

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

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J O U R N A L

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President's Message: Open Lines

By Deon Nielsen Price

A Personal Note

As a young girl I became enamored with music and have had an insatiable thirst for it ever since. Studying, practising, performing, and composing have always been an integral part of my active daily life, which also includes college teaching, a marriage of 45 years, and a family of five children, and currently 13 grandchildren.

As a graduate student at the University of Michigan I felt strongly that my musical efforts should be focused in composition. I was eager and serious in my lessons with Leslie Bassett, where we worked with the tools of the craft of composition. Several of my compositions were performed there, one of them on my piano recital for a Master of Music degree.

My imagination was stimulated at the legendary "Once" concerts of avant-garde music in the early 1960s while I was searching for appropriate techniques to express my own musical ideas. Later, when I was a doctoral student at the University of Southern California, Samuel Adler, Visiting Professor from the Eastman School of Music, encouraged my composition projects and made stylistic integrity within a composition or among a body of works a priority. Also, in my subsequent experience adjudicating the IAWM Search for New Music Competition, the California Composers Today program, and, for many years, the National Association of Composers, USA (NACUSA) competition, I have gained a more refined understanding and appreciation for balanced proportions in a composition.

Looking back at my life as a composer, I now recognize instances of probable discrimination against women composers. Here are some that come to mind:

- After leaving Michigan, for six years my compositions lay silent in my desk drawer because I was seen only as a young mother with several small children. Suddenly, however, when I became a doctoral student I was taken seriously and these same pieces began to be performed and critically reviewed.
- With his dismissing remark, "Well, you don't need a degree in composition to compose!" the chair of composition discouraged my pursuing a doctorate in that field, and I therefore went into piano performance.
- Approval of programming a trio by Cécile Chaminade on one of my doctoral recitals was denied by the piano department chair (a woman!) with the comment, "Play her music anywhere else, but not at this university."
- The enthusiastic applause responding to a successful performance of one of my chamber works at the venerable Arnold Schoenberg Institute immediately cooled when I stood up to take a bow and they saw that I was a woman.

During the reception, the patrons of the Institute ignored and seemed to look right through me, even though I stood directly in front of them.

Soon after completing my doctoral work in 1977, I realized that I had not studied a single woman composer in any of the many required music history classes. This awareness came to me when I attended Jeannie Pool's lecture on women composers titled "Up From the Footnotes" at a Festival of Women Composers at the University of California at Santa Barbara. Emma Lou Diemer had asked me to perform my solo for harpsichord there and that festival opened my eyes to the existence of historical and contemporary women composers and how they had been overlooked.

My vista continued to expand as I participated as a composer, performer, panel moderator and eager auditor in many Congresses on Women in Music (ICWM) beginning in 1982 in Southern California, and subsequently in Mexico City; Atlanta, Georgia; Paris; Heidelberg; Fairbanks, Alaska; New York City; Vienna; and Valencia, California. During the 1993 Congress, MusicAlaskaWomen, I was asked to serve on an interim committee to form the International Alliance for Women in Music. Then followed Board service as membership chair, then treasurer, and finally, as president since June of 1996.

In all of the congresses and other international conferences, I have enjoyed associating with outstanding, wonderful women (and men) from all parts of the world who share my passion for music. However, I never expected the level of friendship that has developed with them. Several of my long-time IAWM acquaintances have now become my best friends and closest personal confidants. What a happy surprise!

I am excited to announce that plans for the 11th IAWM Congress on Women in Music are well underway in cooperation with Feminist Theory in Music (FTM) and will be held in London, England, July 7 through 10, 1999. (Please see the detailed announcement in this issue.) I look forward to meeting you there!

Warmest wishes,

Deon Nielsen Price

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Front Cover

Have you noticed that the print on the front cover is no longer red? Members have requested that we change the color on the front cover every year to help them locate and organize back issues more quickly.

A Centenary Profile of Sophie-Carmen Eckhardt-Gramatté (1899-1974): Her Development as Seen in Her Piano Sonatas

By Linda Schwartz

A Brief Profile of Her Life

Sophie-Carmen Eckhardt-Gramatté was a unique and prolific composer. The details of her early life have been shrouded in mystery; no existing records document her origins,¹ but according to the legendary accounts, she was born in Moscow in 1899, moved to a Tolstoyan colony in England as an infant, and, at the age of eight, was admitted as a prodigy to the Paris Conservatoire, where she majored in both piano and violin performance. It was during her years at the Conservatoire that the diminutive and obstinate "Sonia"—one of the names by which she was known—began to compose, against all the wishes of her instructors.²

She lived in Berlin from 1914 to 1939; here, she met and married the expressionist painter and lithographer, Walter Gramatté. The two were passionate artists whose ideals were wedded, but whose individual life-styles and temperaments were completely incompatible. Marital difficulties were compounded by miserable post-war living conditions in Berlin and by Walter's failing health. The happiest time of their marriage was spent on an extended excursion to Spain (1924-26), where they lived in relative comfort and had the luxury of independent studio space.³ But Walter's health continued to deteriorate to the point where he needed constant care, and so the two returned to Berlin.

Following Walter's protracted illness and untimely death in 1929, Gramatté premiered both her first piano and solo violin concertos in American debuts with Leopold Stokowski in Philadelphia and with Frederick Stock in Chicago. Experiencing relative financial security for the first time in her life as a result of the American tour, the young widow was able to devote herself completely to composition.

In 1930, Gramatté met Dr. Ferdinand Eckhardt, an art educator and critic who had moved to Berlin from Vienna, and they were married in 1934. Sonia continued to compose but found the pre-war climate in Berlin difficult for obtaining performances and for achieving recognition as a composer.⁴ She began several years of study in counterpoint, orchestration, and composition with Max Trapp at the Prussian Academy of the Arts in 1936; this would be the only formal instruction in composition she was to receive.⁵ Increasing difficulties with the Nazis finally

forced the couple to flee to Vienna in 1939. There, they cared for Eckhardt's aging parents, enduring considerable hardship until the last weeks of the war, and Sonia, despite the unsettledness of the times, continued to write and began to enjoy success as a composer.

The Silesian Quartet performed the composer's first string quartet in Breslau in 1939; her first symphony was also premiered in that city in 1942 to packed halls and rave reviews.⁶ After the war, connections with Universal Edition and the Vienna Cultural League, as well as the International Society for Contemporary Music, won her some prestigious commissions. She played the premier



Wedding picture, Sonia and Walter Gramatté, December 31, 1920.

performance of her second piano concerto at the Musikverein in 1946, and she was the recipient of an Austrian State Prize for Music in 1950.

In 1953, Ferdinand Eckhardt was offered a position as director of the Winnipeg Art Gallery, and the couple moved to Canada, where Eckhardt-Gramatté gained increasing recognition for her compositions and was able to give voice to her most characteristic and original works. Highlights of her professional career in Canada include the commissioning, premiere performance, and recording of the *Symphony Concerto for Piano and Orchestra* with Anton Kuerti, piano, and the Toronto Symphony in

1967—Canada’s centennial year—along with three other commissions. Other highlights were the premiere of the *Manitoba Symphony*, commissioned by the Manitoba Government for the provincial centennial in 1970 and performed by the Winnipeg Symphony Orchestra under Pierro Gamba; and the awarding of the *Prix d’Honneur*, the first such prize ever awarded a Canadian composer by the Canadian Council of the Arts in 1974. Unfortunately, the award was received posthumously; the composer died accidentally in December of that year while on vacation in Stuttgart.

The Six Piano Sonatas

A good source for tracing the stylistic changes that took place during Eckhardt-Gramatté’s creative development is the set of six piano sonatas composed between 1923 and 1952. Though all date from the pre-Canadian period, these works provide a valuable insight into the character and formation of the composer’s voice. (A single movement for a seventh sonata, E-156, dated July 1968, exists only as a fragment in pencil sketch.) The following section offers an overview of the sonatas, plus a more detailed description of the fifth sonata.

Piano Sonatas Nos. 1, 2 and 3

The first three piano sonatas, catalog numbers E-45 (1923), E-46 and E-52 (both 1924), show evidence of an emerging voice, full of youthful exuberance and passion. The earliest of these works is an eclectic collage-montage: the stringing together of a pastiche of styles in a most virtuosic display. The work was undoubtedly intended as both a compositional and performance show piece. The first movement has been described as “an eclectic mix of Russian and French influences. It is held together by interweaving counterpoint in the style of a Baroque two-part invention...[though] there are technical difficulties on every page that are the progeny of the nineteenth-century piano oeuvre....” While the whole work retains a reference to a tonic C, the finale carries the listener on as many as 16 excursions into remote tonal areas. This flightiness may well serve “as an alternative to, or means of distraction from, developing the musical ideas which flowed so unrestrictedly from the wellspring of her inspiration.”⁷ Indeed, there is little consideration of formal or thematic organization; the whole work has an unmistakable aura of improvisation, as if all the ideas were pouring out of the creative mind in an uncontrollable outburst onto the manuscript.

The second and third sonatas draw on striking programmatic associations with the composer’s period in Spain. No. 2, *Biscaya Suite*, is unified more by its descriptive qualities than by overt thematic or musical references. The titles of each of the four movements depict physical, emotional, and musical space: “Landscape”—a serene opening, with passionate surges; “Storm”—a likely

euphemism for a marital storm; “After the Storm”—conceived during the journey to Spain; and “Final”—an exotic description of a Spanish seaport.

No. 3—called the *Russian Suite* because it contains several movements reminiscent of her birthplace—although in the key of B-flat minor, is bright, optimistic music, written out of a period of amazing productivity in Spain. The first movement is the longest of all her works for the piano; the musical ideas are developed extensively, albeit in rather unorthodox fashion, featuring the “improvisatory development” that was to become a trademark of the composer’s style. The “Polish Dance,” which closes the work, is an extremely virtuosic rondo that Eckhardt-Gramatté used often as a concert encore. It contains episodic material of Spanish, Russian and Polish extraction, including a mazurka. The two sonatas of 1924 resemble a suite because of both the programmatic elements and the dance-like framework of many of the movements. Although both are more thematically constrained than the first sonata, they are still characterized by the sheer virtuosity and technique that is required to play them.

