtle vibrato. The "Scherzo" (the composer refers to it as Baroque/Classical) is in 6/8 meter and brightly bubbles along; its rapid scales dramatically contrast with the slow-moving slurs of the following renaissance-style "Sarabande." The horn and piano alternate solo/accompanying roles in the medieval "Estampie" before coming together to close the movement. The horn sound is more prominent than the piano, making the role interchange somewhat uneven.

Cindy McTee's *Images* is a five-movement work whose short, virtually

identical outer movements employ rhythmic language meant to project an "image" of Messiaen's *The Quartet for the End of Time*. To make the reference clearer, these 12-tone, framing movements are entitled "The Beginning of Time" and "The End of Time." The performers play the fast-moving line with brilliant ensemble synchronization. "The Unanswered Question" (movement two) uses the pitches of the octatonic scale and includes a melodic "image" of Ives' work of the same name. It is set as a call and response, with an agitated rhythmic motive in the piano answered by a lyric response in the horn. The piano plays with dampers raised, allowing the horn sound to also excite the strings, resulting in a ghostly backdrop of leftover tones that hover throughout. The following movement, "Infinite Night," begins with the piano playing a soft, unbroken line of sound that slowly undulates. Over it, the horn periodically presents motives of its own. "Circles" requires the performers to play short motives according to a set of instructions. A circular "image" is projected through the repetition of motives and music from earlier movements.

Yvonne Desportes composed *Ballade Normande* as a Paris Conservatory jury piece. With such a birthright, one might expect a work filled with spectacular pyrotechnics. This is largely true of the piano part but the hornist's greatest need is for a lyrical cantabile. Beginning with the pastoral "Lent," the horn weaves a singing whole-tone melody that gently rises and falls, evoking a cloudless, sunny Normandy day. An allegro transforms the pastoral melody and leads to the obligatory horn calls. One of the most satisfying aspects is that technical challenges, such as hand stopping and lip trills, are unobtrusively worked into the fabric of the piece.

Andrea Clearfield's *Songs of the Wolf* was inspired by literary references. The first movement, based on a poem of Manfred Fishbeck, commences with a slow, somber introduction that gradually rises to a climax. This rise continues through an intense allegro before returning to the timbre and mood of the open-

ing. The poem contains words such as "descended," "emptied," "dying," "sinking," and these images are evoked through the striking use of a slow, descending, half-valve glissando. Clara Pinkola Estés' story of *La Loba* (The Wolf Woman) provides the inspiration for the second movement. Clearfield uses stopped horn, glissando, and extremes in range to help tell this woman's colorful story.

Judith Olson's *Four Fables* consists of four concise narratives, each of which has a single character determined by the opening melody. As the music expands, motives from the main melody are developed through techniques such as inversion and muted/open repetitions. Although the work contains moments of bravura, its appeal comes from the fascinating way it is constructed rather than from the charm of its varied moods.

The CD featuring hornist Urla Kahl opens with Emely Zobel's *Flodigarry*, which is made up of three short pieces that are played almost without pause. One is struck by the seeming randomness of the events, and the work's lack of a traditional linear sense of melody or motivic development. In the first piece, for example, a low multiphonic chord serves as a pedal to anchor the music but its references are fleeting. The third piece is built on a jagged series of leaps that recur. The listener will no doubt be amazed at the sheer wealth of acoustic invention, of the fantastic effects that are created through spoken and vocal sounds—clicks, whistles, wind, multiphonics, and wide vibrato (Zobel describes *Flodigarry* as a "magical place"). Merely listing them does not do justice to their variety. The performance is impressive, especially in the perfect intonation of the chords.

Barbara Heller's *Domino* is an aleatoric work inspired by the game of dominos. It consists of 15 cards, each of which carries a design. The performer picks any number of cards, arranges them in a pattern, and uses this sequence to inspire an improvisation. This particular rendition lasts for 10 minutes and 20 seconds, and hornist Kahl chooses multiphonics and wordless singing as the principal expressive medium.

Konzert für Horn und Tonband by Tera de Marez Oyens uses electronically generated or enhanced sounds to provide

a dialogue with the soloist. A whole-tone scale fragment begins and ends the work and reappears in various guises throughout; the tape also has repeated patterns that help create a sense of cohesion. This must be a very effective piece to hear in concert because some of the tape uses recorded horn sounds and Kahl has a vast array of non-horn sounds. Thus, the overlapping parts often create the illusion of a single sound generator.

WeltenEnden by Adriana Hölsky is aleatoric in that the playing order of the lines is left up to the performer, except

for the final bar. The composer disregards the unique sound quality of the alphorn and writes for it "purely as a maker of noises, for which agile lips, a bassoon reed and two wooden sticks are necessary." The result is a shapeless piece which sounds as if the noises were electronically produced.

Viera Janárceková's *Yan* is a slow moving piece that is more preoccupied with tone color and its infinite variety than with motivic development and spatial relationships. Long-held notes in all registers are colored by vibrato, dynam-

ics, pitch bending, trills, and closed/open changes. Quarter tones are a prominent component of the pitch set and are achieved by bending notes with the lip and by using alternate fingerings.

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

CD Reviews

The Music of Marjorie Burgess

By Margaret E. Lucia

Leslie Holmes and Mari Jo Tynon, sopranos; Marianne Saunders, mezzo-soprano; Brian Ocock, baritone; Del Parkinson and Arthur Houle, piano; Mark Lutton, piano and xylophone; Sam Smith and Sandy Kiefer, cello. Xylophone/piano arrangements are by Mark Lutton; cello/piano arrangements and liner notes are by Arthur Houle. Caldwell Fine Arts CFA5555

Imagine a musical family reunion on a Sunday afternoon in Boston, circa 1930, in which everyone takes turns singing and playing the piano or other instruments. You would undoubtedly hear a little Gershwin or Kern, with an occasional hint of ragtime or blues and a more sophisticated classical tune or two. Some ad lib humor from the performers might be added to balance a sentimental song, and a good time would be had by all.

Massachusetts native Marjorie Burgess, together with admiring friends and colleagues, has created this kind of an atmosphere on a CD devoted entirely to her music. In this collection of miniatures (the longest track is a six-minute medley for cello and piano), every musical gesture has a story, every piece is dedicated to someone in Burgess' 40-plus-year career of composing and teaching. The listener is invited into the family fold to take part in an intimate musical celebration.

A keyboardist and music educator, Burgess relies upon the smaller

forms of 19th-century song and piano music for the harmony and texture of her basic musical language, adding a variety of other sounds for embellishment. Blues scales and jazz harmonies appear often (*Blue Waltz* and *Summer Mist*, for piano solo); ragtime is a staple, from the humorous *Music Box Rag*, delicately performed on the xylophone by Mark Lutton and accompanied by Arthur Houle, to the tongue-in-cheek *Dust Rag—the Housewife's Drag*, sung with flair by Leslie Holmes. *Chinese Folk Festival* is predictably pentatonic. Burgess imitates the impressionistic style in *Yet More and More Light*, a more serious whole-tone-based composition for soprano and piano, which seems almost an anomaly on this program. Nonetheless, soprano Mari Jo Tynon contributes one of the better performances on the disc.

Houle, a professor of music at Albertson College of Idaho, deserves special mention for his collaborative efforts and effective improvisational style (notably in the gospel tune *Halleluia*). Stan Smith proves an able partner in the jazzy *Pea Soup*, as does pianist Del Parkinson in the piano duets. Unfortunately, some performances suffer from technical difficulties—poor intonation and diction—or a lack of stylistic finesse. Overall, the unevenness in performance and recording quality (an uncomfortable mix of live and studio recording) detracts from

Burgess' music. (Selections 1-5, 7, 11, 13, 17, 19, 20, 33, and 34 were recorded by Paul Schiller, without editing, at the Albertson College of Idaho in August 1996. Remaining tracks were recorded live at Brannen Brothers Recital Hall, Woburn, MA, on April 20, 1996.) Yet the music remains appealing for its variety and humor, and it conveys a warm first impression of this New England composer who obviously revels in her gentle art of music-making. The CD is available from Caldwell Fine Arts at 2112 Cleveland Boulevard; Caldwell, ID 83605.

Margaret Lucia is an assistant professor of music at Shippensburg University in Pennsylvania. A pianist, she has premiered several new music works, and has presented lecture recitals throughout the United States on music by women. Her current research interests include the early instrumental works of Dame Ethel Smyth and the analysis of physical gesture as an integral element of performance.



Kay Gardner: *Ouroboros: Seasons of Life—Women's Passages*

By Steven Kreinberg

Ladyslipper LR115CD

Symbolized by a snake swallowing its tail, an ouroboros represents cyclical occurrences, and is an apt word to describe Kay Gardner's moving oratorio entitled *Ouroboros: Seasons of Life—Women's Passages*. This eight-movement composition, based on a text by Charlie Hutchins (solo text) and Ila Suzanne (chant text) and scored for six female vocalists, women's chorus and orchestra, celebrates numerous passages in the lives of women. The movements correspond to those found in the ancient Celtic calendar: Winter Solstice (Birth), Imbolc (Childhood), Spring Equinox (Puberty), Beltane (Maidenhood), Summer Solstice (Motherhood), Lammastide (Menopause), Autumn Equinox (Elderhood), and Samhain (Death-Rebirth). As one notices from the titles of the individual movements, the subject matter is comprehensive, and the texts traverse

from the wistful to the graphic. The inner movements are subdivided into three sections beginning with a chorus or narrative solo (sung in this performance by a girl or woman of corresponding age), followed by an orchestral interlude, and concluding with a choral chant.

The composer's music is tonal, basically homophonic in texture, and tuneful. Gardner is a gifted melodist, and her compositional style is particularly noteworthy in the beautifully orchestrated instrumental passages, which admirably evoke the many moods portrayed in the texts. The work is distinctive in its combination of musical styles, sounding somewhat reminiscent of Franz Waxman's wonderful scores for cinema.

The oratorio was recorded live in June 1994 at its world premiere by the National Women's Music Festival Orchestra and Chorus (Nan Washburn, conductor) at the 20th National Women's Music Festival held on the campus of

Indiana University. Performance levels vary somewhat among the artists, but excellent individual solos by Lissa Goldberg and Seraiah Carol are especially notable. The recording engineers did a superb job of eliminating any audience distractions from the recording. Additionally, they captured much of the energy and spirit displayed by the performers. Since its premiere, the work has attracted considerable attention: performances of the complete, hour-long oratorio have been given by the Denver Women's Chorus and Orchestra, the Bethlehem, Pennsylvania Women's Chorus and other organizations, and individual movements have been performed by a number of choirs.

Steven Kreinberg is an Associate Professor of Music History and also serves as Assistant Dean at the Boyer College of Music at Temple University in Philadelphia.

Tracey Chadwell's Song Book

by Susan Erickson

Music by Bennett, Cresswell, Farquhar, Joubert, LeFanu, Lilburn, Lumsdaine, Maconchy, and Whitehead. Tracey Chadwell, soprano; Pamela Lidiard, piano; John Turner, recorders. BMS420/421CD

In her tribute to English soprano Tracey Chadwell (1959-1996), Nicola LeFanu writes, "My ideal singer is one who can sing Mozart beautifully and new music beautifully and is equally at home with both. There are very few such people, and Tracey Chadwell was one of them.... Tracey had an unswerving commitment to composers. She understood instinctively the rewards that creating new work would bring her, and composers writing for her were blessed with a marvellous interpreter."

This rich collection shows Tracey Chadwell's commitment to composers. Her life may have been brief (she died tragically of leukemia just two years ago), but the accomplishments of that

short lifetime would do credit to a person of much greater years. Archives of the BBC, the NZBC and the ABC were the sources for the two-volume CD. Most of the composers were her friends and four of the works were especially composed for her—Elizabeth Maconchy's *Three Songs*, Nicola LeFanu's *I am Bread*, Gillian Whitehead's *Awa Herea*, and David Lumsdaine's *A Norfolk Song Book*. There is variety among the composers and there are common themes in their works: a sense of place, the forces of nature (benign and otherwise), and the ironies of love. The music, as a whole, is absorbing, dramatic, lyrical, and intriguing.

Although the performing artists and some of the composers represented here are English (with Irish and Japanese influences in a few of the chosen texts), there are also strong connections with New Zealand and Australia. For those of us familiar with these countries, the music provokes a welcome nostalgia; for

those not as familiar, it may serve as an impetus to explore the rich literary and musical traditions.

The CD opens with Elizabeth Maconchy's song cycle *Sun, Moon and Stars* (1977) on words by the 17th-century religious writer, Thomas Traherne. From the very first song it is evident that the singer and pianist Pamela Lidiard have had a long collaboration. The second song, *Rise, noble soul*, offers a particularly beautiful expression of the text, with the Bartokian inflections that inform Maconchy's style. *Three Songs* (1985) draws on the poetry of W. H. Auden (*In Memory of W. B. Yeats*) and Louis MacNeice (*Bagpipe Music*). The choice of texts would seem a bit unusual, yet the music fits them perfectly, conveying the strong cadences and mournfulness of Auden's verse and the ironies of MacNeice's. The words are always totally clear to the listener (this is true throughout the entire CD) but beyond that, Tracey Chadwell delivers the text in such a way that one feels the nuances of the poetry itself.

Nicola LeFanu, Maconchy's daughter, is represented by *I am Bread* (1987), on a text by Brendan Kennelly. The poem is strange and complex, and the music reflects these qualities very effectively. This composition is a tour de force for the singer and calls for a virtuoso collaboration between pianist and singer: the timing is 'exquisite throughout. Michael Steinberg's comment about LeFanu's "exceptional gifts of heart and head" comes immediately to mind with *A Penny for a Song* (1981), a group of songs based on early Irish verse, Japanese verse, and a poem by Walter de la Mare. The setting of the latter's poem, which is unaccompanied, is especially chilling in its effect.

Awa Herea reflects composer Gillian Whitehead's long-standing interest in and study of her Maori ancestry (as well as her ties with her native New Zealand). This expansive song cycle is based on a text by the composer herself (translation by Keri Kaa) and combines both Maori and English. This is a beautiful group of songs, united by the expression of a sense of place and concepts of time and eternity. *The Berries* recalls Debussy in its depiction of wind, sea and air and *Lake Ianthe* graphically describes the cutting of trees. *Scale and Perspective* is highly philosophical, while *The Sandfly* is short and dramatic. The title *Awa Herea* means Braided

Rivers and is central to the piece. This is potent music, and Chadwell's performance does it full justice.