Piano Sonata No. 4

The fourth sonata, E-68, *Die Befreite* (“The Freed One,” also called *Meine Hulele Sonata*) 1927-31, was composed before and after Walter Gramatté’s death and was dedicated to him. Its opening movements are characterized by dark, furious moods; the latter by a kind of tranquil resignation, the whole still very programmatic in nature. While she was writing this work, Eckhardt-Gramatté was at the pinnacle of her performing career, and she composed with the view of displaying every facet of her powerful technique. The work reveals “a boundless range of emotions, almost too much for one work even of this size. The richest and most psychologically involved of her piano works so far, it can be compared in its spiritual, even mystic, qualities and its exotic blend of unusual harmonies with conventional pianism, to the works of Scriabin.”⁸ From the extrovert first movement to the delicate nocturne, “Hommage à Chopin,” and from the formidable “La corrida de ratas del campo”—a toccata for left-hand alone imitating a “race of rats across an open field”—to the final “Preciso” (reminiscent of early romantic piano works by Mendelssohn), this work embodies a huge range of musical gestures, and its palette is almost orchestral in scope.⁹

Piano Sonata No. 5

A major shift in Eckhardt-Gramatté’s compositional voice occurs with this work (E-126, 1950). The sonata is tightly controlled, and although virtuosic, it is comparatively lean in texture and economical in its thematic resources, which recur in various guises throughout the work.

Several things account for the dramatic shift in rhetorical and organizational procedures. Eckhardt-Gramatté undertook her first formal study of composition in Berlin with Max Trapp between 1936 and 1939; this desire for study (denied her at the Paris Conservatoire) had a profound and immediate impact on her compositional process, and she began to harness and cultivate her material. After moving to Vienna in 1939, she was also able to attend concerts (almost on a daily basis) until the war reached its height in 1944. Here, she heard frequent performances of works by composers of the Second Viennese School and attended several lectures given by Arnold Schoenberg and Alban Berg regarding their compositional approach. Although she claims not to have had much use for the ideas of twelve-tone or early serial techniques, there is no question that the voice that was to emerge in the late 1940s and through the remainder of her life was profoundly influenced by her Viennese environment.

The fifth sonata, also known as Piano Suite No. 5, *Klavierstück*, is based loosely on a tone row, which she gives at the outset of the score. The piece does not conform to the expected discourse of twelve-tone writing, however, in that it does not adhere strictly to the inversional and transpositional features of that idiom, nor does it leave the domain of an obvious grounding in conventional tonality.

Commissioned and published by the International Society for Contemporary Music (Vienna) in 1950, Piano Suite No. 5 was “inspired by a ride on a gondola car where Sonia became fascinated by the sounds of cowbells, voices in the Alps and the dizzying effect of the grand expanse of space...”¹⁰ Her editorial notes, added to the manuscript in 1974, give some insight into the compositional process of the three-movement work: “This sonata belongs to my third style, *influenced by twelve tone* which was current at that time in Vienna where I met Webern and pupils of Schoenberg. It is, however, anticipating my fourth style with the emphasis on intervals.”¹¹

In sketchy notes, she goes on to give a brief synopsis of each movement. The most interesting annotation is the acknowledgment of the use of a so-called “twelve-tone theme,” which occurs in the first and third movements. Of the use of this theme in the first movement, she writes: “Immediately after the opening of the first movement...[following the introduction of the main theme built on two different types of tetrachords in the right hand]...comes the side theme in the left hand. The side theme is built on twelve tones (*not ‘rigoroso’ a la Webern*). The whole first movement is worked on these two materials: *my own tetrachords together with the twelve tone theme*.”¹²

Another reference to the work states that she “used the twelve-tone system, *not blindly, but as it suited her*.”¹³ A closer examination of the first movement

reveals that the initial appearance of the left hand “side theme” (mm. 4-6) consists of twelve notes, but only nine are used—three are repeated. The second statement of this thematic idea (mm. 8-10) is considerably changed, though not through the conventional devices of retrograde, inversion, transposition to other pitch classes, or the process of employing trichordal or hexachordal combinations. The initial tones return in rhythmically diminished form, stripped of repetition, thus changing the intervallic structures between the fourth, fifth and sixth notes of the series.

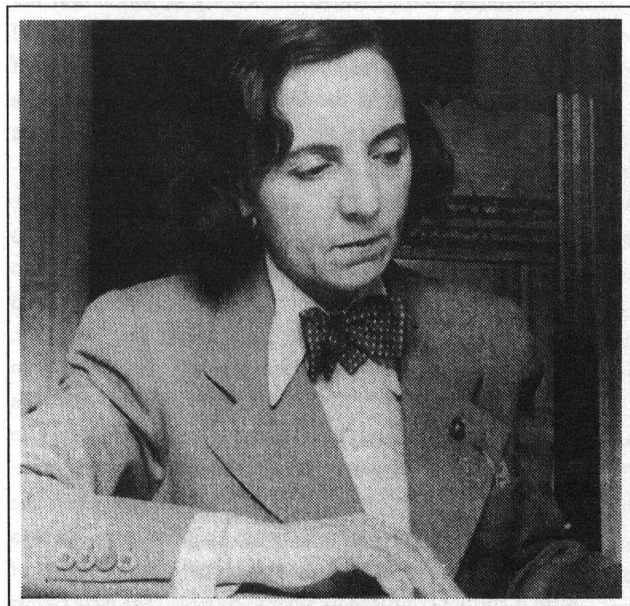
There is no other complete statement of this “side theme” anywhere in the movement, nor is there any hint that vertical simultaneities exist which employ all or even a majority of the pitch classes that make up this particular set or an equivalent. There is a subliminal sense, however, that the complete thematic idea remains operative throughout the movement; extensive fragmentation of motivic materials contained within this set do indeed provide the unifying material for much of the work. The first motivic unit—four tones in ascending half steps—appears in the bass of the opening measures; from this point on, it appears multifariously: in inversion and extended in long tones, with various rhythmic treatments including repeated tones, syncopation, and many instances of dovetailing between two voices.

It becomes evident that much of this movement is designed around a dense web of interrelated motives. An interesting connection is made between the two forms of tetrachord that appear in the right hand of the opening measures and the two ascending four-note patterns found in the initial statement of the “side-theme.” These could all be considered variants of each other, and they are used interchangeably to great effect throughout the movement.

Overt references to tonality are present, influenced no doubt by the linear chromatic nature of the motivic material as evidenced by the tightness between “tetrachord” and “row” subsets. Two sections in particular strike the ear as being out of character with the rest of the movement because of the sudden and completely unabashed presence of conventional tonality and accompanying stylistic idioms. The first is an invention-like passage (mm. 29-34) that slips decidedly into D-flat major, taking the listener out of one space and into another for a few seconds. Then, several measures later (m. 44), a capricious passage in C-major suddenly erupts out of context. This is followed by a near breakdown of compositional elements, a schizoid back-and-forth maneuvering between crashing cluster chords and attempts to resurrect the original thematic ideas and to reinstate the more contrapuntal nature of the earlier writing (mm. 47-60). These tonal ruptures completely subvert the character of the surrounding material; other quasi-tonal sections, particularly the last section leading to a final authentic cadence in D-major (mm. 86-102), carry on a counterpoint with final assertive elements of the original thematic material. But in the end, even

tonality is subverted by the use of discordant “bell-tones” in the closing measures this acts as a point of overlap with the beginning of the slow, introspective second movement.

The nature of this music is far removed from the lean economy and discipline of Schoenberg’s concept of “developing variation”—sumptuous ornamentation and free repetition of thematic motives juxtaposed with material related but non-essential to the theme abound. The tone row idea has been turned into *melody*, and mapped back onto a pseudo-tonal structure that relies heavily on chromatic linear unfolding and occasional formal and stylistic “slippage” into other modes of musical discourse.



S.C. Eckhardt-Gramatté

This is very attractive, well-crafted music; it is not at all simplistic, but demands the total engagement of the listener. The central issue at stake in this movement may be interpreted as the composer’s deliberate affirmation of a position of *marginality*—an act of “decentering” existing musical structures: both that which imposes an *internal* Order on musical language (tonality), and also that which attempts to maintain control of musical language by imposing a law of abstraction or a conceptual *external* Order (twelve-tone system). The character of the movement is decidedly flirtatious, and the musical treatment, like the scene that inspired it, appears somewhat “dizzy” or off-balance.

Piano Sonata No. 6

The sixth sonata, E-130, 1951, also called *Drei Klavierstücke* (observe the absence of programmatic titles in both the fifth and sixth sonatas), is notable in its sheer technical demands and compositional craft. The first movement, written for left hand alone, is a kind of fanta-

sy étude based on an atonal theme. The second movement, for right hand alone, is a complementary étude, based on an entirely different aesthetic sensibility and a new set of technical challenges.

The first movement sustains one texture and one key, conceived like an étude for the coordination and strengthening of the left hand; the second is full of character and bizarre humor, capricious and mercurial with frequent changes of tonal center. The third movement combines both hands and both themes in an amazing display of rhetorical wit and structural coherence. It reaches a high moment in a powerful coda, bringing the concluding measures of both first and second movements together, while employing the extreme ranges of the instrument.

A Highly Individualistic Voice

The sixth sonata contains individual stylistic traits and compositional techniques that are well-defined and bear the marks of Eckhardt-Gramatté’s mature style. Despite the shift in writing style away from a sheer reveling in improvisational fantasy, color, and rhythmic “play,” to a more economical “control” over her material, she never relinquishes her unique voice. The later music, however disciplined, is still marked by what purists would call the “transgressive desire” to indulge oneself. It is an interesting exercise to read the reviews of the 1991 Marc-André Hamelin recording of the *Six Piano Sonatas* (cf 9). While having high praise for the performance, the reviews never quite know how to assess the music, often mapping its content against literature of purposeful high rigor, thus silencing an authorial intention to say “Other,” and further marginalizing the music by relegating it to the domain of the exotic. To the extent that many reviewers, performers and conductors alike have found the music attractive and engaging, they tend to ultimately reject it as so much formal looseness, a pastiche of styles, not worthy of more than trifling attention, thereby assuaging their own uncertainty.¹⁴ If, on the other hand, one knows the life story, grasps a sense of the personality, and has encountered even a modest sampling of the work, it becomes obvious that Eckhardt-Gramatté’s music is about *transgression*, about *defiance of the status quo* (by her insistence on “play” with musical conventions), and about the pure *illogic of spontaneous creativity*, which marks both her character and her personal history.

The music of Eckhardt-Gramatté is marked by a striking rejection of conformity to accepted norms or standards. The language she inherited (and by which she was surrounded in the elite musical circles of Paris, Berlin and Vienna) was not completely her own.¹⁵ Her music represents the search for an alternative mode of expression, which is not completely comfortable within the accepted structures or normative gestures that characterize her musical heritage. Even the earliest works show signs of the rebellion or “subversive strategies” that she would

carry as a trademark through each phase of her life and composition.

She was exposed to many criticisms for various reasons: for her “otherworldliness,” for human weaknesses, especially her emotional volatility and anti-social behavior, but mostly because of conventional prejudices that sought to render her less than the artist she was. The right to self-express was continually denied; and she was marked as “Other” in many ways: illegitimate, prodigy, social non-conformist, Jew, degenerate artist, woman composer. Nevertheless, she remained highly individualistic to the end, true to no established code or creative ideology save that of her integrity and profoundly spiritual belief in herself as artist.