Lyell Cresswell's *Words for Music* for solo voice is short but effective, and his musical setting makes considerable vocal demands on the performer. David Lumsdaine's *A Norfolk Song Book*, based on his own text and written for voice and recorders, evokes the atmosphere of the North Norfolk coast. The next three composers are all either New Zealand-born or enjoy a long association with that country: the eminent Douglas Lilburn is represented by *Three Songs*, and his colleague, David Farquhar, by *Six Songs of Women. The Turning Wheel*, op. 95, of John Joubert is a powerful piece. I was particularly struck by the distinctive writing for piano in the first song, *Headlands in Summer*. Pamela Lidiard's performance here, and indeed throughout the entire CD, is of the highest quality.

The final piece, *A Garland for Marjory Fleming* by the versatile Richard Rodney Bennett, is based on a text by the precocious Marjory Fleming, who lived from 1803 to 1811. The first song, *In Isas Bed*, is charming, especially when Chadwell reads the "note by the authoress." *A Melancholy Lay*, the second song, commemorates the death of three turkeys with an appropriate solemnity. *Sweet Isabell* and *Sonnet on a*

Monkey are the most tuneful and witty of the collection. They make a splendid conclusion to the CD.

I am impressed most of all by the way Tracey Chadwell and her collaborators, Pamela Lidiard and John Turner, work with the music. In addition to hearing first-rate performances, the listener to this collection will experience a rich selection of wonderful music and poetry. While it is tragic that Chadwell could not have lived longer, one must be grateful that some of her artistry is preserved in this fine collection of performances. The CD is available from The British Music Society; 7 Tudor Gardens; Upminster; Essex RM14 3DE; U. K. Royalties from the sale of this album will be given to the Leukaemia Research Fund.

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

CD Review

Melomania: String Quartets by Women Composers

By Tara Webb-Duey

The Fanny Mendelssohn Quartet; Troubadisc TRO-CD 01418

The Fanny Mendelssohn Quartet's recent CD, "String Quartets by Women Composers," presents seven composers spanning 150 years and six nations. This expert ensemble, founded in 1986 by Renate Eggebrecht-Kupsa (who also produced this recording), has been a pioneer in bringing unknown works by female composers to public attention through performances and recordings, although the ensemble has not limited itself to compositions by women.

The earliest work on this CD is hardly by an unknown composer, it is Fanny Mendelssohn Hensel's String Quartet in E flat (1834). This is a strong

interpretation, especially as it settles into the lyrical imitation of the adagio and then sprightly bounces through the scherzo-like allegretto. The only regret is that the work ends too soon—after just two movements.

The following piece is a non sequitur to the Hensel. It is the fourth movement of Dame Ethel Smyth's String Quartet in E Minor (1902-12). This is an energetic allegro movement that passes through a variety of moods with strong ideas that are tightly organized through motivic unity. While it is very convincing and enjoyable, its E-minor energy is jarring after the preceding and incomplete Hensel. (The complete Smyth Quartet has been recorded by the Mendelssohn Quartet and is available on

a different Troubadour disc, along with other chamber pieces by Smyth.)

Germaine Tailleferre is one of the best-known composers on this disc. As a member of *Les Six*, she had more opportunity and exposure than the others presented here, so it is not surprising that her only String Quartet (1919) is singular in not being labeled as a "first recording." It is a beautiful work, reminiscent of Ravel (with whom she studied orchestration), and the seamless blending in this performance makes one forget that four separate players are involved.

Elisabeth Lutyens has the distinction of being the first composer to write serially in England—not necessarily a welcomed first. Although she wrote 13 string quartets, her stage and vocal works

are more prominent in her output. String Quartet no. 6, op. 25 (1952) is typical of her later style in its rhythmic freedom and independent parts. It is dedicated to Francis Bacon (1561-1626), statesman and philosopher of the English Renaissance, who wrote about truth, love and the scientific method. Lutyens felt this work was the first in which her own style was fully realized.

A dramatic "sigh," a descending glissando figure that serves as a unifying motive, opens the second movement of String Quartet no. 6 by Polish composer Grazyna Bacewicz (1909-69). The many unusual string timbres and effects are deftly handled by the performers.

Romanian composer Violeta Dinescu's String Quartet no. 1, "Terra Lohndana" (1984), was inspired by the poetry of 12th-century troubadour Bernart de Ventadorn, in whose language "terra lohndana" means "distant land." The poetry has a theme of "longing" that Dinescu relates to a Romanian word that combines longing with a physical dimension as well as a painful, spiritual, fateful and cosmic dimension. Her quartet expresses this convincingly.

Gloria Coates (from Wisconsin) might seem to represent the other side of the Atlantic Ocean on this disc, except that she has been living in Germany since 1969. Her String Quartet no. 3 (1975) is the most challenging work on the CD for performers as well as for listeners. Although micro-intervals, glissandi, polyrhythms and generally novel sound combinations create a disturbing eeriness at times, the work is successful and provides a strong conclusion to the disc.

The quartets are arranged almost chronologically, with the latest two being reversed. This arrangement, and the disappointing fact that in some cases only one or two movements are included, suggests the function of an introductory anthology. The sound quality, however, surpasses what this reviewer has found in most other anthologies. Using 20-bit technology rather than the standard 16-bit allows a warmer, richer sound to prevail, and the Mendelssohn Quartet's fine playing deserves that quality.

Tara Webb Duey, a specialist in American music, teaches at the Boyer College of Music, Temple University, Philadelphia, PA.

Deon Nielsen Price: Sunrays

Deon Nielsen Price's CD entitled "SunRays," a varied collection of chamber, instrumental and vocal works, was reviewed in the *American Record Guide* (March/April 1998) by Jack Sullivan, who called the recording "first-rate," with "tuneful, well-made music by a composer who appears to have a real following." The works are intended to reflect California and its multi-ethnic population, and as Sullivan points out, the lyrical works—"the 1961 *Diversions* for piano and the 1985 *Big Sur Triptych* for soprano saxophone and piano have a California amiability and sunniness." But he also mentions the album's darker side, as in the excerpt "from *Three Faces of Kim, the Napalm Girl*, which depicts the Pulitzer Prize photograph from the Vietnam War."

Sullivan's favorite "playfully virtuosic" works on the disc are *Hexachord* for solo clarinet (Berkeley Price), *Stile Antico* for solo violin (Ayke Agus), and *Affects: a Santa Barbara Rhapsody*, a clarinet-piano duet. "SunRays" (Cambria 1056) may be ordered from Culver Crest Publications, P. O. Box 4484, Culver City, CA 90231-4484. Phone/Fax: (310) 838-4465.

Early Music CD Recommendations

By Sarah Whitworth

Barbara Strozzi albums seem to get better and better; especially recommended are two very fine new ones:

1. Barbara Strozzi: *Arie, Cantate & Lamenti*. Ensemble Incantato: Mona Spägle, soprano. CPO 999 533-2 (1998). According to the notes by Joachim Steinheuer, "Barbara Strozzi, with her total of nine extensive anthologies of sacred and secular vocal music, published more works in the 20 years between 1644 and 1664 than all of her male contemporaries."

2. Barbara Strozzi: *Primo Libro de Madrigali* (1644), 17 madrigals performed by La Venexiana ensemble: Rossana Bettini, soprano; Francesca Russo Ermolli, soprano; Anne Simboli, soprano; Sandro Naglia, tenor; Giuseppe Maletto, tenor; with bass, theorbo and harpsichord. Cantus C 9612 (1998). The album includes an 82-page illustrated booklet, with an introduction placing Strozzi amidst the great Italian women artists, poets and composers of her time. Biographical information, background

on the development of Italian madrigals and reflections on each of the 17 songs from Strozzi's *Primo Libro* are provided.

Scheduled for release in May 1998 is a CD that promises to be outstanding—a new recording of music by Isabella Leonarda (1620-1704) called "Isabella Leonarda: La Musa Noarese," performed by the Capella di Navarra, directed by Paolo Monticelli. Opus 111: OPS 30-206. The reason for my enthusiasm is that the recent Opus 111 sampler, OPS 1007 (1997), includes a gorgeous *Magnificat* (op.19, N. 1) by Leonarda from this album.

Thank you Dorian Records and Monica Jakuc and Dana Maiben for a superb world premiere recording of the complete op. 1 (six sonatas for fortepiano and violin) by the celebrated 18th-century operatic soprano, Francesca Lebrun (1756-1791). DIS 80162 (1998). The only other album I am aware of with music by Lebrun is called "Mozart in Mannheim" (single track, op.1/4) with violinist Ingrid Matthews (FOCUS 945).

Anyone with a fancy for French string music will delight in a new Elisabeth Claude Jacquet de La Guerre (ca. 1664-1729) recording of her *Sonates à un e deux violons avec viole ou violoncelle obliges*. The performers are Frederic Martin and Odile Edouard, violins; Christine Plubeau, viola da gamba; David Simpson, violoncello; Eric Bellocq, theorbo and guitar; Noelle Spieth, harpsichord and organ. Ensemble Variations, Accord 205 782 (1997). Liner notes for the recording include reproductions of a newly discovered painted portrait (ca.1700?) of Jacquet de la Guerre by the 17th-18th-century French painter, François de Troy.

I also highly recommend Leonarda Recordings' recent album, "The Medieval Lady," (Leonarda LE 340), which is reviewed in this issue of the Journal.

Broadcast News

By Jeanne E. Shaffer, Katherine Duncan, Canary Burton, Casper Sunn, Susan Cohn Lackman, and Jeanne Brossart

Women Musicians on Radio

By Jeanne E. Shaffer

"Performance Today"

One of the pleasant pluses of the winter season was the number of times National Public Radio's "Performance Today," hosted by Martin Goldsmith, played works conducted by JoAnne Falletta and Tania Leon. I keep my car radio tuned to one of the three public radio stations in my area and was delighted that it was on the "right" one the morning of February 9, when the station featured Tania Leon conducting the Akron Symphony in the premiere of *Lake Voices, Symphony no. 1* by Margaret Brouwer; it had been recorded in October 1997. Congratulations to Brouwer and Leon on a fine performance.

On January 16, Goldsmith talked to pianist Portia Hawkins about the music of Florence Price and her important place in American music. Hawkins performed *Fantasy Negre* by Price and *Troubled Water* by Margaret Bonds, one of Price's students. On January 19, Goldsmith interviewed Rae Linda Brown, musicologist and author of a new biography of Price. The Atlanta Symphony played the network premiere of "Juba Dance" and "Finale," two movements from Price's *Symphony in E Minor*, edited by Brown. This symphony was the first by an African-American woman to be performed by a major orchestra—the Chicago Symphony premiered it at the Chicago World's Fair in 1932. That it is still not available on CD and had not been heard on public radio until January speaks volumes about the place of women composers, and African-American women in particular, in broadcast and performance venues.

Sequentia sang *O quam magnum miraculum est* by Hildegard von Bingen on January 21, and Elizabeth Blair reported on celebrations marking the 900th anniversary of Hildegard's birth. The Folger Consort from the National Cathedral sang two other works by Hildegard on the same day, and on January 24, Margaret Philpot of Gothic Voices sang Hildegard's *Ave generosa*

from the CD "A Feather on the Breath of God," which is one of my favorites. The Kronos Quartet played its version of Hildegard's *O Virtus Sapientie* on March 18.

"Pipe Dreams"

Hosted by Michael Barone, "Pipe Dreams" is the only broadcast I know that plays just organ music. Unfortunately, many of us are not able to hear it because it airs very early on Sunday mornings on Southeastern Public Radio Network. Barone programmed three works by women: *San Antonio Suites* by Noel Goemanne on January 26, *Prelude and Two Fugues* for flute and organ by Orpha Ochse on February 9, and *Sonata on "Kalenda Maya"* by Libby Larsen on March 2. On March 9, Barone produced a program featuring women organists that he titled "Cherchez les femmes"; it was subtitled: "some women organists of exceptional musicianship lead us through a treasury of organ repertoire."

"Echoes"

"Echoes," hosted by John Diliberto, aired a number of works by women composers and performers. At the top of the list was Loreena McKennitt, with about a dozen performances. Clara Ponty, Liz Story, Lisa Lynne and Aine Minogue were next with three or four performances each. Among the other women whose works were heard were Joannie Madden, Janet Harbison, Helen O'Hara, Sarah McLachlan, Elizabeth Rhodes, Caroline Lavelle, Sharon Murphy, Laurie Anderson, and Robin Bullock.

"For the Record"

Co-hosts Sam Brown (host of "For the Record") and John Braheny, of the NAS, presented a program about performing rights on April 21 at 9:45 pm, station KPFF 90.7 FM, Los Angeles. Participants were Deon Nielsen Price, who represented the IAWM and spoke about the concerns of women composers regarding royalties; Les Hurdle, performing and mechanical rights specialist;

and Marshall Bialosky, President of the National Association of Composers, USA. According to one listener, the lively discussion was a "non-stop informational extravaganza."

"Women in Music Composition": A Canadian Radio Documentary

By Katherine Duncan

Last year, Chandos records released the premiere recording of a piano concerto that English composer Doreen Carwithen (aka Mary Alwyn) wrote in 1948. I had never heard of Carwithen, but I recognized the name Alwyn: William Alwyn was an English composer who lived through much of this century. In the mid 1940s, when Carwithen's career was just starting, she wrote the music to more than 30 films, including a Cannes-winning feature film, *The Stranger Left No Card*. Her works were performed by Sir Adrian Boult and the London Philharmonic, among others, but she could not get her music published. Carwithen subsequently married her composition teacher, William Alwyn, changed her name to Mary Alwyn (the couple wanted to be known as "William and Mary"), and for the next 40-odd years devoted herself to the editing, promotion, and publication of his music. I enjoyed listening to Carwithen's concerto, and I found her story strangely resonant.

In these supposedly "post feminist" 1990s, I assume that no woman would be denied being published simply because of her gender, and yet, when I go to concerts or present them on my CBC Radio 2 program, "Symphony Hall," there is almost never a work written by a woman. I have produced a radio documentary entitled "Women in Music Composition," which tries to uncover just why that is. To discover the reasons, I talked to composers at all stages of their careers—from young Canadians like Heather Schmidt and Kelly-Marie Murphy, to mid-career and senior composers like Joan Tower from the United States, Judith Weir from the United Kingdom, and Ann Southam from Canada.