The emerging voice and creative work of Sophie-Carmen Eckhardt-Gramatté stands as an iconoclastic enigma with respect to issues of music criticism. The value systems and institutions of European high art would render her an artistic nonentity; yet, rather than conform or succumb to the pressure to give up composition altogether, she struggled to fashion a mode of expression that was uniquely her own. As a creator, she is a curious mix: in her insistence on individuality and integrity she shares the spirit of the modernists. Hers, however, is a musical language that threatens the very core of the modernist aesthetic: it thrives on excess, lacks formal rigor, and ruptures conventional narrative strategies. It is a strange yet attractive music, displaying incredible extremities in mood and color, capable of portraying wild capriciousness or profound seriousness, and imbued with both shocking boldness and vulnerability.

Additional information on all of S.C. Eckhardt-Gramatté's music may be obtained from: The Eckhardt-Gramatté Foundation; 54 Harrow Street; Winnipeg, Manitoba; Canada R3M 2Y7. Tel: (204) 452-9750. Fax: (204) 477-6511. E-mail: <eckgrfdn@egre.mb.ca>. Web site: <www.egre.mb.ca>.

Valorie Dick, Foundation Administrator, provided the following additional information: Ferdinand Eckhardt (1902-1995) was instrumental in founding the Eckhardt-Gramatté National Music Competition for the Performance of Canadian Music. Started in 1976, this event is held annually at Brandon University (Manitoba) in Sonia's memory. Established in honor of Sonia and Walter in 1982, the Eckhardt-Gramatté Foundation is a charitable organization for the purpose of the advancement of public appreciation, understanding and knowledge of the music and artistic works of these two individuals. Over the years the Foundation has maintained an extensive archive, in addition to sponsoring exhibitions, concerts, recording projects, and publications, facilitating academic research, and endowing several orchestras and universities.

NOTES

1. For a detailed account, see Ferdinand Eckhardt, *Music from Within: A Biography of the Composer S.C. Eckhardt-Gramatté*, ed. Gerald Bowler (Winnipeg: University of Manitoba Press, 1985), particularly chapters 1 and 2, pp. 17-31, and the epilogue: “The Search for Sonia's Father,” 193-97. Two volumes entitled *How and Why Sophie-Carmen Was Born* (*Comment et pourquoi Sophie-Carmen Friedman vint au monde* or *Wie und Warum Sophie-Carmen Friedman zur Welt kam*), written by the composer's mother, Catharina de Kochevskaia (under the pseudonym Catherine “Calvaire”), published in French (1904-05) and German (1915-16) and printed in St. Petersburg, gives the child's birthplace as Moscow, January 6, 1899; and her father's identity as Xavier Fridman, a young student of Catharina's in Moscow. There is no doubt that the image of Xavier (reproduced in the German account) is a fake, a touch-up of a portrait of the adolescent Sonia. I have seen both original photographs side-by-side, and the resemblance is overwhelmingly obvious. At other times the mother claimed that Sonia was born in Paris or on a train to Paris. In fact, de Kochevskaia was governess and teacher to Count Leo Tolstoy's children for more than 20 years, and lived with the Tolstoy family until Sonia was born. Dr. Eckhardt speculates that Tolstoy himself may have been Sonia's father, and that the mother's fabrications—both the Xavier story and the date of birth—were an attempt to cover up the child's true identity. Indeed, she may have been several years older, since it is not known when she was taken to England, nor for what length of time she was in the care of the Whiteway community. Sonia's date of birth is further confused by several sources: *The New Grove Dictionary of Music and Musicians* (Stanley Sadie, ed.); the *International Encyclopedia of Women Composers* (Aaron I. Cohen); and *Contemporary Canadian Composers* (John Beckwith and Keith Macmillan) all cite January 6, 1902. This contradiction is clarified by Ferdinand Eckhardt (interview by author, cassette recording, Winnipeg, Manitoba, February 24, 1990). Apparently, the birthdate for biographies of Sonia was given as 1902 until after her death in 1974; this date also appears on her marriage license. She was several years older than Eckhardt, and at the time of their marriage (1934), some would have considered this scandalous.
2. Eckhardt, *Music from Within*, 30-32. Sonia's frustration with the powers who attempted to dissuade her from pursuing compositional activity exploded with a departing letter written to the director, Gabriel Fauré, dated December 13, 1913. It seems incredible that she should have been so discouraged when her instructors and examiners included Debussy, Ravel, Fauré, and d'Indy. They must have been aware of her creative potential, particularly since she was already giving concert tours of her own works at the age of eleven, and several of these works had been published.
3. *Ibid.*, 56. In addition to composing feverishly, Sonia made invaluable contacts while in Spain. She met Igor Stravinsky

- and Richard Strauss, and formed a close friendship with Pablo Casals, who gave her a glowing recommendation. During this time, on occasional visits in Germany, Sonia performed in duo recitals with Edwin Fischer, and also premiered her solo violin concerto, drawing high praise from the critics.
4. Eckhardt, cassette interview by author, February 24, 1990. Many of Berlin's musical elite found it unsafe politically to perform or sponsor contemporary music, especially music composed by women. In fact, to Sonia's surprise—and rage—she had been placed on the Nazis' "ABC list" of Jewish and degenerate artists on the basis of her Fridman name, a discovery she did not make until several years later, and which was intriguing in light of the fact that she had never been aware of any connection to Judaism. Eckhardt himself paid a visit to Nazi authorities, and after much persuasion and threats, convinced them to remove Sonia's name from their list.
 5. Eckhardt, *Music from Within*, 81-83. Trapp was vaulted into prominence as a composer when Hitler took favorable notice of him, which, ironically, became an advantage for students like Sonia. Today, his music has suffered oblivion due to his alleged connections with the Nazis. Eckhardt, meanwhile, had secured a position as manager of the promotional division of Bayer Pharmaceuticals. His office opened a movie production center and was given the exclusive mandate to document the 1936 Berlin Olympics.
 6. Ibid., 98-99. Incidentally, the program notes for all the concerts list the composer as "S.C. Eckhardt-Gramatté." Following the premiere performance of Symphony No. 1 in 1942, Sonia went on stage to be acknowledged by the audience. There was deathly silence for several seconds; no one applauded because they assumed she was from the women's auxiliary and wished to make an announcement! Upon realizing that this was indeed the composer, gasps of amazement shivered through the hall. There are several poignant examples which point to Sonia's discomfort with her sex. A journal entry records that when Walter Gramatté proposed marriage in 1919, Sonia's reply was short and abrupt: "Never! But I already loved him so much that I wanted to be his life companion forever, though I did not want to get married as I had been brought up not to be feminine...[at this moment]...I felt a feminine response within me for the first time in my life...." Eckhardt, *Music from Within*, 43. Explaining the usage of the somewhat imposing "S.C. Eckhardt-Gramatté" label upon her arrival in Canada, she responded: "I have as good a record as any man of my age...and that is why I have taken my husband[s]' name[s] for my professional work. Too often, I have found, when I submitted my compositions as a woman, the examiners glanced at my name, murmured kindly, 'Ah, from a woman. We'll look at her little effort later...if we get around to it.' I do not mind people knowing I am a woman after they know my music. But before that, the handicap of sex is too great," *The Winnipeg Tribune* (October 25, 1953), quoted in *The Eckhardts in Winnipeg: A Cultural Legacy* (Winnipeg: Winnipeg Art Gallery, 1987), 8. In fact, she often dressed in men's clothing; many of the photographs of her show evidence of this curious trait.
 7. Michael Pisani, liner notes from *Sophie-Carmen Eckhardt-Gramatté: The Six Piano Sonatas* (Altarus 9052 2CDs), Mark André Hamelin, piano; The Eckhardt-Gramatté Foundation, producer, 1990. The author is indebted to Mr. Pisani, with whom she has spent many hours discussing the composer's life and work. Another recording of the *Six Piano Sonatas*, also produced by The Eckhardt-Gramatté Foundation together with Mark Edwards, features pianist Karin Redekop-Edwards (1988 release).
 8. Ibid.
 9. Max Harrison, Review of the Altarus CD in *The Wire* (March 1992). Other reviews of this award-winning disc include: Manildi, *American Record Guide* (July/August, 1992): 127-28; Claude Gingras in *La Presse*, Montreal (May 16, 1992); and Don Anderson in *The Winnipeg Free Press* (March 21, 1992): C30.
 10. Eckhardt, *Music from Within*, 111-12.
 11. S.C. Eckhardt-Gramatté, *Selected Works* (XVII, "The Piano Sonatas"; assembled from the estate, Winnipeg: Eckhardt-Gramatté Foundation, 1980), analytical preface to the *Klavierstück*. For clarification, it should be noted that the various titles—Piano Suite No. 5, *Klavierstück*, Sonate No. 5—are synonymous. Emphasis is mine.
 12. Ibid. Emphasis is mine.
 13. Eckhardt, *Music from Within*, 111.
 14. The "loose behavior" of Sonia's musical language has been described by various critics as "undisciplined" or "tending toward improvisation." In 1928, she recorded an encounter with Swiss conductor Ernest Ansermet, who admitted that "she writes remarkable things, *incomprehensible*, rich and sincere, but *she does not follow the laws that are imposed upon music. A law made by oneself is no law; it is a passport which one issues to 'himself.'* Such a passport has no value: *only a passport from the police counts.*" (*Music from Within*, 11).
 15. Much of the music she would have heard and studied, particularly after 1914, carries with it an implicit "economy of organicism" or a "teleological narrative," which may be linked to a notion of mastery or control—no "loose ends" allowed.
- Linda Schwartz is Chair of the Music Department and Assistant Professor of Music Theory and Composition at Concord College/University of Winnipeg in Winnipeg, Manitoba, Canada. She is a Ph.D. candidate in Music Theory at University of Minnesota, and is engaged in research on hermeneutic issues in music. She has done extensive research on the music of Sophie-Carmen Eckhardt-Gramatté and is contributing the chapter on Eckhardt-Gramatté for a forthcoming volume of the anthology, *Women Composers: Music Through the Ages*, edited by Sylvia Glickman and Martha Schleifer. Schwartz is an eclectic composer who writes in a wide variety of genres, including some 30 choral/liturgical, chamber, orchestral and electroacoustic works which have been premiered, published and broadcast nationally over the past decade.

An Interview with Composer Libby Larsen

By Linell Gray Moss

Libby Larsen's newest opera, *Eric Hermannson's Soul*, was premiered by Opera Omaha on November 13, 1998. Based on Willa Cather's short story of the same name, the libretto by Chas Rader-Shieber uses Cather's prose and poetry. The two-act opera takes New Yorkers Margaret and Wyllis Elliot to Rattlesnake Creek, Nebraska, where they meet Eric Hermannson and other Norwegian immigrants, and the Reverend Asa Skinner and his congregation. Themes presented in the opera include the individual as an outsider in his own community, the struggle to find a sense of self, the importance of selfless love, and the conflict between urban and rural life.