While I was immersed in this research, I learned that a friend, Toronto composer Linda Catlin Smith, had been invited to give lectures and private com-

position lessons to the women students at the University of Victoria. Part of what the students wanted and needed from Smith was input from and a connection with a practicing composer who is also a woman. As Ph.D. candidate Mary Stiles so pointedly remarked in an interview, "We can say...I want to be like Shostakovich, or I want to be like Beethoven, but...studying composition is a mentorship process, and when there are no women around, it's kind of a problem."

The university asked Smith to lecture on what it means to be a woman and a composer in the world of classical music. Smith graciously allowed her lecture to be taped, and I have included segments from it in the documentary. To get both the historical perspective and an insight into current teaching practices at the university level, I also spoke with musicologists and professors at Simon Fraser University and Vancouver Community College.

But of course, it is not enough just to talk about music by women, and why there is still relatively little of it performed—we need to hear it. So the documentary features excerpts from pieces by all the composers mentioned above, as well as by Hildegard von Bingen, Elizabeth Jacquet de la Guerre, and Benita Marcus.

The documentary was broadcast Tuesday, March 24, 1998, on the CBC Radio 2 network (heard across Canada). For information on rebroadcasts or rights, please contact: Donna Cressman-Dubois, Executive Producer, CBC Radio Music, Toronto. Call: (416) 205-7384. I can be reached at <symphony@calgary.cbc.ca>.

**WOMR 92.1 FM,
Provincetown, MA**
By Canary Burton

Jeanne Brossart and I are still alternating the Tuesday afternoon shows on WOMR FM in Provincetown. While Jeanne was away on a lengthy trip, I filled-in, airing my brand of new music every week during the month of March. The two hosts have quite different approaches. Jeanne selects her music very carefully and plays a wide segment of art music, including music of various ethnic groups. My approach is more spontaneous. I select the CDs and tapes

according to my mood that day, sometimes using an idea presented on the previous show or a comment from a colleague, but I usually follow a single thread. The two hosts have been on the air for several years, and the audience has grown in number and in ability to hear and understand contemporary music. Many artists and writers live in the Provincetown area and enjoy listening to the programs—they find the music of today provides inspiration for their painting and writing, and they have grown tired of hearing the "classics," which are programmed on other local stations.

When I first started broadcasting, some members of the staff and the audience turned off my program, but now many of the same people stay tuned and thank me for playing "beautiful music" without realizing that it may be the same music they disliked just a year or two ago. This should give hope to music creators and performers because the audience-at-large is just now "discovering" and enjoying the music of composers from the first half of this century. In time, they will be ready to hear what is being produced in the 1990s. Many crossover listeners have come from the "more popular" forms of ambient and electronic music. A new, younger audience is being built for the future.

Broadcast News from South Central Wisconsin

By Casper Sunn

Tracy Dietzel, producer and host of "Other Voices" on WORT (89.9 FM) in Madison, Wisconsin, played many works by IAWM members from newly received CDs. Among them were Emma Lou Diemer's *String Quartet no. 1* and several selections from Hollis Taylor's *Unsquare Dances*. On the Monday before St. Patrick's Day, Dietzel played the entire "Celtic Connections" CD (Capstone CPS8640), which includes compositions by Nicola LeFanu, Jane O'Leary, and Hilary Tann. Additional works by women composers and performers broadcast that day were Scottish harpist Alison Kinnaird's *The Rymer* from the "Crannanteud" CD (Temple); works by Carolyn Anderson Surrick, Marcia Diehl, Sue Richards, and Nancy Karpeles from Ensemble Galilei's CD "The Mystic and the Muse"

(Dorian); and Hilary Tann's *Winter Sun, Summer Rain* and Judith Weir's *Airs from Another Planet* from the CD "British Women Composers," vol. 2 (Lontano). Many listeners responded to Weir's piece, including one person who was particularly intrigued that the work had been based on traditional Scottish music but was so far removed that the original roots were no longer recognizable. As a Celtic music performer herself, Dietzel welcomes recordings, both classical and folk, by Celtic women composers. Send compact discs or tapes for broadcast consideration to: Tracy Dietzel; 515 S. Paterson; Madison, Wisconsin 53703.

Many listeners have reported how much they enjoy my new radio handle—"Casper, the Friendly Host." As the guest host for nine WORT programs between December 1997 and March 1998, I have played music almost exclusively by women composers and have continued my alphabetical composer exploration (up to the "C"s now).

Among the special programs I hosted were "Vintage Blues by Women Composers" on December 27, 1997 and "Black Women Composers" (blues, jazz, pop, gospel and classical) on January 19, 1998 (Martin Luther King, Jr. Day). On February 16, I featured music by IAWM members who recently sent CDs: Maria Niederberger, Naomi Stephan, Hilary Tann, and Marilyn Ziffrin, and on March 10, I presented "A Baroque for Breakfast," with works by women composers of that era. On March 17, I prepared a program linking St. Patrick's Day with Women's History Month and used the connecting theme of the harp in honor of Anna Lelkes, harpist and first woman admitted to the Vienna Philharmonic.

Women composers who would like to submit a recording to be aired on future WORT programs (commercial-free, listener-sponsored community radio) are welcome to send them to: Casper Sunn; 806 Bowman Ave.; Madison, WI 53716-1706. For more information, please contact Casper Sunn <ccsunn@students.wisc.edu>.



Playlists: Works by IAWM Members

The broadcast playlist of works composed or performed by IAWM members serves as a supplement to the Members' News section.

1. "Eine kleine Frauenmusik" airs every Sunday night from 10:00 to 11:00 pm over Southeastern Public Radio Network. The playlist is for January through March 1998. By Jeanne E. Shaffer, Producer and Host

Davis, Marian. *Fluffy Ruffle Girl Rag*; *May Aufderheide*, *Totally Different Rag*; Virginia Eskin, pianist (Northeastern NR 9003-CD)

Diemer, Emma Lou. *String Quartet no. 1* (Living Music Foundation, vol. 1)

Gardner, Kay. "Birth" from *Ouroboros* (Ladyslipper CD 115)

Hoover, Katherine. *Medieval Suite*, "An Historical Sampling of Women Composers & Their Music," vol. 1 (Leonarda, cassette)

Howe, Mary. (Liner notes by Dorothy Indenbaum) *Stars*; *Sand*; *Castellano Romanesca*; *Suite for String Quartet and Piano*; *Three Pieces after Emily Dickinson*; *Spring Pastoral*; *Interlude Between Two Pieces* (CRI American Masters CD 785)

MacAuslan, Janna. *Zambra* (Lilac D-4)

CDs Requested for Broadcast on WPRK

By Susan Cohn Lackman

WPRK 91.5 FM, the Rollins College radio station, plays a variety of "alternative" music: classical, jazz, and rock. The station has no funding to purchase recordings, thus donated DATs, CDs, vinyl or cassettes, particularly of music by women, will not only be gratefully received, but will also be programmed into the regular rotation. Your gift will allow listeners the opportunity to hear new music and will enable the station to pursue its mission of strenuously avoiding the aural wallpaper music played by the local NPR or commercial stations. Donations are tax deductible.

Rollins College is located in Winter Park, Florida, on the northeast border of Orlando, and for its size 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 donations to me at the following address, and thank you for your support. Susan Cohn Lackman, Professor of Music Theory and Composition; General Manager, WPRK 91.5 FM; Box 2731; Rollins College; 1000 Holt Avenue; Winter Park, FL 32789.

Price, Deon Nielsen. *Stile Antico* (Cambria CD-1056)

Zaimont, Judith Lang. *Calendar Collection* (Leonarda LE 334); *From the Great Land* (Leonarda LE 329)

Zwilich, Ellen Taaffe. *Celebration* (New World Records NW336-2)

2. "Listening to Women—and Men," WOMR 92.1 FM, Provincetown, Massachusetts, airs every other Tuesday from 1:00 to 4:00 pm. The playlist is for January through April 1998. By Jeanne Brossart, Producer and Host

Austin, Elizabeth. *Sonata for Recorder* (MH 1092)

Beath, Betty. *Lagu Lagu Manis* (Jade 1048)

Chen Yi. *Ge Xu* (Antiphony) (New Albion 090)

Eastman, Donna Kelly. *Encounters* (Living Artist Vol.2)

Eckhardt-Gramatté, Sophie-Carmen. *Happy Birthday, E.o.#2* (E-Gré Foundation)

Ernst, Siegrid. *Quattro mani dentro e fuori* (VMM 2018)

Fleischer, Tsippi. "Two Songs" from *Girl-Butterfly-Girl*; *Resuscitation—Five Miniatures for Cello Solo*; *Salt Crystals*; *Ballad of Expected Death in Cairo* (VMM 2023)

van Appledorn, Mary Jeanne. *Trio Italiano* (North/South 1012)

Zaimont, Judith Lang. *Snazzy Sonata* (4Tay 4001); *Calendar Collection* (Leonarda 334); *Sky Curtains*; *Hidden Heritage—A Dance Symphony* (Arabesque Z6667)

3. "The Latest Score," WOMR 92.1 FM, Provincetown, Massachusetts, airs every other Tuesday from 1:00 to 4:00 pm. The playlist is for January through April 1998. By Canary Burton, Producer and Host

Bell, Elizabeth. *Variations & Interludes* (N/S R 1005 DDD)

Burton, Canary & Marylou Blakeslee. *Parallel* (tape, Burton); *Atlantic Sonata* (tape)

Cox, Cindy Annise. *Four Studies of Light and Dark* (Capstone 8626)

Davidson, Tina. *Bleached Thread—Sister Thread*; *Blue Dawn* (CRI 681)

Deane, Anne. *Positive Thinking* (tape)

Degenhardt, Annette. *Wohin denn?; Umwege, Kommt wer noch?; Das hort nicht auf, Hommage à Georges Brassens* (ANDEG 04)

Diemer, Emma Lou. *Sextet* (N/S R 1005 DDD)

Dinescu, Violeta. *Satya II*; *Euraculos*; *Tabu* (tape); *Es nimmt mich wunder* (SAL 7001); *Lichtwellen*; *Aretusa*;

Satya IV (3D-69226)

Doherty, Sue. *Microtonal Alpha*; *Caged Sounds*; *Slippery when wet*; *Delmira* (tape)

Folio, Cynthia. *Trio* (tape); *Developing Hues* (Capstone 8615)

Higdon, Jennifer. *Steeley Pause*; *Sonata for Viola and Piano*; *Lullaby* (IVR 501)

Lee, Hope. *In a Mirror of Light* (tape)

Marez Oyens, Tera de. *Konzert für Horn und Tonband* (SAL 7001)

Niederberger, Maria. *Sounds of Space-Time* (Magnon PN 2637)

Oliveros, Pauline. *In Memoriam, Mr. Whitney* (Mode 40)

Price, Deon Nielsen. *Big Sur Triptych*; *Hexachord*; *Fearful* (Cambria CD 1056)

Razdolina, Zlata. *Parting*; *Harvested Field*; *Garden*; *Fallen Leaves*; *In Frozen Sunrise*; *The Magic Comb*; *Night*; *In a White Mohair Dress*; *It Was Beside the Sea*; *Ballad on Voronya Mountain*; *June 22*; *Ballad on a Child*; *The Summer is Over* (self-produced CD)

Singer, Jeanne. *Suite for Horn and Harp* (BIS CD 793); *To Stir a Dream* (Cambria 1051)

Spiegel, Laurie. *Strand of Life*; *From a Harmonic Algorithm*; *Passages* (AE 11001-2 digital)

Suchy, Gregoria Karides. *Twelve Greek Maxims* (Capstone 8613)

van Appledorn, Mary Jeanne. *Freedom of Youth* (Capstone 8618)

Varcoe, Elizabeth. *Herstory II* (Capstone 8613)

Wallach, Joelle. *Mourning Madrigals* (Capstone 8613)

Wishart, Betty. *Things Unseen and Seen* (tape)

4. WORT 89.9 FM, Madison, Wisconsin. By Casper Sunn

Brockman, Jane. *Character Sketches I, II & III* (Leonarda-CD-LE334); *Perihelion II* (Leonarda-CD-LE327); *Kurzweil Etudes*, nos. 3, 6 & 7 (Opus One-LP-133a)

Chance, Nancy Laird. *Daysongs: Sun Greeting*, *Noonjay*, *Moonsoft* (Opus One-LP-72); *Ritual Sounds* (Opus One-LP-69); *Exultation and Lament* (Opus One-LP-79)

Ciani, Suzanne. *The Velocity of Love* (RCA/Red Seal-CAS-AMKI-7125); *Neverland*; *Mosaic*; *Aegean Wave* (Private Music-CD-2036-2-P)

Cooper, Constance. *Where the River Turns Like an Elbow into Dusk* (Opus One-CD-135)

MacAuslan, Janna. *Bay Bridge Suite* (Lilac-CD-D3); *Apryl Toye*; *Zambra*; *Scottish Suite*; *Blacksberg*; *'Zona*; *Tangle for Two*; *On the Edge*; *Tremolo for Kristan*; *De mi Corazon* (Lilac-CD-D-4)

Niederberger, Maria. *Daedaleum; Inferences; Album Pages; Tandem Points; Sounds of Space-Time; Frühlingsmuse* (Muses of Spring); *Einmal* (One Time) (Magnon-CD-PN2637)

Stephan, Naomi. *Spring Song* (Civic Classics-CD-1-800-39-angel); *Na Maria; Hodie* (tapes)

Tann, Hilary. *A Sad Pavan, Forbidding Mourning* (Lilac-CAS-C2); *Doppelgänger* (Capstone-CD-CPS8606); *Winter Sun, Summer Rain* (Lorelt-CD-LNT103); *The Cresset Stone; Of Erthe and Air* (Capstone-CD-CPS-8640)

Ziffrin, Marilyn. *Sono* (Opus One-CD-146)

Congratulations to Cindy Cox

Cindy Cox was one of four winners of the \$7500 American Academy of Arts and Letters Award in Music, which honors lifetime achievement and acknowledges the composer who has arrived at his or her own voice. Cox is presently an associate professor at the University of California at Berkeley.

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

compiled by Elizabeth Hayden Pizer

Calls for Scores & Other

Materials:

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

(with deadlines:)

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

New American Music for Young Audiences Project. The American Music Center and New York State Council on the Arts seek scores and CDs of American works composed specifically for young audiences (pre-K through 12), not young performers. Scores and CDs will cataloged and added to the Center's collection and will appear in a special published catalog and on-line database of these works, to be used by prospective performers, presenters, schools, and others. This call is for both members and non-members of the Center. No cataloging fee will be charged. When submitting materials,

please include the following information (on the score and/or CD itself or on a separate sheet of paper): instrumentation, duration (with "circa" if appropriate), year composed or last revised, age and/or grade of audience for which the work was composed, author of text (for sung or narrated works), subject of the work (e.g., story or topic on which the work is based), a brief description of the musical style, and a brief description of how and why the work was composed specifically for a young audience (subject matter, audience participation, etc.). Deadline: **August 31, 1998**. For further information, and to send materials to: The American Music Center, New American Music for Young Audiences Project, 30 West 26th Street, Suite 1001, New York, NY 10010. Phone: (212) 366-5260, ext. 11. [AMC*]

8th Annual BONK Festival of New Music 1999. Scheduled to take place in early March, 1999, the BONK Festival is an annual forum for avant-garde and experimental music that is decidedly out of the mainstream of contemporary classical music and therefore rarely presented at the more mainstream music festivals in the United States. Highly visible in the Tampa Bay area, the festival has attracted a great number of composer/performers from around the world — artists who are widely recognized among specialists and connoisseurs of computer and electronic music, music technology, computer-assisted composition, and in many academic circles, but who may not be known to the general public. Festival performances take place in concert halls, museums and warehouse spaces all over the Tampa Bay area, and admission costs are kept as low as possible in order to attract the widest possible audience. In addition, BONK festival artists partici-

pate in live radio broadcasts and often present lectures or informal masterclasses at local schools and colleges during the week of the festival. The festival's goal, however, is not simply to present an annual week of concerts, but to create a network of dedicated composers and performers who work together throughout the year — sharing ideas, generating commissions, and actively promoting awareness of modern music in their respective communities. In short, the festival serves as the focal point of a much larger cooperative effort among like-minded and highly committed musicians. For this reason, strong preference in programming decisions is given to works by composers who can attend the festival as active participants and whose interests and abilities complement those of the existing core of festival artists. The BONK Festival of New Music welcomes submissions of non-mainstream music for programming consideration, particularly from composers whose work makes use of electronics and computer technology. However, please keep in mind that because the festival is coordinated by a handful of volunteer composer/performers working in their spare time under an extremely tight budget, no monetary compensation is available at this time for travel or other expenses. Participating composer/performers travel at their own expense and will be asked to assist in the performance and production of festival concerts. Submissions of works must include: 1) curriculum vita or resume, and a list of works must be included; 2) no more than one score and/or tape (it is helpful to include a recorded performance of the work if possible); 3) a brief bio for use in promotion and program booklets; 4) A statement of your ability to attend the festival and contribute as a performer; 5) A self-

addressed, postage-paid envelope for the return of materials. Note: if the proposed composition is *not* one that you plan to perform yourself, please keep in mind our available instrumentation (additional instruments are possible but cannot be guaranteed): tape (DAT), 4-channel tape (ADAT), piano(s) and other keyboards, percussion/percussion ensemble, guitar, flute/piccolo, violin, horn, mezzo-soprano. Receipt deadline: **September 30th, 1998**. Submissions by performers should include vita, repertoire list and cassette tape of one or two representative performances. For further information, the schedule of concert dates/locations, and the works to be presented, you can visit the BONK Website. This site also contains information about the participating composers and performers, and it is being developed as a comprehensive resource for composers and new music enthusiasts. For further details and complete submission guidelines, contact: BONK Festival of New Music, Prof. Robert Constable, New College of USF, Division of Humanities, 5700 North Tamiami Trail, Sarasota, Florida 34243-2197. Phone: (941) 359-9295; fax: (941) 359-4479. <bonk@sar.usf.edu> <http://www.sar.usf.edu/~bonk>. [GI]

Gregory Wiest, vocalist, seeks American song cycles for tenor and piano, written after 1984, and with a maximum duration of 15 minutes. Deadline: **November 30, 1998**. For further information, and to send materials, contact: Gregory Wiest, Klenzestr. 8, D-80469 München, GERMANY. [AMC*]

(without deadlines:)

Cluster, a contemporary music ensemble from Lviv, Ukraine, is seeking scores for all or any combination of the ensemble's instrumentation. Available instruments: 2 violins, viola, cello, clarinet, flute, oboe, and soprano. However, as Cluster has already received a number of works scored for string quartet, it is recommended that works now submitted be written for instrumental combinations other than string quartet alone. Selected scores will be performed during concerts and festivals in Ukraine and abroad. Scores should be accompanied by tapes, if available. For further information, and to send materials, contact: Olia Myrtyalo, 29 Khvyliovyy Str. #73, Lviv 290059, UKRAINE. Phone: (380) 322-594426; fax: (380) 322-522682. <olia@lim.lviv.ua>. [orig]

Blue Earth Area High School Bands call for scores. The directors of the Blue Earth Area High School Bands (Sub-Section 6) seek an original composition at the grade 3+ level for their Honor Band Festival to be held April, 1999, in

the South Central Minnesota town of Blue Earth. The composer chosen will be asked to come to Blue Earth to work with the honor band. Preference may be given to Minnesota composers. Please include a check to cover return postage for materials submitted. For further information, and to send scores and tapes, contact: Kraig Anderson, Blue Earth Area High School, 1125 Highway 169 North, Blue Earth, MN 56013. Phone: (507) 526-3201. <kanderso@blueearth.k12.mn.us>. [ACF*]

Christos Zerbinos, a professional accordionist who has performed with major orchestras, seeks original works for accordion and orchestra or string orchestra (no chamber ensembles). Selected works will be performed during the 1998-99 season. With score and tape (if available), composers should include a cover letter and brief bio. For further information, and to submit materials, contact: Christos Zerbinos, 135 Dardanelion St., New Smyrna 17123, Athens, GREECE. <almouz@ath.forthnet.gr>. [AMC*]

Black-Tie Banjo, a Boston-based five-string banjo ensemble, seeks new works of any length for performance and possible recording. For further details, contact: Geoff Freed, Black-Tie Banjo, 128 Alpine Terrace, Arlington, MA 02174. Phone: (617) 641-3156. <geoff_freed@wgbb.org>. [ACF*]

Gavrisiu Cipriana, Romanian pianist, is seeking new chamber works for piano and other instruments: duos, trios, quartets, and quintets with piano. She intends to introduce the works at the Conservatory in Cluj, which is one of the finest music conservatories in Romania. The works will be housed at the conservatory library and performed in a concert series. Please contact Ms. Cipriana through: Violeta Dinescu, University of Oldenburg, PF 2503, D-26111 Oldenburg, GERMANY. E-mail: <violeta@uni-oldenburg.de>. [IAWM-emi]

Opera on the Go, a ten-year-old non-profit opera company which performs American chamber operas for children and adults, seeks lyrical operas for 1-3 singers. Operas based on stories such as Rapunzel, The Tortoise and the Hare, Jack and the Beanstalk, and The Pied Piper would be of interest, as well as opera stories for teens and adults. Opera on the Go also has a one-woman script available to be scored. For complete details and to submit materials, contact: Jodi Rose, 184-61 Radnor Road, Jamaica Estates, NY 11432. Phone: (718) 380-0665. [AMC*]

New Music for Women's Voices. A project of the Professional Women Singers Association, New Music for Women's Voices seeks original works for female voices. Of particular interest are: art songs for solo voice(s), operas, works-in-progress, musical theater, and mixed genre works. Duration: up to 10 minutes. Longer complete chamber operas (with piano reduction) are also acceptable. Selected works will be read in workshop and performed with piano. In submitting scores, please indicate if you would be available to work directly with the singers and/or would like to play piano. Pieces submitted without SASE will be retained in the PWSA library. Materials and inquiries should be sent to: Carol Flamm, 719 Greenwich St. #4N, New York, NY 10014. Phone: (212) 969-0590. <singerPWSA@aol.com>. [ACF*]

Trevor Maplestone, a school music teacher in Wales, seeks works for 4 electric violins (+ mixer) for public performances by advanced students ages 16-18. Duration should be 5-10 minutes. For further information, and to send materials, contact: Trevor Maplestone, 19 Salisbury Court, Greenmeadow, Cwmbran NP44 3EN, Wales, UNITED KINGDOM. Phone: (44) 1633 866 780. [AMC*]

Touchbass, a newly-formed Australian duo, seeks scores for consideration. Instrumentation may be any combination of two clarinets/bass clarinets, plus electronics. Compositions with one other instrument will also be considered. For further information, contact: Roslyn Dunlop, 17 Callan Street, Rozelle NSW 2039, AUSTRALIA. [ACF*]

Call for scores. A performer seeks works for narrator and pianist for possible performances and recordings. Preference will be given to children's stories, especially recognized classics. Scores should be accompanied by tapes, if available, and an SASE for return of materials. For further information, and to send materials, contact: Jeffrey James Arts Consulting, 316 Pacific Street, Massapequa Park, NY 11762. [AMC*]

Patti Cudd, percussionist, seeks compositions for solo percussion and duos for piano and percussion. Of particular interest are complex new works, world-music influences, and electronic music. For further information, and to send scores, contact: Patti Cudd, 9256-H Regents Road, La Jolla, CA 92037. [ACF*]

Teresa McCollough, a pianist in the San Francisco Bay Area, announces a call for scores for solo piano works by American composers to be performed and recorded on CD during 1999. Maximum duration: 15-minutes, with preference given to

shorter works. Scores should be accompanied by tapes, if available, and an SASE for return of materials. For further information, and to send materials, contact: Teresa McCollough, 221 Blackburn Avenue, Menlo Park, CA 94025. Phone: (650) 322-9007 or (408) 554-4890; fax: (408) 554-2171. E-mail: <tmccolough@mail.scu.edu>. [orig]

David Bohn, organist, seeks works in any style for continuo/positiv organ (i.e., a one-keyboard instrument without pedalboard), either solo (preferred) or with additional voices or instruments. Pieces of three minutes or less are of particular interest. To submit scores or obtain additional details on range, stops, dynamics, etc., contact: David Bohn, 1306 E. Silver, Apt. 11, Urbana, IL 61801. Phone: (217) 367-2052. E-mail: <bohn@cnp-nxt1.music.uiuc.edu> [ACF*]

175 East, a contemporary music ensemble based in Auckland, New Zealand, is looking for works written in the last 15 years for at least three players drawn from the following instruments: clarinets (Eb/Bb/bass); bass trombone; percussion; cello; double bass. For further information, and to send materials, contact: James Gardner, Director, 175 East, 3 Sylvan Valley Avenue, Woodlands Park, Titirangi, Auckland 1007, NEW ZEALAND. <skiosk@iconz.co.nz>. [GI]

2nd Festival of Contemporary Piano Music. Announced by pplANISSIMO, the festival will take place in March of 1999. Composers of any age and nationality may submit a score (with indication of duration), program notes, and a short bio. For complete details, contact: pplANISSIMO, Evlogi Georgiev 149, 1504-Sofia, BULGARIA. Fax: 359-2-432675. [AMC*]

Kalvos & Damian's New Music Bazaar is a radio/netcast program and website bringing composers to the wider world through their music, interviews, pictures, photos, artwork, essays, biographies, attitudes, catalogs and ideas. Their cybercasts can be heard every Saturday from 2:30 to 4:30 pm ET (1930 to 2130 GMT) — point your Browser to: <http://www.goddard.edu/wgdr/kalvos/kalvnews.html#cybercasts>. With headquarters based in Vermont, the Bazaar is sponsored by WGDR-FM, the Consortium of Vermont Composers, the Vermont Contemporary Music Ensemble, and Goddard College, and is produced by Malted/Media. Kalvos & Damian's New Music Bazaar welcomes the submission of recordings for future broadcast consideration. Preferred recorded formats, *listed in order of preference*,

are: CD, DAT (with the tapes fully indexed), LP, and lastly, standard audio cassette. For further information, and to send materials, contact: Kalvos & Damian's New Music Bazaar, RD 2 Box 2770, Cox Brook Road, Northfield VT 05633. <http://www.goddard.edu/wgdr/kalvos/>. [orig]

Musica Hoje Broadcast is an hour broadcast presented weekly since March, 1991, by the Portuguese National Radio, RDP-2, and produced by Portuguese composer, Miguel Azguime. Among others, it is one of the activities supported by the Miso Music Portugal. There, Miguel Azguime has presented the most recent musical creations and the main composers of the last half century, together with interviews with some of the greatest musicians of our time, including young composers, as well as interviews with the finest interpreters of contemporary music. Special cycles have been devoted to electronic music and to Portuguese composers. Composers are invited to submit recordings, along with bibliography information, for broadcast consideration. For further information, and to send materials, contact: Musica Hoje, c/o Miguel Azguime, Rua do Douro 92 Rebelva 2775 Parede, PORTUGAL. Phone/fax: (351) 1-457-5068. <miso.music@ip.pt>. <http://www.ip.pt/~ip000786/misomusic.html>. [GI]

Matthew Ross Davis, a 20th century classical music announcer at WMUC-FM 88.1 — college radio station of the University of Maryland, College Park — produces a program which airs from 1:00-to-2:00 on Thursday afternoons. The station also has a live Internet feed at: <http://www.wmuc.umd.edu>. As WMUC's library of recordings has little representation in the area of 20th century classical/experimental/avant-garde, etc., he is trying to build the station's current CD holdings, and will consider all submissions for possible broadcast. For further information, and to send materials, contact: Matthew Ross Davis, 20th Century Classical, WMUC-FM, University of Maryland, College Park, MD 20742-8431. <mrd@artswire.org>. <http://www.artswire.org/mrd>. [orig]

Kookaburra, a new publisher, seeks works in the following categories: gtr (1 or more), fl (1 or more), cl (1 or more), vln (1 or more), vc (1 or more), pno (2 or 4 hands). They are especially interested in pedagogical works and works by women composers, but will consider all submissions. For complete details, contact: Caterina De Carlo, Kookaburra Edizioni s.r.l., v. Barilli 5, I-43100 Parma, ITALY. Phone: (39) 0521/257188; fax: (39) 0521/268156. [AMC*]