The opera is scored for flute/piccolo, oboe, Bb clarinet/bass clarinet/Eb clarinet, bassoon/contrabassoon, horn, 2 percussion, keyboard/synthesizer, and strings, a pit chorus of 16 to 18 singers, and a chorus onstage. Solo vocal roles include: Margaret Elliot, soprano; Wyllis Elliot, baritone; Asa Skinner, tenor; Eric's mother, mezzo soprano; Eric Hermannson, tenor; Lena Hanson, mezzo soprano; Jerry Lockhart, bass; The Frenchman, baritone; SATB quartet of soloists.

Larsen uses the pit chorus as an orchestral timbre, often singing syllables such as "loo" and "ah." The onstage chorus takes two character roles: as Reverend Asa

Skinner's congregation, they accompany his fire-and-brimstone sermons with intensely rhythmic stomping and clapping, and as revellers at the barn dance, their stomping accompanies a brisk Norwegian dance in 5/8 meter. The quartet of soloists is the voice of Cather herself, singing

"...there is no real definition of new music operating in the way that it did when we were students in the 1970s."

masterful settings of her poetry in the Prologue to Act One ("How smoothly the rain runs beyond the Missouri"), the Prologue to Act Two ("Dear love") and Act Two/Scene Three ("Apollo").

Larsen blends folk music, hymns, and 19th-century operatic music with her own eclectic musical language. Authentic Norwegian fiddle tunes recur throughout the opera, beginning with *Springleik* in the Prologue to Act One. Skinner's congregation sings several hymn tunes, including "All the way my Savior leads me" and "God be with you 'til we meet again." Margaret introduces Eric to opera, playing the Intermezzo from Mascagni's *Cavalleria rusticana*. Motives interweave as country

music meets city music and secular fiddle tunes meet the music of the church.

I interviewed composer Libby Larsen in October of 1998, prior to the November premiere of *Eric Hermannson's Soul*. The first time I met Libby Larsen was in 1975; she was crouched behind the balcony wall of the Macalester College Concert Hall in Saint Paul, Minnesota, lobbing tennis balls down onto several timpani on the stage. This was aleatoric music presented visually as well as aurally, and the audience was captivated. In that young composer I saw energy, humor, creativity, and above all, dedication to contemporary music.

Interview

Moss: Do you remember the piece in which tennis balls were thrown onto timpani?

Larsen: Yes I do, very well. It was a Noncert at Macalester College.

Moss: Those experiences with the Minnesota Composers Forum in the 1970s gave me a real appreciation for eclecticism and an opened-minded approach to music that has served me well.

Larsen: I'm delighted to hear that. You never know. It could have turned you off entirely!

Moss: I find that my students these days have less exposure to experimental or contemporary music. They're not as open-minded as we were, or thought we were, in the 1970s.

Larsen: Isn't that curious? I find that students are not really listening as a way of exposing themselves to what's available.

Moss: What are some positive reactions you've found with college students experiencing new music?

Larsen: By and large, they're very curious about new pieces of music and are willing to jump in and try a new piece. But also, there is no real definition of new music operating in the way that it did when we were students in the 1970s. In fact, I'm finding that the definition of new music has broadened itself to be anything that is new to them, Kate Bush or Libby Larsen. Are you finding that?

Moss: I find that while students are open to world music, they are afraid of dissonance or aleatory. My students aren't able to define and compare art music and popular music. When you say students are not really listening, do you think that has to do with the MTV or Musak era?

Larsen: Yes, in that music in our culture is now so pervasive that the curiosity to go and seek out other musics is probably less acute than it was, even 20 years ago. Perhaps in a larger trend over this century, as recordings

have become so much part of the fabric of life that music is everywhere, the curiosity to hear something new is diminished. That curiosity showed itself in Debussy and in Puccini in the earlier part of the century, when Puccini would write *The Girl of the Golden West*, and Debussy would bring Orientalism into his music. This was a curious and wonderful thing, because you didn't hear music all the time and you certainly didn't hear world music all the time. But now that the palette of music that is available is pan-global, the whole journey to seek out the new has changed its definition acutely and deeply. Today's students are less open to what is abstract. They've been saturated by music all around them. That's what I'm sensing in my residencies with students today.

Moss: Was the choice of Willa Cather's short story, *Eric Hermannson's Soul*, something that came out of your residency in Nebraska?

Larsen: During the first residency in Nebraska with the three campuses of Lincoln, Omaha, and Kearney, the idea for writing an opera began to grow. In the initial discussions about what that opera could be, I was asked, "What subjects and what authors are you interested in?"

Moss: How did you answer that?

Larsen: There is a through-line in my work. It is something that I have done unconsciously, but scholars in recent years have been pointing out that I have really faithfully worked with women authors, artists, or characters—Mary Shelley, Elizabeth Barrett Browning, Brenda Ueland, the words of Calamity Jane. Or women artists—Mary Cassatt, Georgia O'Keeffe. The through-line looks into the first-person words of very strong women artists. I read texts voraciously and I resonate to texts. I often find a direct musical connection in really fine texts by women. It's not a political thing, it's not a feminist thing, there is no extra-musical intent to it, other than to find the words and enhance them musically. So that came up in the discussion. I said, "One author that I know something but not much about, having read a few of her novels, is Willa Cather." There was a direct connection with Nebraska because that is where she grew up for part of her young life. "Why don't you let me go home and read Cather, just read, and if there is a connection operatically, I will try to find it." So I began to read *The Song of the Lark*.

Moss: You started with the longer and more well-known novels.

Larsen: Yes. When I read for music, I also read for a sense of proportion and drama. And as I was reading *The Song of the Lark*, *O Pioneers*, *My Antonia*, it struck me that to give those novels further operatic proportion would probably be to melodramatize them. One reason is the way Cather deals with light. Often in her descriptions of a change of heart or a psychological shift in one of her characters, the light in her actual setting changes. It may be at sunset or at dawn—those are two very common times for her characters to come to realizations—but it's always

with a changing of the light. The grander or larger the scale of the opera, the more crass the lighting transitions are. The scenery transitions need much larger symbols. I felt that to operaticize one of her great dramatic novels would be to melodramatize it.

Moss: And therefore you looked into Cather's short stories?

Larsen: Yes, I began to read the short stories. There are many that are wonderful: *Paul's Case* is one that I loved. Another called *Peter* may be her first published story, which has an incredible simplicity like Poulenc's *La Voix Humaine*. *Nanette: An Aside* is about an aging opera singer and the choices she has made in her life. And then I read *Eric Hermannson's Soul* and I saw in it Cather's major themes, but in their infant state. I saw characters in the story that lent themselves to chamber opera, and on top of that I found in the story something to write about, not just a plot.

Moss: Did you know that you were going to write a chamber opera?

Larsen: Yes, I did. That has to do with the production conventions of Opera Omaha.

Moss: Did you know the librettist before you started the Omaha project?

Larsen: Yes, and it has worked out beautifully. The piece began as a different piece than it has turned out to be. It began as a workshop development of an opera that could be done in colleges, and that was because of the partnership at that time between the University of Nebraska and Opera Omaha. We invited Chas Rader-Shieber to come and direct the opera workshop, so I got to know him. There's a 45-minute version of *Eric Hermannson's Soul*, and I had done that libretto. As we began to work on the piece, Chas, Hal France (the musical director and director of Opera Omaha), and I all saw in the piece a different piece, which turned into the opera we wrote. Chas and I worked together on the libretto in this way: I laid out the basic structure in the workshop version, and I was very faithful to Cather's words. I didn't add many words—I made one aria, but I tried to stay close to her story. Chas has a real gift for vocalizing a character from the inside out. Some directors see characters as objects to be moved around the stage in a certain way, but the very best directors get inside the characters and try to understand how they think, why they dress the way they do, etc. And Chas is one of those directors. So he was able to say, "In this situation, Margaret would probably be talking about this, and she would probably sing this," which is beyond what Cather ever suggested. When we started to move beyond Cather,

"I read texts voraciously and I resonate to texts. I often find a direct musical connection in really fine texts by women."

that's when Chas became the major crafter of the current libretto.

Moss: Had you done this kind of opera workshop project before, where there would be this much give and take?

Larsen: In the early 1980s I had worked on a piece through the National Opera Institute. That was when opera was trying to understand whether it was musical theater or opera, and there were quite a few workshops. But that was a very different kind of experience than this.

Moss: Had Opera Omaha done a project like this before?

Larsen: No, none of us had. I think it's a terrific model for research and development of new pieces. Nobody loses in the bargain. It's not people fighting over what the piece ought to be. It's all about developing a new piece.

Moss: I'd say that atmosphere is to the credit of the composer, the librettist, and the director.

Larsen: It takes a good team who respect each other and respect the material we are trying to develop.

Moss: I think the Adams/Goodman/Sellers team took a similar developmental approach.

Larsen: I think that's true, and that worked beautifully.

Moss: How do you define the hierarchy of the various elements of opera? If we look at the libretto, the vocal music, the orchestral music, and the scenic elements, does one element take precedence, or does it depend on the material?

Larsen: Oh, it is such a fluid relationship. I think to impose hierarchy is probably the least healthy thing to do to the opera's development.

Moss: Do you think this is a late 20th-century phenomenon?

Larsen: I suspect that it is. Perhaps the sense of hierarchy has dissipated. Collaboration feeds the process of composing. But I would say that the music holds the day. What's really making this Omaha collaboration work is that we've got a musical director who is always thinking musical proportions, always thinking vocal line, we have a librettist who is a stage director, and we have a composer who has also been a librettist. So there is a range of sensibilities in the collaboration. Our conversations about how the piece should develop always included all of the elements we've just talked about. For instance, there is a scene that is about a dress, a very beautiful ball gown. The gown is a symbol for every psychological thing that has happened to Margaret in the opera. So when Chas and I were conceiving that scene, we knew it had to culminate in a very beautiful gown. Both of us feel the timing and the tempo of how this dress has to be put on and at what moment it needs to be complete, because we both have multiple visions to bring to that moment. This collaboration is a wonderful way to work. We agreed right from the beginning to work together to try to find the piece.

Moss: Can you give us your thoughts on opera at the end of the 20th century?

Larsen: Yes, I do have some thoughts about it. It is very complicated, and has to do with the production conventions of opera. In the non-profit world, opera is the most expensive of all art forms. Yet in the commercial world, what it costs to produce an opera is a drop in the bucket for, say, a film company. The production conventions of opera, how to develop a budget to produce a new opera, very naturally fall into 19th-century production conventions—the kinds of costumes, the wing and drop set. All of the people who contribute to opera are people who have been trained, and trained very well, in 19th-century conventions. So a composer who wants to write a new piece, and now I'm talking about the very beginning of the process, is faced with an art form that is unable to use contemporary production conventions that actually speak to the audiences of today.