Composition Competitions:

(with deadlines:)

Debussy Trio Music Foundation 2nd Biennial Competition for American Composers. Composers are invited to submit unperformed, unpublished, and unrecorded works for harp, flute, and viola (original compositions or transcriptions) which are encore-length (about 5 minutes). Submitted score and parts should be printouts from one of the following standard computer-notation programs: Mosaic, Finale, Nightingale, or Performer. Anonymous submission. Entry fee: \$15. Awards: 1) the Susan and David Hirsch \$2,000 award and publication by Fatrock Ink of Los Angeles; and 2) publication by Fatrock Ink; plus, the winning work(s) will be premiered and performed by The Debussy Trio. Receipt deadline: **August 1, 1998**. For complete submission guidelines, contact: The Debussy Trio Music Foundation, 223 South Bundy Drive, Suite 201, Los Angeles, CA 90049. [AMC*]

9th Composition Competition of the International Music Festival of Besançon - Franche-Comté. The competition is open to any composer of any nationality who will be under 40 years of age on September 1, 1998. Works of a maximum duration of 10 to 15 minutes for orchestra without soloist will be accepted. Instrumentation may include: 3 flutes (one can double the piccolo or the flute in "G"), 3 oboes (one can double the cor Anglais), 3 clarinets (one can double the bass clarinet), 3 bassoons (one can double the contrabassoon), 4 horns in "F", 3 trumpets in "C" or in Bb, 3 trombones, 1 tuba, 4 percussion (usual instruments including timpani), 1 harp, piano or celesta, strings (14-12-10-8-6). Magnetic tape and electronic instruments are excluded. The work presented must be an original unpublished work. It must not have been performed in public except within the context of a Music Conservatory. The exact duration of the work must be indicated on the first page of the score. The manuscript must be legible at first sight. The applicant must send 5 photocopies of the complete score. Anonymous submission. Awards: the winner of the first prize "Prix du Festival" awarded by the Région of Franche-Comté and the SACEM, will receive 25000 FF. Plus, the composition will be performed at the Final session of the Young Conductors Competition of the Music Festival of Besançon in 1999, and it will be published by Editions Billaudot (Paris), unless the prize-winner has an exclusive contract with another publisher. Receipt deadline: **August 15, 1998**. For further information and complete registration details, contact:

Festival International de Musique de Besançon - Franche-Comté, Concours de Composition Musicale, 2d, rue Isenbart, F-25000 Besançon, FRANCE. Phone: (33) 3-81807326; fax: (33) 3-81804636. [GI]

3rd International Alberto Ginastera Composers Competition. Composers of any nationality who will not be more than 45 years of age on December 31, 1998, may submit unperformed works for symphonic or string orchestra, with or without solo voice or instrument. Anonymous submission. Registration fee: \$50. Award: \$15,000, plus performance. Deadline: **August 31, 1998.** For further information, and to obtain application forms, contact: Concurso Alberto Ginastera, Ministerio de Educacion y Cultura "INAEM," Subdirección General de Música y Danza - Sr. José Antonio Campos, Plaza del Rey N° 1E, Madrid 28004, SPAIN. Phone: (341) 521 3209 - 532 5089; fax: (341) 532 9361. [AMC*]

3rd International Musical Competition Mario Bernardo Angelo-Comneno. The competition is open to composers of all nationalities without any age limit. The 1998 competition is for works scored for string quartet. Duration: minimum of 12 minutes, maximum of 25 minutes, with the length indicated in the score. Award: 3.500.000 Italian Liras. In case the jury decides not to award the top prize, it may assign one or two mentions, each of 1.500.000 Italian Liras. The jury can also decide not to award either prize or mention. The awarded work will be premiered during the musical events of the Academy in 1999; furthermore the same composition will be presented to the most important musical institutions. The awarded composition will remain the full and absolute property of the composer; however, the winning composer has to commit, personally and in writing, to allow the performance of his/her work to be free from rights other than copyrights. Entry fee: 100.000 Italian Liras. Two copies of the score must be sent together with a receipt of payment of the entry fee. Tape recordings, if available, should be included with submissions; and the envelope in which materials are sent should be marked: "International Composition Prize Mario Bernardo Angelo-Comneno." The composition must be unpublished and not publicly performed nor broadcast by radio or television before the day the prize is awarded. Anonymous submission. Postmark deadline: **September 15, 1998.** For further information and complete registration details, contact: Accademia Angelica Costantiniana di lettere, arti e scienze, Via delle Balduina 75, 00136 Roma, ITALY. Phone: (39) 635-343557, or (3) 635-536865; fax: (39) 774-615465. [GI]

Composición Coral Juan Bautista Comes 1998. Announced by the town council of Segorbe, composers of any nationality, writing in any style, are invited to enter the contest. Works for a cappella mixed choir, with lyrics of any religious text in Latin, which are original, unpublished, and never broadcast or publicly performed are eligible. Each composer may present only one work. Composers who have won any of the previous editions of this contest may not participate in this edition. Works must be written in ink, and the notation and handwriting must be clear. Besides the original, two copies must be presented. Anonymous submission. A sealed envelope containing the composer's pseudonym, the title of the composition, and the composer's full name, address and phone number must be enclosed. Award: 300.000 ptas., plus premiere performance during the XVI Choral Festival of 1999, and publication by the Jaime Piles publishing house in Valencia. Receipt deadline: **September 23, 1998, by 1:00pm.** For complete details, and to submit materials, contact: Segorbe's Town Council, Concejalía de Cultura, Pza. Agua Limpia, C.P. 12400 Segorbe (Castellon), SPAIN. [ChoralTalk-emi]

7th Biennial Competition for the AGO/ECS Publishing Award in Choral Composition. Announced by the American Guild of Organists (AGO) and ECS Publishing, the competition is open to composers of any age who are citizens of the U.S., Canada, or Mexico. Composers may submit one unpublished work for SATB chorus, harp, and organ, approximately 4-8 minutes in duration, in which the organ plays a distinctive and significant role. The text of the work must be suitable for use in religious services of various kinds. Awards: \$2,000 to be awarded by ECS Publishing, performances at the 1999 AGO Regional Conventions and at the 2000 National Convention in Seattle, and publication by ECS Publishing. Postmark deadline: **September 30, 1998.** For further information and complete entry guidelines, contact: 1998-99 ACO/ECS Publishing Award in Choral Composition, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310; fax: (212) 870-2163. E-mail: <info@agohq.org>. [AMC*]

1999 Museum in the Community Composer's Award. Composers of any age or race may submit unpublished, unperformed, unawarded works for string quartet (2 violins, viola, violoncello). Three bound copies of the score are required. Anonymous submission. Awards: \$2,500, world premiere in the spring of 1999 by the Montclair String Quartet, transportation to the premiere,

and lodging while in West Virginia. Entry fee: \$25. Postmark deadline: **October 15, 1998.** For further information, contact: Patricia Fisher, Competition Administrator, PO Box 251, Scott Depot, WV 25560. Phone: (304) 562-0484. <mitc@newwave.net>. [AMC*]

Haddonfield Symphony 1999 Young Composers' Competition. Only composers born after March 20, 1969, may apply. Instrumentation may not exceed 3-3-3-3 (incl. standard doublings), 4-3-3-1, timp., 3 perc., 1 keyboard, harp, and strings. Works with soloists are not eligible. Only U.S. citizens and permanent residents may apply. Duration should be between 8 and 15 minutes. The winning composer must provide 3 full scores and a full set of parts, with a sufficient string count, by January 20, 1999. Submitted works may not be premiered prior to the concert date of March 20, 1999. Scores must be of a legibility suitable for efficient rehearsal and performance. Parts must be carefully proofread, and of a legibility suitable for efficient rehearsal and performance, with good page turns, and ample rehearsal numbers and cues. We recommend that all entrants consult our guidelines for preparing score and parts. *How to apply:* submit 2 copies of the full score and 2 copies of a sample instrumental part. Only one work may be submitted by each composer. An SASE must be enclosed for return of all materials. Submissions sent without a return envelope will not be considered. Two copies of a piano or computer demo tape, or recording of a reading session only, may be included, but is not required or expected. Supplementary bio materials (2 copies) may be enclosed but are not required. Previous winners are not eligible. Each application must include 2 copies of an information sheet, including: composer's name, title of the work, duration of the work, date of birth, citizenship or residence information, mailing address, and telephone; please include fax and e-mail information if available. It is also requested that composers indicate how they learned of this competition. Awards: premiere of the winning work by the Haddonfield Symphony, conducted by Maestro Daniel Hege; professional recording of the premiere; round-trip domestic airfare to attend rehearsals and performance; and the winning work will be considered by Theodore Presser Company for inclusion in its rental library. Postmark deadline: **October 20, 1998.** Submission materials should be sent to: The Haddonfield Symphony, Young Composers' Competition, 20 Washington Avenue, PO Box 212, Haddonfield, NJ 08033. Phone: (609) 429-1880. E-mail: <Symphony@Haddonfield.com>. Any questions about the application process should be directed to: Daniel Dorff,

Haddonfield Symphony Composer-in-Residence, by phone at: (610) 446-0376; or via e-mail at: <DDorff@Presser.com>. Please do not direct general inquiries to the orchestra's office. [orig]

National Association of Composers/USA (NACUSA) Twentieth Annual Young Composers' Competition. Open to NACUSA members (dues: \$20 per year) between the ages of 18 and 30, composers may submit up to two unpublished, unawarded works for not more than five players and with a maximum duration of 15 minutes. Awards: 1) \$200 and two performances (Los Angeles and New York City); and 2) \$50 and one performance (Los Angeles). Anonymous submission. Receipt deadline: **October 30, 1998.** For complete entry guidelines, contact: National Association of Composers, USA, PO Box 49256, Barrington Station, Los Angeles, CA 90049. [AMC*]

1999 Richard Rodgers Awards. Announced by the American Academy of Arts and Letters, these awards, created and endowed by Richard Rodgers in 1978 for the development of the musical theater, subsidize full productions, studio productions, and staged readings by non-profit theaters in New York City of works by composers and writers who are not already established in this field. The term "musical theater" is understood to include musicals, plays with songs, thematic revues, or any comparable work. The submission of innovative and experimental material is encouraged. Only completed works will be accepted. Deadline: **November 3, 1998.** For complete guidelines and application forms, send an SASE to: Richard Rodgers Awards 1999, American Academy of Arts and Letters, 633 West 155th Street, New York, NY 10032. [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]

Britten-on-the-Bay Composition Competition 1998, Category VI. All composers over the age of 21 are eligible to submit works for French horn, with or without piano, in any style, with a maximum duration of 25-minutes. Awards:

First Prize — \$250.00, New York metro area performance by Erik Ralske during the 1998-99 season, publication by Brazinmusikanta Publications, and recording by Baywinds on "4-TAY"; Second Prize — \$100.00, New York metro area performance by Erik Ralske during the 1998-99 season, and publication by Brazinmusikanta Publications; Third, Fourth, and Fifth Prizes — \$75.00, \$50.00, and \$25.00, respectively, plus publication by Brazinmusikanta Publications. Entry fee: \$25.00 per submission (checks should be made payable to: Britten-on-the-Bay, Incorporated. There is no limit to the number of compositions a composer may enter. Please send 3 copies of a bound, legible score and audio tape (if available), and label all materials with name, address, and telephone number. One copy of materials shall become the property of Britten-on-the-Bay, Incorporated, to be placed in its archives. Please include an SASE for the return of materials. Postmark deadline: **December 15th, 1998.** Competition results will be announced by January 15, 1999. For further information, and to submit materials, contact: Britten-on-the-Bay, Inc., 73 Ireland Place, Suite 108, Amityville, New York 11701. Phone/fax: (516) 691-3810. E-mail: <Musinskus@aol.com>. [orig]

Fellowship, Residency, Workshop, Commission & Grant Opportunities:

(with deadlines:)

1998 Composers Commissioning Program. Announced by the American Composers Forum and funded by the Jerome Foundation, the Composers Commissioning Program (CCP) supports the creation of new musical works by emerging composers, composer/performers, improvisers, and sound artists. CCP helps towards the cost of the creator's commissioning fee. A composer applies in conjunction with a performing organization (which may be any soloist or group, not necessarily a non-profit organization). Alternatively, composer/performer/improvisers who play in their own work apply in conjunction with a venue or presenter (e.g., school, theater, art gallery...). CCP welcomes applications in all musical genres, including jazz, experimental, classical, improvised, sound-art and international styles, and seeks to expand new-music culture beyond the usual settings. *Eligibility:* 1) Only emerging composers may apply. "Emerging" composers are at an early stage in their careers, with as-yet little peer recognition, no national reputation (as determined by prior performances and awards), and have had limited professional opportunities. CCP is intended

to be among a composer's first commissions and represent a significant career boost. Favor will be shown towards composers who demonstrate potential and are taking a risk with the proposed project. 2) Composers residing in Minnesota or in the five boroughs of New York City may apply with performers based anywhere in the world. Composers residing elsewhere must work with Minnesota-based performers and present the work in Minnesota (a list of Minnesota performers is available upon request and on the ACF web site). Similar geographic restrictions apply for composer/performers applying in conjunction with a presenter. Applicants hoping to work with partners in neither area may consider forming a consortium to include Minnesota participants. 3) ACF membership is not required but applicants are strongly encouraged to join. 4) Composers, performers, or presenters may take a leading role in only one application per year. 5) Composers, presenters, or performers selected for CCP awards in the last two years (1996 or 1997) are ineligible this year. 6) All previous CCP projects must be completed before a composer or performer/presenter may reapply. 7) CCP administrative staff may not apply. 8) No formal musical training is required. Currently-enrolled music students may apply only if they have completed all coursework by the date of the panel meeting. 9) A composer may apply in conjunction with an ensemble resident at a place of worship, provided the work is not premiered during a religious service. *Criteria for Selection:* a high level of composer's and performer's musical ability, and evidence of the composer's personal voice, as demonstrated by submitted materials; the significance of the commission to the composer's career development; the commitment shown by the performer/presenters to promoting the new work — multiple performances (including through consortium arrangements), recordings, broadcasts, creative publicity, and educational outreach; proposals must be complete and show well-considered compositional and performance planning. *Additional Information:* the total CCP pool is \$65,000. CCP will grant up to \$8,000 towards the composer's commission fee. The fee should reflect the duration of the work, the size of the performing forces, an estimate of the composition time needed, and the cost of producing scores/parts when necessary. ACF does not provide a standard fee schedule. You will not be penalized for requesting too much or too little — panelists reserve the right to adjust fees for comparable projects. Since CCP funds rarely cover the entire cost of the commission, we encourage performers/venues to pursue other funding sources