Moss: Would the work with film that you did in *Frankenstein* be an example of contemporary production methods?

Larsen: Yes. Another example would be fully mixing the orchestra and the singers live, as is done at any rock concert. Then the composer is able to use communication devices such as the whisper or the sigh, which are the staples of any soap opera. The sound palette that is contemporary cannot be used in the opera hall using 19th-century conventions. So the drawback is that composers try to find stories that fit the existing conventions rather than being able to be innovative.

Moss: What do you say to the critics of mixed sound in opera?

Larsen: This is an issue central to all music in this century. Previous generations grew up on non-mixed sound, everyone after the 1950s grew up on mixed sound, and we wonder why there's a gap in the audience.

Moss: You are one of the composers successfully integrating elements that bridge the gap between popular music and art music.

Larsen: It has to do with outlook. This is the central issue of the challenge that I gave myself in graduate school.... We will have to have a totally new era in the music of the 21st century, and I think it has to do with the change in sound. What is ending now at the end of the 20th century is really the Romantic era, and who knows what is beginning? The whole music world seems to be down at the mouth about it, in a self-critical and depressed state, but I don't find it depressing. I find it exciting!

Linell Gray Moss is Assistant Professor of Vocal and Choral Music at the University of South Dakota. Her doctoral degree, which she recently completed, is from the University of Cincinnati College-Conservatory of Music, where she studied with Karin Pendle. Her thesis on the contemporary opera chorus includes chapters on operas by Dominick Argento, Thea Musgrave, and John Adams.

Sacred Music

The Women's Sacred Music Project

By Lisa Neufeld Thomas

About three years ago, the Women's Sacred Music Project was organized to find and sing sacred liturgical music by women composers. The project originated at St. Mark's Episcopal Church in Philadelphia with a small group of women who were interested in celebrating the Eucharist with an authorized, inclusive-language liturgical text enhanced with appropriate music, especially by women composers. Fortunately, they were encouraged by the clergy and organist/choirmaster at that time, Wesley Parrott, who was sensitive to their needs. The project has grown and now also has bases at Rosemont College and at the Cathedral Church of the Saviour in Philadelphia

To locate the music, a pilot research project was initiated under the sponsorship of the Liturgical Commission of the Diocese of Pennsylvania, which resulted in an annotated bibliography that I have written entitled *Voices Found, An Annotated Bibliography of Music For the Mass by Women Composers* (1997). This bibliography lists more than 200 musical settings of the mass written from the 12th century to the present by women. I have located scores for more than 70 of them and have provided source information as well as a brief biography of the composer, the exact title of the mass, the date, details about the score such as voicing and instrumentation, and availability. A second section lists the settings that are mentioned in Aaron I. Cohen's *International Encyclopedia of Women Composers* but which have not yet been located. *Voices Found* may be ordered from The Women's Sacred Music Project at the address and telephone number given below.

We have obtained several of the choral (SATB) mass settings listed in the bibliography and have performed a few. One very beautiful composition is the *Quarta Messa* by Marianna Martinez, which is published by Furore Verlag. The St. Mark's Choir sang it on Christmas Eve two years ago under the direction of Wesley Parrott. It was spectacular! Frances McCollin's *Mass for the Feast of St. Mark* is available in manuscript form at the Free Library of Philadelphia. This was also performed successfully by the St. Mark's Choir. Other pieces that we have obtained include settings of the mass for women's voices by Sr. Elise, CHS, and the Kyrie by Hildegard of Bingen, both of which have been performed by the Lady Chapel Singers.

Subsequently, this research led to my transcription and congregational adaptation of the Kyrie by Hildegard, which was published recently in *Wonder, Love, and Praise* by Church Publishing, Inc. Since then, the project has become an ecumenical effort. Dr. Margaret Healy, president of Rosemont College, a private Roman Catholic women's college in Rosemont, PA, offered the use of the

college as a suburban base of operations. Dr. Virginia Ratigan, chairman of the religious studies department, has facilitated the involvement of Roman Catholic women who are interested in worship with inclusive-language texts and music by women. The library staff of the college is in the process of retrieving and cataloging as many of the mass settings as possible during the 1998-99 academic year, and when the cataloging is completed, the scores will be available through interlibrary loan. Furthermore, Rosemont College invited me to teach a three-credit course entitled "Voices Found: Liturgical Music by Women Composers from Hildegard to Hershey and Hernandez." (The course will be discussed in a future issue of the *IAWM Journal*.) President Healy is seeking funding for expansion of the project's activities on the Rosemont campus.

So far, students have responded with much interest to a brief introduction to the music of Hildegard. Singing her songs has been an exciting way for these students to recover their nearly lost tradition of plainchant. Concurrent with the research effort, a singing group, The Lady Chapel Singers, was formed to bring this music to life. This group, the performing arm of the project, is now in residence at Rosemont College and at the Cathedral Church of the Saviour in the Episcopal Diocese of Pennsylvania. The group travels extensively to demonstrate within the Mass and the Offices both historical and contemporary liturgical music by women composers; those who are interested in a demonstration may contact the group at the address at the end of the article.

The Lady Chapel Singers sang to great acclaim at the 1997 General Convention of the Episcopal Church. During 1998 they performed locally and at churches in Massachusetts, Delaware, and Maine. Their repertoire ranges from early music by Hildegard, Kassia (an eighth-century Byzantine nun), Elizabeth Jacquet de la Guerre, and Isabella Leonarda; to arrangements of spirituals by African-American women composers such as Margaret Bonds, Undine Smith Moore, and Marylou India Jackson; to contemporary works by Carol Doran, composer-in-residence Sharon Hershey, Susan and David Cherwein, and Ana Hernandez. IAWM members are invited to submit their compositions for possible performance. The group has some excellent singers who could handle difficult music, but funding would be an issue, since the professional singers, instrumentalists, and conductor would need to be paid for rehearsals and performances.

The whole project led to the introduction and passage of a resolution at the 1997 General Convention of the

Episcopal Church calling for a hymnal supplement to celebrate the gifts of women. Currently, the Women's Sacred Music Project is working with the Standing Commission on Liturgy and Music of the Episcopal Church to gather materials that will be considered for inclusion in that supplement. The WSMF board has determined that in faithfulness to the resolution, the publication should be a book that contains a variety of simple congregational music that is appropriate for small groups and parishes and that shows the gifts and diversity of women. Preferred texts will be those that emphasize women in both the Old and New Testaments as well as women saints.

Many women are gathering around the world to worship together under the leadership of the Office of Women and Ministry at the Episcopal Church Center, and many of these women are impoverished, abused women in third world countries. They need simple songs which are healing and affirming. We hope that composers and arrangers will be inspired to simplify for congregational use some of the complex chants and choral music we have found.

I know that many good church musicians and other professionals sincerely believe that there is no need for a separate supplement that emphasizes women. They argue that the music of women should simply be included in the general repertoire of hymnals and other music. During the course of my work on this project, I have become convinced that there is a need to provide special support to encourage women to be involved in the production of liturgical music. Because women have been excluded from Anglican choir schools until very recently, no women have had the benefit of that support system, both financial and educational, which produced much of what is considered the Anglican repertoire. In the choir schools and in men's and boys' choirs, males have, for centuries, had financial assistance and the kind of support for music-making that comes from a single-sex educational experience. Women need something of that experience within church music, too. Educational research shows that women from women's colleges still do better than women from coed programs on many criteria used in the measurement of success. This is further evidence of the effectiveness of a single sex educational experience. With this hymnal supplement and other programs and publications of this project, I hope that women can begin to experience the level of financial and educational support which has been available to men through the choir schools. This will enable women to participate more fully in the creation of church music. It is our hope that this first step, the hymnal supplement, will truly help musically to include and to represent all women in the "one great fellowship of love throughout the whole wide world."

Please send hymnal submissions, requests for demonstrations by the Lady Chapel Singers, and proposals for repertoire to The Women's Sacred Music Project, Inc.; The Cathedral Church of the Saviour; 3723 Chestnut

Street; Philadelphia, PA 19104; attention: Lisa Neufeld Thomas. For information by phone, call (215) 557-8172. To order a copy of the bibliography *Voices Found* please send a contribution of \$22 payable to The Women's Sacred Music Project, Inc. to the same address. Additional financial contributions are gratefully received.

Lisa Neufeld Thomas, B.A., M.A., studied piano with Robert Howat at Wittenberg University and with Vladimir Sokoloff at the Curtis Institute, musicology at Bryn Mawr College, and organ and church music with Wesley Parrott at St. Mark's Church in Philadelphia. She currently directs the Women's Sacred Music Project and the Lady Chapel Singers and teaches at Rosemont College.

IAWM Call for Volunteers

The IAWM needs YOU!

The IAWM operates mainly by the vision, energy, talent, and commitment of its members. There is so much to be done to promote women in music! Please consider whether you would like to play a more active role. Ours is a very flexible organization, representing not only a diversity, but a multiplicity of interests and passions.

Do you have a special interest or talent you could share with us? Would you be willing to help in some administrative capacity? Think about these areas: hospitality, nominations, grants, by-laws, fund-raising, budgets, public information and more! Some of these areas urgently need help; others will need it in the future.

Do you have expertise or interest in any of them? In something else entirely? Think it over and contact Melissa Maier (Nominations Chair) or Deon Price (President) to discuss your participation. Please help us to strengthen and invigorate our commitment to women in music, and broaden our vision for the future.

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Hildegard Conferences and Concerts

Summer 1998: Celebrating Hildegard's 900th Birthday

By Nancy Fierro

Hildegard's anniversary year stimulated a flurry of conferences, concerts, symposiums and exhibitions around the world. Last summer, I was privileged to participate in two of these events as a guest lecturer. The first was an international conference sponsored by the Hildegard Network in Great Britain and the other was an evening organized by the Society for the Promotion of Hildegard Tradition in Bingen. While in Germany, I also traveled to Mainz to visit the extensive Hildegard exhibition at the Cathedral Museum.

Hildegard Network Conference

Sarum College, located just across the street from the magnificent Salisbury cathedral, was the picturesque setting for the Hildegard Network Conference held from July 30 to August 3, 1998. Altogether about 50 people attended. Participants came from various parts of Great Britain as well as Australia, New Zealand, Germany, Norway and the United States. Composer June Boyce Tillman from King Alfred's University College in Winchester founded The Hildegard Network in 1995 to enable a continued sharing in the spirit and vision of Hildegard, particularly in the areas of theology, healing and the arts.

The conference program was a felicitous mix of academic papers, performances, meditation and creative experiences reflecting the variety of interest and levels of experience of those who attended. Each day began with a keynote address. On Friday, I offered the first lecture, "Hildegard of Bingen: Living in Symphony," which considered Hildegard's development as a composer, her musical craft and "symphonic spirituality." On Saturday, Dr. Mark Atherton spoke on "Hildegard, the Making of a Writer." He discussed 12th-century education and Hildegard's notion of "indocta" that underpins all her writing. Dr. June Boyce Tillman gave the final keynote address on Sunday. Entitled "Hildegard, A Woman for Our Time," it concerned what Tillman calls the "subjugated ways of knowing"—modes of knowledge that were part of medieval practice but that our culture is in danger of forgetting. She named these as connected knowing, the valuing of intuition, expressivity, the importance of process, passionate knowing and the significance of collaboration.

Dr. Debbie Banham and Dr. Sue Edgington spoke on Hildegard's *Materia Medica* and her lapidary. Rev. Brian Pickett placed Hildegard's theology of good and evil in scriptural context and Sr. Mary McKeone re-translated Hildegard's notion of "viriditas" into the English word "enverduration" and then traced this concept through contemporary poets and thinkers. Among the delightful expe-

riences I enjoyed at the conference were a fabric collage workshop using Hildegard's illuminations as inspiration, learning medieval dances and improvising poetry and music with Hildegard's texts and chants as a springboard.

During the conference days, we also had the opportunity to hear two concerts. The Salisbury Cathedral served as a lively ambience for a performance of Tillman's *A Life Apart*. Using four of Hildegard's antiphons as musical themes, this work also explores four themes in Hildegard's life and sees them interacting with contemporary issues. Set for voice and piano, the music was beautifully and stylishly performed by Elizabeth Glen (a member of the Sequentia ensemble) and John Beswick, pianist. On another evening, Ignis Spiritus performed a multimedia concert. This group, headed by soprano Hildegard Maier, combines singing with contemporary dance, visual effects and readings of Hildegard's texts.

Bingen

After a few sight-seeing days in London, I boarded the plane for Germany. As I arrived at the Frankfurt airport, I immediately felt the excitement of coming to Hildegard's homeland in the year of her anniversary celebrations. In Bingen, posters and signs advertising Hildegard festivities loomed into sight.

The next evening, August 6th, Frau Brigitte Giesbert, the Mayor of Bingen, welcomed a small but attentive group of about 25 people from the Society for the Promotion of Hildegard Tradition who gathered in the Würth Exhibition Hall to hear my lecture on Hildegard's music. It was thrilling for me to speak in the very location that was formerly the site of Hildegard's Rupertsberg monastery. Old vaults form the walls of this cave-like room and five arcades of the convent church can still be seen on the first floor of the Würth firm above the hall. These are the only remains of the old monastery. Most of it was demolished in 1857 to make room for the Nahe-Valley Railway.

Since August is a vacation month in Bingen, there were very few activities calendared. So, after delivering the lecture, I traveled to important Hildegard sites. I visited her birthplace in Boeckleheim, the Benedictine monastery in Eibingen, the Hildegard Forum and herbal gardens, the chapel of St. Roque and the parish church in Rudesheim where Hildegard's remains lie. A highlight of my trip was meeting and conversing with Hildegard scholar Dr. Werner Lauter who so kindly translated my lecture in Bingen. One day, he brought me into his study and showed me a fragment of Hildegard's choir mantle, a part

of the relics that survived the terrible church fire in 1932. The next day, Dr. Lauter took a pair of scissors and cut a small piece no bigger than a fingernail and gave it to me saying: "It is time for Hildegard to go to America." I was awestruck. According to Dr. Lauter, this small, dark brown piece of cloth, which I carried home, is the only relic of Hildegard in the United States.

Mainz

Before I left Germany, I traveled to Mainz to visit the large exhibit on Hildegard's life and works. The exhibition rooms of the Cathedral museum dating from the high and late Middle Ages immediately swept me back to Hildegard's era. The exhibit itself was stunning not only for its comprehensive view of Hildegard and her times but also because it contained contemporary art and artifacts, which reflect our own fascination with her. Ivory carvings, manuscripts, drawings, true-to-scale models, old letters and medieval textiles stood side by side with modern sculptures, translucent architectural displays and abstract vision windows.

The exhibit focused on Hildegard's writings and the contexts of her writings—historical, spiritual, artistic and scientific. Of special interest was the exhibit of the Lucca Codex, which contains 13th-century illustrations of Hildegard's visions as seen in publications of her *Book of Divine Works*. This is the first time this codex has been taken outside of Italy. Deep into the exhibit, I found myself surrounded by sounds of angelic music in a room totally dedicated to her comprehensive musical compositions. Wall plaques gave a brief overview of medieval

music history, theory and cosmology. On display were replicas of medieval instruments and the Riesencodex, one of the oldest of Hildegard's music manuscripts, borrowed from the Wiesbaden, Hessische Landesbibliothek. After the Hildegard year, a large portion of the Mainz exhibit will move to a new Hildegard Museum located in Bingen.

As I left the exhibit, I stopped once again to see the sculpture, which greets you as you enter the exhibition hall. Molded by Karl-Heinz Oswald, the statue of Hildegard stands tall and silent with only her face bright and visible. From her neck to her feet, she wraps herself snugly in her cloak as if protecting a fragile and profound interiority. Eyes closed, face serene, hair lightly veiled, she seems absorbed in some marvelous secret that will soon explode in a lava of creative expression. Near her, at the base, lies the familiar feather curved upwards, ready for the slightest breeze. It is an image of a woman who understood that creativity is less about constructing than it is about connecting to a larger spiritual reality and letting it work through you.

Nancy Fierro is a lecturer, author and concert pianist. She earned her Doctor of Music degree in piano from the University of Southern California and has recorded three albums of music by women. She lectures extensively on Hildegard of Bingen's life, music and spirituality and her work is currently represented by a monograph entitled Hildegard of Bingen and Her Vision of the Feminine, published by Sheed and Ward and available in an audiocassette version from Sounds True Audio.

Hildegard Conferences and Concerts

Hildegard's All-Girl Victory Band

By Susan C. Cook

The Hildegurles of New York City, *The Electric Ordo Virtutum*, Midwest Premiere, September 17, 1998, St. Joseph Chapel, Edgewood College, Madison, WI

One could speculate forever about why it has taken 900 years for Hildegard of Bingen to be recognized for the truly remarkable woman she was. As of the most recent edition of that canonizing text, the Grout/Palisca *A History of Western Music*, Hildegard has at last made the cut. She receives two paragraphs of discussion in the text, and an excerpt from her morality play with music, *Ordo Virtutum*, appears in the accompanying *Norton Anthology of Western Music*. While Hildegard confounds Grout's simplistic musical historiography by writing monophony when polyphony appeared elsewhere, her musical play cannot be ignored. It stands as a singular, sophisticated example of allegorical medieval drama, predating by cen-

turies the flourishing of the genre elsewhere, such as the better known 15th-century work, *Everyman*.

The *Ordo Virtutum* is a kind of medieval *Gesamtkunstwerk*, combining as it does a theatrical text with specially composed music fitted to clearly-drawn characters, which in its own time was acted out by the members of Hildegard's own community, probably with her recommendations for costumes and movement, and performed in their own worship and/or living space. The work synthesizes not only Hildegard's Germanic Catholicism, providing a powerful apology for the chastity of her chosen life-style, but also her own deeply personal theology about the role of music in the process of conversion and continued belief. While the music is simpler than her seventy-plus antiphons, with their luscious melismas, the large-scale *Ordo* exhibits carefully chosen modal relationships that hold it together. (For more on

Hildegard's compositional process, I recommend Margot Fassler's fascinating essay in Barbara Newman's new interdisciplinary collection, *Voice of the Living Light*.¹⁾

The play's story of a soul at risk, or "confused," as it was understood in medieval times, and who, in her confusion, questions the assumptions of good and the realities of evil, is in many ways a modernist one, not unlike *Wozzeck* or *Peter Grimes*. The clearly-drawn character of the Devil—whose incarnate evil precludes, in Hildegard's musico-theology, having a sung part—and the ultimate redemption by the multitude of personified virtues have a further resonance with contemporary life. Hildegard's female-personified Soul—who is destroyed by the world she would embrace and is ultimately transformed and saved by the Virtues who were with her all along—suggests aspects of our postmodern culture, with its many claims of spirituality, transcendence, rebirths and healing after evils of all kinds. Like Hildegard herself, the *Ordo*



The Hildegurls in Madison (l to r): Elaine Kaplinsky, Kitty Brazelton, Lisa Bielawa, and Eve Beglarian, sound engineer Manu Corazzini.

Virtutum provides a historical example of proto-feminist agency, a text crying out, like the Soul, for an updated reinterpretation.

And that is what the Hildegurls, four New York City-based composers, have done in their powerful "electrified" retelling. Together, Lisa Bielawa, Kitty Brazelton, Eve Beglarian and Elaine Kaplinsky succeed in both retaining the power of Hildegard's monophonic original and its Latin text and infusing it with their own individual creative energies and responses very much of the present moment. The project grew out of a group experiment in 1993 with Hildegard's chant, a positive experience that led them to take on the entire *Ordo Virtutum*. The work received its premiere in July 1998 as part of the Lincoln Center Festival, where it was performed under the direction of Grethe Barrett Holby, and appeared back-to-back with *Sequentia's* more "authentic" recreation. The Hildegurls brought their production to Madison, Wisconsin, as the culminating event in a year-long celebration of Hildegard's life and work by Edgewood College, an institution in the Catholic tradition, which should be commended for taking on this challenging production. The performance, appropriately enough, took

place on Hildegard's birthday.

Working from Audrey Ekdahl Davidson's edition, the collaborating composers each took charge for recomposing the music in one of the play's original four "acts" in whatever manner she saw fit, reducing the sections to roughly 20 minutes each in length. Within the act, the individual composer also takes on the lead role, typically that of the confused Soul but also Queen of the Virtues and the Devil. While theologically sound—everyone gets to be virtuous, evil incarnate and the journeying Soul—the shifting personifications and Latin text can be confusing. Luckily, in Madison, the Hildegurls presented an afternoon lecture in which they outlined the drama and the key events of each act. Retaining the work's original prologue and closing processional, their reconstruction makes for a compelling 70-minute drama performed without a break.

Each of the four composers naturally has her own range of musical experiences and her own compositional voice on which to draw. One of the strengths of the production was the multiplicity of musical adaptations—the four "envoicings" if you will—that exist alone yet are held together by a shared respect for Hildegard's chant aesthetic on the one hand and a love for new musical technologies on the other. Dramatically, this shifting vision worked well, too, as the acting, the physical embodiment of the music and drama, changed throughout the journey. At the outset, Lisa Bielawa provided an innocent simplicity which moved on to Kitty Brazelton's pop-Goddess persona, to Eve Beglarian's wounded tough girl, and ended with Elaine Kaplinsky's keyboard-playing singer/songwriter.