to supplement the composer's fee. For projects whose total budget exceeds \$8,000, a letter of commitment from the performer/venue to secure extra funds is required. Composers who are also performers in the proposed work must apply with a presenting organization (venue) and submit a letter of commitment from the presenter stating an anticipated performance date and location. CCP projects must be completed within five years of the date of the award. Works must be in the early stages of composing at the time of application: works to be premiered before November, 1998, will not be considered. **Judging Procedure:** staff will review all applications for eligibility and completeness. There will be a panel of three professional musicians familiar with diverse genres of contemporary music, who will remain anonymous until after the selection process. All panelists receive copies of written materials before they meet. In addition, one panelist will review a third of the applicants' entire packets (including tapes and scores) before the panel convenes in St. Paul to make its final selection. 1998 CCP winners will be notified by the end of October. **How to Apply:** Composer's materials: 1) recordings of two works composed in the last five years. These may be on CD or tape (clearly-labeled audio cassette, DAT, or VHS video, one work on each). Mark these "Recording #1" and "Recording #2"; during the preliminary screening only the first four minutes of Recording #1 will be heard, so this should represent a compelling sample of your work. A section of a longer work (followed by the complete work) is also acceptable. All tapes should be cued to the beginning, or cue points will be lost. Attach a written work-sample description, noting title, duration, composition date, performance date/place, and players. In the case of improvised performance, state the nature of the composer's involvement. 2) Two written scores, preferably matching the works on the recordings, marked with the date of composition. Written scores are required unless they are inappropriate to your compositional style. 3) A one-page personal statement which articulates the development of your work, aesthetic position, and the significance of this commission at this time. Bearing in mind that CCP is intended for emerging composers who have yet to establish themselves on the wider musical scene, state how you consider yourself to be "emerging" and how this project represents a musical and professional step forward. 4) A description of the proposed composition including duration, instrumentation, and other ideas regarding the work. Also indicate how the performance will reach out to audiences and venues beyond those usual for new music. 5) An

artist résumé or current bio (two pages maximum). 6) The CCP Application Form. 7) If you want materials returned, please enclose a check (payable to ACF) sufficient to cover return postage. Packets with postage will be returned to the composer (rather than the performer/presenter) unless otherwise requested. 8) A self-addressed stamped postcard for acknowledgement of receipt of your materials (optional). **How to Apply:** Performing Ensemble's or Presenter's materials (may be sent under separate cover): 1) A letter of commitment indicating the ensemble's intention to perform (or the venue's plans to present) the work and the number of anticipated performances in addition to the premiere, as well as any recording, review, or broadcast possibilities. 2) Support materials documenting previous work. Materials may include, but are not limited to: concert programs, tapes, brochures, aesthetic statement, recent reviews, etc. 3) A description of the premiere, including date, time, and place. Describe how the premiere fits into the event in which it is programmed and, if relevant, the overall programming philosophy for the entire season. If details are not available by the application deadline, update ACF as soon as possible. Also describe community educational involvement such as: a pre-concert talk by the composer, workshops, open rehearsals, etc. Postmark deadline: **August 1, 1998.** For complete guidelines and application forms, contact: Philip Blackburn, CCP, American Composers Forum, 332 Minnesota Street, E-145, St. Paul, MN 55101-1300. Phone: (612) 228-1407; fax: (612) 291-7978. <pblackburn@composersforum.org>. <<http://www.composersforum.org>>. [IAWM-eml]

6th Curso Internacional de Composición "Franco Donatoni." The course, to be held in Mexico from February 16 to March 13, 1999, is open to composers of all nationalities without any age limitation. The purpose of the course is that every participant concludes a work for an ensemble given at the beginning of the course. The academic coordinators, as well as the assistants to Professor Donatoni, will be Víctor Rasgado (Mexico) and Luca Cori (Italy), and for electronic music, Stefano Scarani (Italy). Guest composers and Concerts to be announced. Course themes: 1) material development; intervallic and harmonic possibilities; 2) sequence creation and proliferation; 3) material manipulation; 4) growth and development; 5) rhythm and length; 6) musical gesture and figure; 7) mechanism and code; 8) filters, polarization, pivot notes and others; 9) instrumental register and orchestration; 10) form and structure; 11) critical analysis of the technical and composition

resources of the 20th century's main musical trends; 12) electronic music; 13) analysis (works by Schoenberg, Webern, Ligeti, Berio, Donatoni, Cori and Rasgado). The workshop will accept two types of participants: a) active participants (limited up to 15 individuals) who will be selected by a jury based upon submitted materials; and b) auditors (unlimited number). A diploma will be awarded to the active participants; auditors will receive a certificate of attendance. Requirements: 1) 2 recent scores composed over the last three years; 2) curriculum vitae (include fax number or e-mail); 3) photocopy of Study Certificates. No application form is required. Selection: the selection will be made by a jury of renowned composers. All participants, active and auditors, must register and pay the inscription fee at the beginning of the course. Fees: active participants: \$1,000 (US); auditors: \$400 (US). Grants: scholarships will be granted according to the results of the admission examination. In a separate letter, foreign students may request scholarship and housing during the course. Deadline: **September 15, 1998.** For further information and complete submission guidelines, contact: Curso Internacional de Composición "Franco Donatoni," Medellín 251, Col. Roma Sur, México D.F., 06760 MEXICO. Phone: (52) 5-5843094; fax: (52) 5-5644002. <rasgado@mail.internet.com.mx>. [GI]

The 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 deadline for completed applications is: **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]

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: **September, December, March, and June.** 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]

code to information sources:

[orig] = original documentation
[ACF*] = American Composers Forum (reprinted with kind permission)
[AMC*] = American Music Center (reprinted with kind permission)
[CPCC] = Center for the Promotion of Contemporary Composers
[ChoralTalk-emi] = ChoralTalk-electronic mailing list
[GI] = Gaudeamus Information
[IAWM-emi] = International Alliance for Women in Music-electronic mailing list

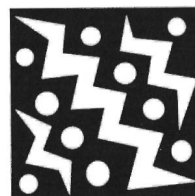
General Opportunities:

(without deadlines:)

Florida International University School of Music announces a call for applications from qualified graduate students for its new MM in Theory/Composition program. Study with world-renowned faculty composers Orlando Jacinto Garcia, Director of the Theory/Composition Area; Fredrick Kaufman, Professor of Composition and Director of the School of Music, and Kristine H. Burns, Acting Director of the FIU Music Technology Center. Participate in new music festivals like the May in Miami/New Music Miami Festival, The Forum of New Music from Latin America, and the Society of Composers National Conference. Study in the state-of-art FIU Music Technology Center and hear your works performed at the New Herbert and Nicole Wertheim Performing Arts Center—53,000 square feet of performing, study and practice space dedicated to our FIU Music Students. We have a limited number of graduate assistantships and scholarships available to highly qualified applicants. "If you are interested in developing your voice as a composer, we want to hear from you." For further information, please contact: Dr. Orlando Jacinto Garcia, Director, Music Theory/Composition Program, Florida Inter-

national University, School of Music, University Park, Miami, FL 33199. Phone: (305) 348-3357. Email: <garcia@servms.fiu.edu>. Website: <http://www.fiu.edu/~music>. [IAWM-emi]

The Music Paper, a U.S./Canada music publication which has been giving women in music equal-gender coverage for the last 20 years, is seeking women music industry professionals interested in writing monthly articles, or guest-writing columns and stories. The Music Paper (and its NYC regional sister publication ME/musicians exchange) covers a broad range of music genres and topics. We are currently looking for women in the following areas to write for us: vocalist; drummer; guitarist; bassist; horn player (non-specific); radio disc jockeys hosting local regional/indie music on-air programs; club DJ/remixer; recording engineer; lighting technician; roadie; music industry attorney; and anyone able to write about publishing, A&R, artist management. Priority will be given to those with stronger music credentials; however, any writer will be considered who is able to convey industry insight and practical experience to readers. Also looking for established, unique and innovative music industry companies headed by or with key players who are women, to be featured in the magazine each month. For further information, interested parties should please contact: The Music Paper, Box 5167, Bay Shore, NY 11706; attention: V. Layla Ferrante, editor. Phone: (516) 666-4892; fax: (516) 666-7445. E-mail: <musicpaper@hotmail.com>. [orig]



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Members' News news of individuals members' activities

compiled by Sharon Turner

Fall issue: send your information to our new Members' News Editor, Susan Cohn Lackman (see guidelines for Contributors).

Appointments

Elizabeth Lauer has been appointed to the Music Faculty at the State University of New York at Purchase, NY. Additionally, Lauer has been engaged as program annotator, third consecutive season running, for the six concert series of chamber music sponsored by the South Shore Summer Music Festival of Westport, CT.

Faye-Ellen Silverman was composer-in-residence with the second International Women's Brass Conference in June 1997. A work written for the Conference, *At the Colour Cafe*, was premiered (world premiere) on June 29, 1997 by the Monarch Brass with Velvet Brown conducting. The Seesaw Music Corporation has published this work.

Casper Sunn and Susan Cook have been awarded a Hilldale Undergraduate/Faculty Research Fellowship for 1998-99. They will each attend an Oliveros "Deep Listening" retreat this summer then Sunn will go to Bingen, Germany, to study the life and works of Hildegard von Bingen. In the fall, Sunn will compose one work honoring Hildegard and one honoring Pauline Oliveros. These works will be performed at a student recital in the spring at the School of Music, University of Wisconsin-Madison.

Elizabeth Walton Vercoe has won a Civitella Ranieri Foundation Fellowship for residency at the Civitella Ranieri Castle in Umbria, Italy, for the summer of 1998. The Foundation provides transportation, a studio, and room and board for artists in various disciplines to work at the center.

Judith Lang Zaimont reports that on April 17 she ended a year-long "cyber-residency" at Houston's Copeland Elementary School as the guest artist for the day at a number of public schools. Several of her piano pieces were on the district-wide listening list during the 1997-98 school year.

Commissions

Elizabeth Austin's commissioned trio, *Caribicus Capricornus* (flute, oboe, and piano), was premiered on May 30 at the University of Virginia, Charlottesville, in conjunction with the 40th anniversary of the Virginia Recording for the Blind and Dyslexic.

Nancy Bloomer Deussen's *Ascent to Victory* for chamber orchestra was commissioned by and premiered by The Mission Chamber Orchestra (CA) conducted by Emily Ray as part of a Special Olympics benefit.

Jennifer Higdon was commissioned by the Brannen Flute Company to write a new concerto for their Oston-Brannen-Kingma quartertone flute. She has also recently completed a new choral work commissioned by the Philadelphia Singers as well as works for the DaVinci String Quartet, and the Jackson High School Band of Massillon, OH.

Vanessa Lann was commissioned by the Radio Chamber Orchestra of The Netherlands to compose a flute concerto for soloist Eleonore Pameijer to perform during the 1999/2000 season. Lann has also been asked to compose a toccata for Dutch pianist, Ivo Janssen. The work, along with new toccatas by five other composers, will be recorded on compact disc this summer and featured in concerts in the 1998/1999 season. Another commissioned work for bass clarinet (Harry Sparnaay) and harpsichord (Annelie de Man) will be per-

formed in 1999 in Sweden and Australia at new music festivals.

Sarah Michael was commissioned to write two orchestral pieces to accompany dance by the ARKIII modern dance company of Walnut Creek, CA. They will be premiered in July 1998 by the Diablo Symphony conducted by Joyce Johnson Hamilton.

Elena Ruehr was commissioned to write a piano trio for Boston's First Night in conjunction with Donald Berman's Firstworks project. *L'Effetti di Scarlatti* was premiered on New Year's Eve 1997 at the First and Second Church, Boston, with a repeat performance at MIT in February. Ruehr was commissioned by baritone Stephen Salters to write a song cycle with poems by Langston Hughes. The songs, *Lullabies and Spring Songs*, were premiered at the BankBoston Emerging Artist's concert at Jorday Hall in April. Additional performances by Salters will follow in the US and Europe during the coming season.

The American Guild of Organists has commissioned Karen P. Thomas to compose a new work for choir and organ for the AGO 2000 National Convention. Additionally, *Entrance of the Priestly People* for SATB choir, brass, organ, percussion, and congregation was commissioned by St. James Cathedral for the Installation of Archbishop Alexander J. Brunett; the premiere was given December 18, 1997 at St. James Cathedral in Seattle, WA.

Meira Warshauer was commissioned by Zamir Chorale of Boston, Joshua Jacobson, conductor, along with a consortium of choruses, to write a new work in celebration of the fiftieth anniversary of the State of Israel. *We Are Dreamers*, for SATB, clarinet, percussion, and piano, will be performed during the spring and fall of 1998. The consortium includes The Gratz College Chorale of Pennsylvania, Kol Dodi of New Jersey, the Rottenberg Chorale of New Jersey, and Zemer Chai of Maryland.

Honors and Awards

Elizabeth Austin's cello octet, *Water Music I*, has been selected for performance at the Donne in Musica International Festival in Fiuggi, Italy, in early September.

Elizabeth Bell was the winner of the Grand Prize in the 1996 Utah Composers' Guild Competition for her piece for 11 instruments, *Spectra*.

Donna Kelly Eastman's *Scenes for Piano* won the 1997 Keyboard Music Award of the Delius Composition Competition and was performed in Jacksonville, FL during the annual Delius Festival.

Tsippi Fleischer was the winner of the first annual Cambridge Madrigal Singers Choral Composition Competition for "No Hand has Touched You" (Madrigal No. 1 from *Scenes of Israel*). Of the 28 submissions, the jury found this piece made "the best use of the choral idiom, with well-chosen harmonies, interesting and varied rhythms, and a fine text." The work was performed on April 4th and 5th in Boston-area concerts.