Act one belonged to Lisa Bielawa, a composer of opera and musical theater who also performs and records with the Philip Glass Ensemble. Bielawa responded to Hildegard's music by creating a kind of postmodern organum, collapsing Hildegard's linear chant into vertical sonorities. Her vocal tone was pure and flexible and allowed her to sustain and repeat pitches in an almost ethereal fashion. She played with the considerable power of her own voice by creating prerecorded multi-tracked vocal sections and using a harmonizer, both of which allowed her to become her own chorus of Virtues who attempt to dissuade the Soul from returning to the evils of the bodily world.

In act two, the Soul has vanished, having descended into Hell with the Devil. Kitty Brazelton, the composer in charge here thus spends most of her time as Humility, Queen of the Virtues. Brazelton performs/improvises with several ensembles including her electroacoustic nonet, Dadadah, and the punk-digital trio, What Is It Like To Be A Bat. Her composing credits include works performed and recorded by Terence Trent D'Arby, Joan Jett and Madonna, and of the four collaborators, her voice most clearly provides a pop-rock sensibility that works wonderfully as the Virtues display themselves and their attrib-

es. Brazelton, faced with the task of reducing the original 45-minute section by half, while still acknowledging Hildegard's careful modal progression, created an accompanying cantus firmus, reduced the total number of Virtues taking part, and then had them appear via tape recording. The four live singers act then as a chorus of the main Virtues greeting and responding to their sisters. The Devil makes his appearance at the end to the sound of a prerecorded clanging door and maniacal laughter.

In the third act, the Soul, now played by Eve Beglarian, returns, truly battered and bruised, depicted with intimations of sexual violence as the three other composers are now no longer Virtues but minions of Satan. Beglarian is an impressive actress literally throwing herself into her role of the abject Soul who comes into her own, triumphant, saved and redeemed at the end. Her musical recomposition draws on Hildegard's theories of musical instruments—strings and flutes represent God/goodness, for example, while percussion is of the world. Beglarian samples strings bowed and plucked—harp, ukulele and others—to accompany the Soul and the Virtues. A sampled rattlesnake supplies the hisses and rattle percussion for the Devil, while God's sound is a bottlewhistle.

Now that the Soul has been restored to goodness, the fourth act presents the final defeat of the Devil through the combined powers of the Virtues, but especially Queen Humility and Chastity, who answers the Devil's final taunts as he is bound up and thrown back to Hell. Elaine Kaplinsky first appears as the Devil using her prerecorded voice while the three others speak the Devil's lines in various languages. From then on, the Devil is solely on tape, and the vanquishing Virtues sing and play led by Kaplinsky's keyboard, which has a retrospective quality, encompassing, as do many of the sampled sounds already heard. This final triumph of the Virtues is the most exciting part of the production as the four performers become quite literally Hildegard's All-Girl Victory Army Band, with Kaplinsky on the keyboards, Brazelton still as Queen Humility on electric bass, Beglarian with thunderous midi sticks, and Bielawa with tambourines—percussion that now puts the Devil in his place. The effect is dazzling and proves Hildegard's thesis about the righteous power of music to drown out evil. As the *Ordo Virtutum* opened, so it closes as the four composers sing the final processional in a relatively straightforward manner, without microphones. The composer/performers move out into the audience and, in effect, let Hildegard have the last word.

Although constrained somewhat by the Madison setting, which precluded some of the special effects used in Lincoln Center, the play worked remarkably well in its surroundings. Edgewood's St. Joseph Chapel is laid out in the shape of a cross, which afforded a central acting space. Although not entirely in the round, the space still opened

on three sides, and the existing raised dais, minus its usual altar, gave the actors a spatial dimension to work with as well. Candles, which hung from the ceiling and illuminated the circular center space, provided a wonderful light show of their own, flickering and casting shadows in effective ways.

In their costuming the Hildegurles seem to perpetuate the age-old dichotomies of white and black/good and evil/soul and body. They begin wearing individual white outfits that speak to their own senses of self and character; as evil overtakes them, they don black jackets. While maintaining this dichotomy may at first appear problematic, the Hildegurles bust up such an easy duality. Their white costumes include a range of what that "goodness" might be about, from Brazelton's diva-esque gown to Beglarian's androgynous jacket and butch A-shirt. Along with their voices, which similarly call into question what "virtue" sounds like, and their multifaceted musical settings, there is nothing simplistic or transparent about "good" and "evil"; this is a postmodern work that calls such categories—like pop and concert music—into question.

Since this midwest premiere, the Hildegurles have presented their *Electric Ordo Virtutum* elsewhere; on November 17, 1998 the work was performed at the World Financial Center Winter Garden as part of John Schaefer's New Sounds Live. There are plans for more performances worldwide and a cast recording is in the works, as well.

The Electric Ordo Virtutum is a powerful work of contemporary art, one that provides a beautiful model of artistic collaboration as a transformative act in and of itself. The composers, both in their production and in their preconcert discussions, proved themselves to be thoughtful and articulate. They understand Hildegard's work on its own terms and merits as well as the ramifications of their reinterpretations. This is a smart work combining compelling performances, thoughtful feminist musicology and great music all paying homage to a singular work of art and its extraordinary creator. *The Electric Ordo Virtutum* is performance art at its best; it is not to be missed.

NOTES

1. Margot Fassler, "Composer and Dramatist: Melodious Singing and the Freshness of Remorse," in *Voice of the Living Light: Hildegard of Bingen and Her World*, Barbara Newman, ed. (Berkeley: University of California Press, 1998), 149-75.

Susan C. Cook is professor of music at the University of Wisconsin-Madison and a musicologist whose research focuses on 20th-century and American musics. She has been active as a feminist scholar and teacher for more than a decade.

In Memory of Barbara Thornton

By Anne Gray

Musicologist/singer Barbara Thornton died of a brain tumor at age 48 in a hospice near her home in Cologne, Germany, on November 8, 1998. As co-founder of the singing group, *Sequentia*, she leaves a lasting contribution to medieval music.

Born in Summit, New Jersey, she graduated from Sarah Lawrence College. In the 1970s, a tour with the college's European chorus convinced Thornton to continue her studies on the continent. After coaching in operatic repertory in Cremona, Amsterdam, and Zurich, she focused her love for early music by entering Basel's Schola Cantorum Basiliensis (Switzerland) and receiving an advanced diploma in Performance Practice in 1977.

That same year she founded *Sequentia* with Schola classmate Benjamin Bagby, a singer and medieval harpist. They met in 1974 and he remained her companion to the end of her life. In 1982, highlighted by Thornton's distinctive mezzo-quality soprano voice, *Sequentia* recorded and toured with a production of Hildegard's *Ordo virtutum* (Play of the Virtues), the world's first morality play, an allegory in which the Devil and the Virtues are vying with each other to possess a single female soul. This production marked the launching of the current revival and interest in the multi-talented 12th-century abbess.

With Thornton as a coach thoroughly versed in the nuances of medieval modes, *Sequentia*, whose members vary in number according to the needs of the music, has over the years recorded most of Hildegard's repertoire on the Deutsche harmonium mundi label. They have also brought out three discs of sacred music from Spanish monasteries, including the famed Codex las Huelgas, as well as compilations of courtly love and sacred songs. Their performance in the summer of 1998 at New York's Lincoln Center Festival drew sell-out audiences.

Thornton is survived by her parents, Fletcher and Margaret Thornton of Exeter, New Hampshire, and two sisters, Anne Thornton Bridges of Woodstock, Vermont, and Susan Frey Starbuck of Seattle, Washington. The IAWM expresses its sympathy to the family and to Benjamin Bagby and the members of *Sequentia* on the loss to the musical world of this exceptionally talented musician.

Dr. Anne Gray is the author of The Popular Guide to Classical Music (Birch Lane Press, 1993), and The Popular Guide to WOMEN in Classical Music (Vivace Press, forthcoming June 1999).

Hildegard Conferences and Concerts

A Hildegard Concert in Gdansk, Poland

By Suzanne Summerville

On the last weekend of July 1998, friends from Berlin and Potsdam and I drove to the medieval city of Gdansk, Poland, to attend a concert played on the Marienkirche's (Church of St. Mary) great Hillebrand organ. My friends had been part of the group of private German citizens who raised the almost 800,000 DM (approximately \$450,000) that it took to restore the organ that had been damaged during World War II in the city, then known under its German name of Danzig.

We arrived just as the recital was beginning. Entering the sanctuary, we were stunned by the beauty of the elaborate golden chancel that stood out from the massive darkened arches and multiple altars of the world's largest brick church—25,000 worshippers can be fitted into the sanctuary! We were immediately surrounded by the resonant sounds of Anna Buczek's beautiful soprano voice performing Hildegard von Bingen's *Hodie aperuit nobis*. The nobleness of the music in that 15th-century cathedral setting and Buczek's exquisite interpretation is something that we will long remember.

The program featured seven of Hildegard's compositions, the antiphons *Hodie aperuit nobis*, *O frodens virga*, *Spiritus Sanctus*, *O quam mirabilis*, and *Caritas abundat* and the responsories *O vis aeternitatis* and *O clarissima Mater*. These seven a cappella compositions were sur-

rounded by short works composed by members of the North German Organ School: Matthias Weckmann, Heinrich Scheidemann, Dietrich Buxtehude, Samuel Scheidt, and Vincent Lübeck, beautifully played by Rolf B. Merz of Zurich, Switzerland.

After the concert we were asked to climb the medieval stone steps to the loft to view the organ and to meet the performers. Anna Buczek began her music studies in Lubin and Krakow, but first heard about the music of Hildegard when she was a student in Basel, Switzerland. Her singing in Gdansk marked the first performance of compositions by Hildegard in Poland. Buczek has set it as her goal to make Poland aware of the greatness of Hildegard, and she will present concerts throughout her native country in the near future. Let us all wish her well.

The concert was part of the XXI International Organ, Choir and Chamber Music Festival, and it was presented under the direction of Dr. Bogustaw Grabowski.

Dr. Suzanne Summerville, mezzo-soprano and music director of the Fairbanks Choral Society and Children's Choir, is Professor of Music and Women's Studies at the University of Alaska Fairbanks.

Symposium and Festival Internazionale Donne in Musica: Gli Incontri al Borgo

By Suzanne Summerville

Fiuggi, Italy, September 8-13, 1998

The third Symposium and Festival Internazionale Donne in Musica took place in Fiuggi, Italy, September 8 through 13, under the direction of the tireless **Patricia Adkins Chiti**. How does she do it? That is the question we who have been part of this creative enterprise keep asking ourselves. The program this year was based on European, American and Asian music and scholarship from 1098, the year of Hildegard von Bingen's birth, to 1540, the birth year of Italian musician Casulana de' Mezzarii and the death anniversary of Indian mystic and composer Mira Bai. The diverse offerings of the concert programs and the solo and ensemble performers engaged to perform that repertoire show Chiti's enormous breadth of interest and knowledge of both the ancient and the contemporary worlds of music. (The report that follows is on the works performed and does not cover the papers that were presented.)