Sheila Forrester has been awarded First Prize in the Jihlava-1998 International Choral Music Competition. Her award-winning submission, "Sieh Nicht" (a movement for

women's choir from her cantata *Wir Fanden einen Pfad*), has been published in a festival edition and will be premiered at the Jihlava-1998 choral festival in the Czech Republic in June. She was also awarded a recording grant by the Contemporary Record Society for her chamber piece *Vice Versa*, which will be released on CD later this year.

Jennifer Higdon won the new music search by the New England Philharmonic with her orchestral work *Shine* which was performed in Boston on May 9.

Karen P. Thomas' *Three Medieval Lyrics* for a cappella choir received second prize in His Majesty's Clerkes Choral Composition Competition 1997. Performances of the work are scheduled for the 1998-99 concert season.

Betty Wishart's piano duo *Sunday Sauna* won Honorable Mention in the 1997 Composers Guild Composition Contest.

Performances/Productions/Presentations

Betty Beath's work, *Mikri Thalassa*, written for and performed by the Sydney Mandolins, graced the Gala Opening Concert of the Australian Women's Music Festival 1997, held at the Museum of Contemporary Art, Sydney, on September 26. Beath also took part in a forum "The Big Picture," held on September 27 at the University of Sydney. At the forum she presented a paper dealing with experiences encountered in developing a career in composition. *Asmaradana* for orchestra, performed by the Moravian Philharmonic Orchestra and conducted by Ruben Silva, was broadcast nationally on ABC Classic FM on December 2, 1997.

Max Lifchitz performed **Elizabeth Bell's** *Variations and Interludes* in New York City on a North/South Consonance program, March 9, 1997. Bell was the Guest Composer at the Inaugural Concert of the Pepsico Concert Hall at Marymount College, Tarrytown, NY, on May 4, 1997. Evelyne Luest, who played Bell's *Second Sonata for Piano*, had performed the work earlier on April 30 at a New York Women Composers concert. Bell had two works performed in Yerevan, Armenia. On October 30, 1997 soprano Gayane Gegamian and pianist Anna Mandalian performed her *Loss-Songs* at the Autumn Serenade Festival to critical acclaim. Ani Yegharian and Svetlana Avetissian performed her *Duovarios* for two pianos on November 30, and December 8, 1997. A retrospective concert of Bell's music was presented by North River Music at Greenwich House, NYC, on May 7; works performed were *Duovarios*, *Soliloquy for Solo Cello*, *Millennium* (soprano, clarinet, piano), and *Loss-Songs*.

Canary Burton's *Sinuosity* for flute, oboe and piano plus *We Want To Pond Naked* for flute, oboe, piano and reader will be performed with a new group of musicians: Cape Cod's John Thomas, piano; Diane Fisher, oboe; Robin Hendrich, flute and the Bostonian poet, Penelope Foran, reading her text.

Glenda Cosenza conducted *Musica Femina*, the women's chorus at the University of Vermont, in a concert of music and poetry from the late Renaissance through the present day entitled "Women's Words, Women's Music" on March 26.

Nancy Bloomer Deussen reports a copious number of performances during February and March beginning with *Reflections on the Hudson* for full orchestra on Valentine's Day performed by the Iowa State University Symphony, Kirk E. Smith conducting. The Lowell Philharmonic performed the piece again on February 27, David Bailey conducting. *Parisian Caper* for alto sax, clarinet and piano, was performed on March 7 by the SOUNDMOVES ensemble of the University of Idaho. On March 22 *Recollections* for solo piano was performed by Mary Kathleen Ernst at The Derriere Guard

Festival, Chicago, IL. Her *Amber Waves* for solo piano received a performance by the composer at the NACUSA San Francisco Bay Chapter concert in Palo Alto, CA on March 28. *Peninsula Suite* for string orchestra was performed by The Tampa Bay Chamber Orchestra, Larry Kent, conductor, in Clearwater, FL and on March 31 by the same group in St. Petersburg, FL

Donna Kelly Eastman enjoyed several performances in 1997 including three works on a concert sponsored by the Sigma Alpha Iota Alumni Chapter of Washington, DC: *The Signs of the Zodiac for Solo Flute*, performed by Sharyn Byer; *Three Dances for Violin*, performed by Nicole Cherry; and *Andante Cantabile*, played by Sharyn Byer, flute; Barbara Winslow, viola; and Jennifer Ives, cello. *If Only . . .* received a performance by the NYU New Music Ensemble, Esther Lamneck, director; the same work in its trio version was heard at the Region III Society of Composers Conference at Elizabethtown College, performed by Kelly McNamara, flute; Doris Hall-Gulati, clarinet; and Ellen Eager, cello. Additionally, *Gold, Incense and Mirth* was enjoyed at the University of Massachusetts at a concert celebrating Electro-Acoustic Music Week, and again at Ohio University during the Women in Music Conference. *A Virginia Labyrinth* was played on the alto flute by David Jacobsen at Radford University on the Southeastern Composers' League Forum program, and again on the C flute at the University of Tennessee as well as the Virginia Polytechnic University.

Jennifer Higdon's *Voices* received five performances from the Pacifica String Quartet in concerts in Chicago, New Jersey, New York, and Pennsylvania. *running the edge* was performed by Claudia Anderson and Jill Felber at the National Flute Convention and in five other performances at various venues around the country. Christina Jennings and Caen Thomason-Redus also performed the same work at Rice University. *Autumn Reflection* received performances in recent recitals by Mimi Stillman, Jeffrey Khaner, Marion Garver, Mary Hickey, and Christina Jennings. Jeffrey Khaner has recorded the work for an upcoming CD project. Additionally, *Autumn Music* received performances from the Renaissance City Winds, the Moran Quintet, and the Del' Arte Quintet at the IUP Women's Festival. *Steeley Pause* was recently performed by Amy Zuback in a graduate recital, by the Texas Wind Symphony, and by the Curtis Flute Quartet at the New York Flute Festival. Higdon's *In Our Quiet* and *Lullaby* were presented by mezzo Susan Rheingans in a concert of American songs in Philadelphia. Mary Hickey also performed *Lullaby* in recital. *rapid fire* was performed by the composer at the National Flute Convention, and at the IAWM concert at the National Museum of Women in the Arts as well as by Patricia Spencer in recent concerts in Canada. *Soliloquy* has received performances by Katie Hoffinan at Indiana University, by Potomac Flutes in Maryland, by the Amherst Chamber Symphony of New York, and by the New Music Ensemble at Lawrence Conservatory in Wisconsin. *Mountain Songs* was performed by the Appalachian Flute Choir of Appalachian State University, NC. *Short Stories* received performances in New York City at the Film Anthologies series with the Prism Sax Quartet and in Taiwan with the Chicago Sax Quartet. Higdon's orchestral works, *Mechanistic Maniac* and *Shine*, received four performances by the Knoxville Symphony in their Young People's Concerts, where she also served as composer-in-residence.

Elizabeth Hinkle-Turner presented a lecture and video demonstration entitled "Crossing the Line: Women Composers Find Their Visual Voice" at the Women's Studies Colloquium on March 12 at the University of North Texas.

Vanessa Lann's *American Accents* was performed in Aosta, Italy, on December 4, 1997, by the Res Nova Percussion Duo (Marco Giovinazzo and Mauro Gino). It was

part of a festival produced by Atelier '900 titled "From Bach to Donatoni." The piece involves scat singing, finger snapping, and the American Anthem in quotation. On December 19, 1997, Patrick Hopper performed Lann's *Entranced by the Beckoning Light* for solo piano in the Sir John Barbirolli Hall, Trinity College of Music, London. Additionally, *Nocturne* for solo piano was performed on January 17 by Wouter Blacquiére in Rotterdam in a house concert. This piece dates back to Lann's student days with Ruth Schonthal as her teacher and she was delighted to see it resurrected. On February 11, 1998, *DD (Double D)* for solo piano was performed by Guy Livingston at the HB Thom Theater in Stellenbosch, South Africa. It was also performed at the Korzo Theater on April 1 as part of Guy Livingston's "60 Seconds Project." For this program, Livingston asked 60 composers from all over the world to write pieces under a minute in length.

Elizabeth Lauer relates that her work *Magnolia—a concert rag* had two 1997 summertime performances: Margaret Mills, to whom the work is dedicated, played it on the S.S. Sea Cloud as it cruised from Rhodes to Corfu, Greece. Lauer also performed the work in an outdoor concert on August 7 at St. Mark's Episcopal Church in New Canaan, CT. On April 19 three of Lauer's *Five Flower Rags* were played by the composer for the Pioneer Branch of Pen Women. Likewise, on May 3, the Hoff-Bartelson School in Scarsdale, NY, presented a performance of Lauer's 4-hand piano arrangement of Sergei Prokofiev's *Peter and the Wolf* as part of their contemporary music festival. Lauer gave a lecture at the Wilton Library on October 25, 1997 entitled "Broadway from the Recording Booth" based on experiences at Columbia Records as assistant to Goddard Lieberson and Associate Producer, Masterworks. Additionally, she presented a lecture entitled "Music, Words and Pictures" on November 6, 1997 for Greenwich Brahen of Pen Women. The lecture focused on the creative process in composing music and use of poetic texts and featured Lauer's *Song Cycle on poems of Edna St. Vincent Millay* plus selections from her *Seven Songs on Poems from James Joyce's "Chamber Music," Four Fables, Five Further Fables, and Six Haiku*.

Margaret Lucia presented a program featuring the piano music of Ethel Smyth on March 31 at Mary Baldwin College in Staunton, VA, in honor of Women's History Month. Smyth's *Variations on an Original Theme in D-flat Major*, which Lucia is currently editing, was the major work on the program.

Sarah Michael's *Tangos and Cabaret Songs* were performed in April in the New Release Alliance composers' group concert at Old First Church in San Francisco, CA.

Mary Lou Newmark, violinist and composer, gave a lecture/recital, "Technology and Its Role In Music" at the College Music Society Pacific Central Chapter Annual Conference at California State University, Stanislaus, on March 6.

The Luzerner Kantorei, Henk Geuke conducting, performed Maria A. Niederberger's *Six Songs* for high voices on June 16, 1997 as part of the Zentralschweizerisches Gesangsfest in Stans, Switzerland. Additionally, Juhani Palola performed Niederberger's *Album Pages* for solo violin on November 6, 1997, at the University of California-Davis.

A video of Nancy Binns Reed's *The Blue Opera* (dress rehearsal performed by The Reunion Society) was presented on cable television in Virginia on January 17. As the result of audience requests, two additional TV presentations were given. Excerpts from the opera were performed on April 19 at the Renwick Art Gallery in Washington, D.C.

Jeanne Shaffer reports that her fantasy, *Juniper Shoes*, for flute, violin, harpsichord and soprano, was performed by the Prague Chamber Players in Prague's Martinu Hall on

January 17 on a "Ladies' Concert: Compositions of Czech and American Women Composers."

Karen P. Thomas' Roundup for saxophone quartet was performed by the Athenian Saxophone Quartet at the American Saxophone Alliance Biennial Conference at Northwestern University on March 26. *Alnight by the Rose* for ATTB has been given numerous performances by the Hilliard Ensemble and will be performed in their touring repertory in 1998. **Monique Buzzarté** of Ekko! performed *Four Delineations of Curtmantle* for solo trombone at the University of Virginia, Charlottesville, on June 6, 1997. *The Gloves* for choir and chamber ensemble will be performed by Projektenkoor Morgenrood in Amsterdam, The Netherlands, on June 20-21. *Over the City, In memory of the victims of the bombing of Hiroshima* for choir and chamber ensemble, was performed at the Women in Music Conference at Ohio University on October 25, 1997. Other performances were given in March 1997 in Miami, FL, at the National Conference of the Society of Composers, and again in Miami on April 10, 1997. It was commissioned by a nationwide consortium of 30 Unitarian Churches to commemorate the fiftieth anniversary of the bombing of Hiroshima (August 6, 1945).

Elizabeth Walton Vercoe's Herstory III: Jeanne de Lorraine was performed in Vienna and in Poznan, Poland, last spring by Kristin Nordeval and at the University of Iowa in December 1997 by Katherine Eberle. Her *Varieties of Amorous* was included on a program by soprano Laura Greenwald and pianist Richard Mercier at the Women in Music Conference in Athens, OH in October, 1997. *Irreveries From Sappho* appeared on concerts at Mills College in Oakland, CA with soprano Sara Ganz and at a NATS Regional Convention with Sharon Mabry in the fall. In November Vercoe's *Fantasia* for flute and percussion was performed by flutist Rochelle Mann and percussionist John Pennington in Durango, CO.

Wang An-Ming's two sacred songs, *Laudamus Te* and *Alleluia*, were performed by Peggy McNulty, soprano, and Amy Rothstein, piano, at the Church of the Epiphany in Washington, D.C. on January 22. On February 8, excerpts from her opera, *Lan Ying*, were included in a Chinese opera festival held at the Montgomery College Performing Arts Center in Rockville, MD. The performers were Helen Kwok-Hui, soprano; Chin-Sun Chen, tenor; Anita Ho, mezzo-soprano; Hsiao-Liang Tsou, piano; and Barbara Verdale, flute. *East Wind* for flute and piano has also enjoyed two recent performances: the first at the State Conference of the National League of American Pen Women at the Strathmore Hall Arts Center in Bethesda, MD on October 18, 1997; and the second at the D.C. Federation of Music Clubs annual concert held at the Charles Sumner School Museum in Washington, D.C. on February 28, 1998. Other selections included in the February 28 concert were from her song cycle, *The Song of Endless Sorrow*, and *Ali San*, performed by Loe Beaudoin, soprano, Mary Beth Beck, piano, and Linda Eagleson, flute.

Meira Warshauer's A Time to Blossom, for soprano, flute, cello, and piano, was performed by The Hildegard Chamber Players on March 29 at Rosemont College in Rosemont, PA. Additionally, violinist Julia Quick performed *Bracha* for violin and piano on March 26 in Orangeburg, SC.

womynperformers (Nancy Cox, soprano; Judith Eisner, violin; Gail Olszewski, piano; Molly Wilbur-Cohen, cello) presented a Mother's Day concert on May 10 at Central Presbyterian Church, St. Paul, MN. The program included works by composers Louise Farrenc, Sherry Wohlers-Ladig, Jana Skarecky, and Princess Amalia.

Judith Lang Zaimont's From the Great Land, featuring Lori Bade, mezzo, and Steven Cohen, clarinet, received a performance on March 18 at Louisiana State University's

Contemporary Music Festival. On April 2, *Zones-Piano Trio #2* was performed at Merkin Hall in Manhattan, NY, by Curtis Macomber, violin; Varion Feldman, cello; and Joanne Polk, piano. *Dance/Inner Dance* was performed on April 15 at Indiana University during the SCI Convention.

Premieres

Elizabeth Austin relates that on June 16, in Mannheim, Germany, at the Reiss Museum, Gedok Mannheim/Ludwigshafen is sponsoring a Portrait Concert of her works entitled "Lieder Abend Plus." Premiered will be her *Hommage For Hildegard*, an ensemble piece.

Canary Burton premiered her new aria, *The Promise*, sung by soprano Marcia Wood and accompanied by pianist Terri Winter Owens, both of New York City, on May 17 at the Wellfleet Library in Cape Cod, MA.

Chen Yi's *Momentum*, commissioned by the Peabody Conservatory of Music and performed by the Peabody Symphony Orchestra under the direction of Hajime Teri Murai, received its world premiere at Alice Tully Hall, Lincoln Center, New York City, on May 2.

Nancy Bloomer Deussen's *Pegasus Suite* was premiered by Angela Koregelos, flute, and Zoe Smith, piano, in Berkeley, CA on March 29.

Lori Dobbins' Vision was premiered by the Pro Arte Chamber Orchestra of Boston conducted by Gunther Schuller, at Sanders Theatre in Cambridge, MA, on September 28, 1997. The Pro Arte Chamber Orchestra of Boston commissioned this work for their 20th Anniversary Season. Dobbins' *Sketches for Silvano* was premiered by Judi Silvano, soprano, and Mark Belair, percussion, at Lafayette College, April 17, 1998. Her *Percussion Quartet* was performed by the Fromm Players at John Knowles Paine Concert Hall, Harvard University, April 3, 1998.

Donna Kelly Eastman's *Windows* was premiered by Leslie Nicholas, clarinet, at the Mid-Atlantic Regional meeting of the College Music Society at the University of Richmond, VA. *Au Lever du Soleil for Orchestra* was premiered by the Ohio University Symphony Orchestra, Kimo Furumoto conducting.

Ancient Evenings and Distant Music was premiered by **Jennifer Higdon** as soloist with Chicago area performers at the National Flute Convention. The DaVinci String Quartet premiered her third string quartet, *Sky Quartet*, in Denver, CO. The Philadelphia Singers premiered Higdon's seasonal work, *Deep In The Night*, at their Logan Square concerts in Philadelphia, PA. Additionally, her song, *Morning Opens*, was premiered by mezzo-soprano Susan Rheingans recently at the Art Alliance in Philadelphia.

Vanessa Lann's *In The Moment* for four renaissance recorders was premiered by the Brisk Recorder Quartet on February 12, in the hall "De Unie" in Rotterdam, The Netherlands. It will be performed again by Brisk in July in De IJsbreker (Amsterdam) as part of the International Recorder Festival 1998. Also, *My Dove, My Beautiful One*, written for mezzo-soprano Patricia Werner Leanse and pianist Eremita Zekaite-Denotti was performed on March 1 at Artoteek Oost in Amsterdam. The concert featured works by women throughout history. Five more concerts in The Netherlands will take place in March through August.

Sarah Michael's orchestral piece, *The Year-Wheel*, received its premiere on April 17 performed by the Oakland East Bay Symphony, Michael Morgan conducting. Also, *Fanfare and Tango* received its premiere in April by the Seven Hills School Band directed by Norma Bristol.

Mary Lou Newmark, violinist and composer, premiered *Red Shoes*, a composition for tape, on February 12 at Concordia University in Montreal, Canada, as part of the Series XVI of concerts dedicated to electroacoustic music. Newmark performed and premiered two works for solo electric violin in March: *Nebula* at the Mirman School for the Highly Gifted, and *Meditation and Prayer for Shabbat*, commissioned by Kehillat Israel in Pacific Palisades, CA.

Maria A. Niederberger describes several recent premieres of her works. The Ensemble Classic-Avantgarde, conducted by Wladimir Bajdow, premiered *Images* for woodwind quartet, brass trio, bass, percussion, and piano on November 29, 1997 in Boswil, Switzerland, as part of the Commission Project Passages Europeans. Juhani Palola, violin, and Daniel Kennedy, marimba, premiered *On Winter's Margin* at the Festival of New American Music at California State University-Sacramento on November 13, 1997. Violinist Robert S. Bloch premiered *A Swift Progression* (a tribute to R. G. Swift's 70th birthday) for solo violin, on November 14, 1998 at the University of California-Davis. Additionally, sopranos Holly Boaz and Heather deGroot premiered Niederberger's *D'Chrinne* for two sopranos on January 11 at the Midland Center for the Performing Arts in Midland, MI. They also performed her songs *Durch Die Wipfel* and *September*.

Pauline Oliveros' Primordial/Lift (for accordion, harmonium, violin, cello, electric cello, electronics/modified video and low frequency oscillator) premiered on March 20 in Buffalo, NY. The work was commissioned by the Fromm Foundation for the Hall Walls performance. Also, *Ear Piece* for radio, commissioned by Studio Akustische Kunst WDR, and *From Unknown Spaces* for accordion and electro-acoustic installation premiered on January 28 at Trinitatus Church at a multi-media festival. Finally, the premiere performance of *Leonardo's Dream* for accordion, trombone, piano and Expanded Instrument System (EIS) performed by Deep Listening Band occurred February 23 at Winter Garden in the World Financial Center in New York.

The Voice & Vision Theater in New York City premiered **Ruth Schonthal's** new work, *Jocasta*, May 28. Libretto by Helene Cixous and directed by Marya Mazor, the work makes use of opera, spoken word and contemporary dance to tell the Oedipus story from Jocasta's point of view.

Faye-Ellen Silverman reports the world premiere of *Azure Skies* on November 17, 1997 in New York City at the Mannes College of Music "Music Under Construction" series. Performing were Karen Lindquist, harp; Jennifer Williams, violin; and Dorothy Lawson, cello. On April 17 and 18, *Troubled Repose* for flute, viola, and double bass, was premiered by the Belgian group Nieuwe Oogst, also in New York City. The work, along with works by other members in the "Music Under Construction" series, will tour Belgium this September. Silverman's *Adhesions* will also receive its New York premiere by the Mannes Orchestra, Michael Charry conducting, on May 7.

Hilary Tann's *The Moor*, a vocal duet for soprano and mezzo-soprano, was premiered by Mari Morgan and Eluned Jones on April 4 at the Madog Center for Welsh Studies, Rio Grande, OH.

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.

The Hillel Festival Orchestra, Donald Portnoy conducting, premiered **Meira Warshauer's** *Jerusalem, Open Your Gates* in a concert celebrating the 50th anniversary of the State of Israel on March 31 at the Koger Center for the Arts in Columbia, SC.

Dawn K. Williams' string quartet *Praesepe* was premiered at the 1997 Louisiana Music Teachers Association convention on October 30 in Ruston, LA. The work was performed by the Premiere Quartet, comprised of the principal string players in the Shreveport Symphony Orchestra. *Praesepe* was the commissioned work of the 1996-97 LMTA Commissioning Award. For partial funding of the performance, Williams was also a recipient of an Individual Artist Mini-Grant from the Louisiana Division of the Arts.

Pamela Frank, for whom the work was written, and the Orchestra of St. Luke's premiered **Ellen Taaffe Zwilich's** Violin Concerto on March 26 at Carnegie Hall in New York. *New York Times* reviewer Allan Kozinn described the violin line as warm and lyrical rather than virtuosic and the work overall as having "a hint of modernist angularity, but only of the gentlest sort." A substantial article by K. Robert Schwarz on Zwilich and her compositional style appeared in the *Times* on March 22.

Publications and Recordings

Elizabeth Austin reports a new CD on the Capstone label (CPS-8646), *Time Marches On*, which includes her song cycle, *A Birthday Bouquet*, for high voice and piano.

Betty Beath's *Dreams and Visions*, an orchestral suite in six movements, appears on a newly released Vienna Modern Masters CD, New Music for Orchestra, "Music From Six Continents" 1997 series. The Queensland Symphony Orchestra, Mark Summerbell conducting, performs the work.

Elizabeth Bell's *Variations and Interludes* was released early this year on North/South CD #1014. Additionally, a CD of her works is in preparation to be issued on the MMC label. Works on the CD will include *Symphony No. 1*, *Andromeda*, *First String Quartet*, and *Perne in a Gyre*. Performers include Seattle Symphony, Gerard Schwarz, conducting; Eleanor Elkins, piano; and the Moyzes Quartet (clarinet, violin, cello, piano).

Liane Curtis's article, "Rebecca Clarke and Sonata Form: Questions of Gender and Genre," was published in *The Musical Quarterly*, Fall 1997, vol. 81/3, pp. 393-429. MQ editor Leon Botstein comments: "Curtis's essay shows us the exciting differentiation and complexity that gender interpretation can bring to a discussion of a musical work.... What is impressive about Curtis's argument is that she has not only given us a powerful and useful analysis of Clarke's music, but she has suggested important theoretical correctives in the use of gender as a category of analysis."

Nancy Bloomer Deussen's *Ascent to Victory*, for chamber orchestra, was recently released on a BMS Recordings CD entitled "Dreams." It was commissioned and performed by The Mission Chamber Orchestra conducted by Emily Ray.

Donna Kelly Eastman's song cycle *Encounters*, with texts by Dona Stein, was released on CD by Living Artist Recordings with performers Carmen Mason, soprano, and Ginger Englund Dismukes, piano.

Barbara Garvey Jackson reports that the organ music of African-American composer Florence Price, edited by **Calvert Johnson**, is now complete in four volumes from ClarNan Publications. Additionally, Garvey Jackson's edition of Chiara Margarita Cozzolani's *Magnificat* (1650) for 8 voices (SSAATTBB) and continuo was released in January. Works forthcoming in 1998 include *Mass No. 1 in C Major* by the 18th-century Viennese composer Marianna von Martines (for SATB choir and soloists, orchestra and organ), edited by **Shirley Bean**. Performance parts, score and choral score with organ reduction of the orchestral parts will be available for the Martines *Mass*. Also forthcoming is the early 19th-century

Czech-English pianist Veronika Dussek Cianchettini's *Piano Sonata*, op. 8, edited by **Sarah Mahler Hughes**.

Vanessa Lann's work for large ensemble, *Dancing to an Orange Drummer*, was recorded by Ensemble Present for the Dutch label CNM (Center For Dutch Music) as part of a 4-CD project.

Elizabeth Lauer's *Seven Songs on Poems of James Joyce*, performed by mezzo-soprano Alice Marie Nelson and Lauer, piano, was recently released on a Capstone CD CPS-8632. The score is published in the *SCI Journal*, vol. 22 (November 1997).

Mary Jane Leach's new CD, "Ariadne's Lament," was issued on New World Records (80525-2). It is available in local CD stores and can be mail ordered from H & B Recording Direct, PO Box 309, Waterbury Center, VT 05677, (800) 222-6872, (800) 244-4199 fax, or <www.hbdirect.com>. The performers on the CD include: the New York Treble Singers, Cassatt String Quartet, Arlene Travis, soprano, The Rooke Chapel Choir, David Lee Echelard, countertenor/tenor, Libby Van Cleve, oboe, Patrick Burton, clarinet, and Klyph Johnson, bassoon. Reviews describe the work as "serene and ethereal-sounding" and reminiscent of "the music of Arvo Paert, with echoes of Renaissance polychoral composers like Tallis and Gabrieli."

Pauline Oliveros's essays *The Roots of the Moment: Writings 1981-95*, will be released this spring by Drogue Press. Additionally, *Ghostdance* for accordion, voice, djembe and Expanded Instrument System (EIS) was released April 1 on the Deep Listening label; for more information contact <deeplisten@aol.com> or FAX (914) 338-5986.

Faye-Ellen Silverman's *Troubled Respose* was published by Seesaw Music Corp. in April.

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

Music critic Mark Swed, writing in *The Los Angeles Times* "Year in Review" roundup for Performing Arts on December 21, 1997, listed **Judith Tick's** *Ruth Crawford Seeger: A Composer's Search For American Music* as number five on the ten best-picks list. Swed stated, "three exceptional new biographies of American composers were published that go a long way toward helping us understand not only the kind of music we make but the kind of people we are and the society we enjoy. ...Judith Tick's *Ruth Crawford Seeger* is both a startling reminder of what a fine composer Pete Seeger's step-mother was and of all the social issues from gender to radical politics, that affected music and life in the first half of the 20th century."

Wang An-Ming's *East Wind* for flute and piano has been published by the Hildegard Publishing Company of Bryn Mawr, PA.

Meira Warshauer's *YES!* for clarinet and orchestra, was recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra in September 1997 by MMC.

A CD entitled "The Vocal-Chamber Art-Music by **Judith Lang Zaimont**" was issued on the Leonarda label in May. Works on the CD include *Greyed Sonnets*, *Chansons Nobles et Sentimentales*, *Songs of Innocence*, *Two Songs* for soprano and harp, and *The Magic World*. Featured artists are David Arnold, Elena Tyminski, Charles Bressler, Berenice Bramson, and Price Browne.



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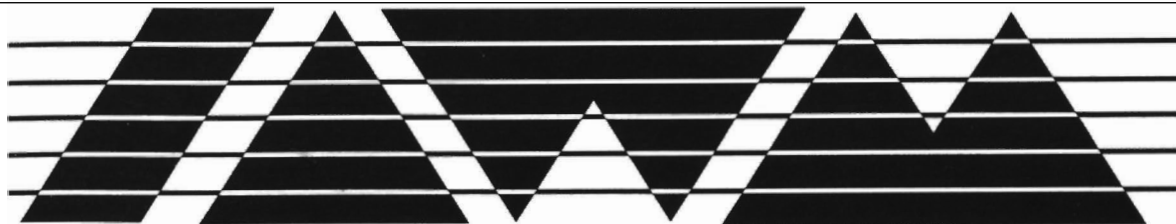
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