Sally Reid's *Fanfara per Fiuggi*, a commission for the first Donne in Musica, opened this year's festival as well. New works commissioned by the foundation for 1998 included compositions by **Lejla Agolli** (Albania), **Agnes Bashir** (Jordan), **Beverley Grigsby** (USA), **Pascale Jakubowski** (France), **Kyung Hwa Lee** (Korea), **Ivana Loudova** (Czech Republic), **I-Tsen Lu** (Taiwan), **Patricia Morehead** (USA/Canada), **Jane O'Leary** (Ireland), **Indra Rise** (Latvia), **Magaly Ruiz Lastres** (Cuba), and **Iris Szeghy** (Slovakia).

Paul Wehage, saxophonist and performer extraordinary, shared his personal view of the festival with your reviewer: "I really enjoyed my work at the event.... [It was] a very intense, but richly rewarding experience for all of us who were involved." He mentioned that the performers "participated in a TV documentary film about the festival" in which they portrayed themselves in "rather surrealistic circumstances and also took part in a recording project that should be released very soon."

Wehage gave the premiere of Beverly Grigsby's *Saxsong*. The work was not only a success at the festival but also at the performances he gave in Holland in October. He found *Saxsong* to be a very sensual and expressive work and believes it will find its way to the music stands of saxophonists around the world. He also recorded it for the festival CD. With **Maria W rme Otterstrom**, Wehage performed Indra Rise's composition for saxophone and accordion, *Three Episodes from Springtime*, which he said "explores very effectively the colors of the two instruments." Also on the outstanding recital presented by Wehage and Otterstrom in the beautiful Chiesa di S. Stefano were **Gudrun Lund's** *Abstract*, **Sofia Gubaidulina's** *De Profundis* and **Birgitte Alsted's** *Two Songs to Death*.

For the first festival three years ago Wehage put together Donne in Sax, a quartet of young Italian women

saxophonists: **Patrizia Giolitti**, **Nicoletta Bucciarelli**, **Maria Pazienza**, and **Giovanna Pazienza**. It was rewarding to hear them again playing **Violet Archer's** *Divertimento per quartetto*, **Maria Escribano's** *Encuentro*, **Elizabeth Bossero's** *Duo con ombre*, **Piera Pistono D'Angelo's** *Oasi*, **Agnes Bashir's** *Adagio e Danza* and **Patricia Morehead's** *Event Horizon*. Your reviewer was struck by the group's development as an ensemble and its growing musical maturity.

Wehage's colleague, **Marie-Paule Milone**, professor of cello at the Central Conservatoire in Paris, directs the Cello Octet of the City of Paris. These young musicians, who were very committed to the works featured in their concert, "Musiche Nuove per Violoncelli," opened the program with *Distant Voices* by Jane O'Leary, the composer's initial venture in using Irish folk material in a major work. Wehage described it as "beautifully scored, completely idiomatic, a formally concise meditation on an Irish folk tune." Ivana Loudova's *Ad Caelestem Harmoniam* (In memoriam de Hildegard von Bingen, 1988) was scored for cello octet and "Heavenly Voice," which in this performance was Wehage's soprano saxophone, but it could just as well have been scored for a boy soprano or other high voice. The use of minimalist vocabulary (B to B-flat) for the introduction to Hildegard's ostinato and the inclusion of an extended tonal section with a Gregorian quotation at the end made it a fascinating way to celebrate Hildegard's 900th anniversary.

Elizabeth Austin, composer of *Water Music*, called her creation "a wisp of a work," but Wehage and the cellists praised her effective use of the expressive resources of the cello. Works by two American composers, **Tina Davidson's** *Dark Child Sings* and **Joelle Wallach's** *Sweet Briar Elegies*, also appeared on the program, as did **Th r se Brenet's** *Pantomime* and **Young Eun Paiak** (Korea's) *Gyulk III*. This was French composer Pascale Jakubowski's first appearance at an international festival and her *Concertino for Soprano Saxophone and Cello* was an intense mix of South African and Algerian influences with special and extended techniques that conjointly created a powerful and energetic musical experience. Wehage's opinion could hardly be more positive: "Remember the name, the Lady has a big future ahead of her!" He also premiered three other solo saxophone works, all of which depicted the diverse cultural experiences of the composers: **Lejla Agoli** (Albania), **Magaly Ruiz Lastres** (Cuba) and **Kyung Hwa Lee** (Korea).

Wehage remarked that it did not seem right to end this experience here, and he has been exploring ways to reprogram some of this wonderful music and also to generate more creative energy for new works. He is putting together a touring project with Otterstrom and her Quartet, plus the Cello, Donne in Sax, and other artists to act as a sort of

"Donne in Musica All Stars." Organizers would be allowed to select from a roster of performers and repertoire list to create the programming they would prefer. This could be combined with composers' workshops and local programming to scout for new talent for future editions of Donne in Musica. It would also permit the information from the festival to be shared with other communities. He would be open to suggestions and comments; please contact: Paul Wehage; 2, rue Haxo; 75020 Paris, France; 0033 1 40 31 56 42 tel and fax; e-mail *musikfabrik@minitel.net*.

One performing group that strongly impressed your reviewer was Katrice: 12 young women singers from Slovenia. They first appeared on the outdoor stage in almost monk-like monotone drapes singing traditional, unaccompanied ethnic songs of their native country. Then, after changing into contemporary costume, they were joined by Tolovaja Mataj, a group of five players of various string, wind and folk instruments, and together performed more contemporary compositions from their embattled country. But perhaps even more moving was their totally unexpected performance that took place on the bus tour through the Italian countryside when we stopped to visit the Cathedral of Anagni. Begun 1065-1104, the cathedral was built in Romanesque style and the crypt is one of the most beautiful in Italy. The harmony of the wonderful interlacing of Romanesque arches, the original cosmic ground, and the frescoes that cover the surface of the walls and ceiling make it alone worth a tour. While we were there, Katrice treated us to an impromptu concert of Slovenian religious music performed in front of the main apse, with its three works of Vassalletto (1263): the candelabrum for the Easter candle, the episcopal chair, and the ciborium that covers the altar. The acoustics in the interior of the Cathedral were perfect. I felt my body prickle with goose bumps from the sight and sound of a truly beautiful moment.

There were other fine ensembles. L'Ensemble Perceval presented compositions from the 12th and 13th centuries by Marie de France, La Dame du Fayel, Blanche de Castille, the Duchesse de Lorraine, Clara d'Anduza, and Maroie de Dregnaude de Lille. **Trisutji Kamar** and four colleagues presented "Musica Islamica contemporanea dell'Indonesia," with compositions for voice, percussion and contemporary piano based on themes of Unity, Sacrifice and Fate and Revelations of the Islamic Holy Month. "O Quam Mirabilis," a program that commemorated the works of St. Hildegard, was performed by the Ensemble Oktoechos. This is a truly marvelous group of eight singers under the direction **Lanfranco Menga**, a docent at the Conservatorio "Benedetto Marcello" di Venezia, in the Collegiata di San Pietro. **Paola Gassman** was featured as the *voce recitante*.

"Melodie de Mediterraneo," with selections from Sardinia, Catalogna, Sicily, Majorca, Naples, Portugal, Greece, Armenia, and ancient Hebrew, was performed by **Maria del Mar Bonet** with an ensemble of chitarra, ban-

durrian, bouzouki, and various percussion instruments. Composer and musicologist **Maliheh Saeidi** from Iran presented music before and after the advent of Islam, playing the Kanoon, a traditional Iranian stringed instrument. "In Onore di Mira Bai: Musica Celestiale dall'India" was presented by **Shri Arvind Parikh** (sitar), **Purvi Parikh** (voice), and **Rashmi V. Bhatt** (tabla). These outstanding Indian musicians shared with us the contribution of Mira Bai who was born in Rajput, India, in 1498. The works we heard included *Tre canzoni*, *Raag spirituali*, *Inni spirituali*, and *Pregghiera*. The closing concert of the festival, "Pathos," a mixture of songs in contemporary Italian pop, was presented by **Silvia Salemi** and her musicians. The festival also included several multimedia presentations in the visual arts under the curatorship of **Daniele Baldassarre**: "Scala-Stairs" (a video installation by **Heidemaria Seblatnig**), "Scale Alchemiche" (a collective work by Confraternita Anticolani Estinti), "Turbillon" (Installazione sonora e Laboratorio per Bambini), and "Scale" (Atrio Istituto Alberghiero). The final session of the festival, was chaired by Patricia Chiti, and the list of participants included leading women politicians as well as representatives from cultural, music and tourist entities.

This year women from 26 countries took part in the "Notiziario dal Mondo." Besides the countries one is used to hearing from at similar international happenings, we were privileged to meet for the first time representatives from third world and other countries where one would not normally expect to encounter women representatives at gender-based events. The opportunity to meet with representatives from those several countries where women's activities not related to home and family are severely limited was sobering to your reviewer and to others with whom I spoke. We who are so used to being able to express ourselves in public as well as in private, to being able to create works and to perform them for public and press, were almost overwhelmed to converse with women from countries where those activities are not considered acceptable and noteworthy. This coming together of multiple worlds in the beautiful setting provided by the spacity of Fiuggi is perhaps the most valuable gift that the festival Donne in Musica can afford us.

Suzanne Summerville, mezzo soprano and Professor of Music and Women's Studies at the University of Alaska Fairbanks, has received a planning grant from the Alaska Humanities Forum to be general editor of a multi-volume series entitled A History of Music in Alaska. She is also writing two biographies: Adelbert von Chamisso: The Poet of Schumann's "Frauenliebe und Leben..." and Robert M. Crawford: "Off We Go into the Wild Blue Yonder" (coauthor).

Reports

International Computer Music Conference

By Elizabeth Hinkle-Turner

University of Michigan, Ann Arbor, October 1-6, 1998

October was a busy and exciting travel month for me as I participated in two international conferences in two parts of the world. After a long absence from the Midwest, where I had lived for more than ten years and after surviving an incredible heat wave in Texas all summer, I looked forward to seeing the fall colors and sampling the fall temperatures in Michigan. Participating in the International Computer Music Conference is always exciting as composers and computer scientists alike meet with each other, explore each other's work and music, and learn how we can continue to benefit each other in our research and music-making in the future.

This year's conference was held at the University of Michigan (the International Computer Music Association schedules its annual conferences equally in different parts of the world to encourage active participation by its membership regardless of location) and was hosted by Dr. **Mary Simoni**, a composer and faculty member at the university. The conference was without doubt one of the most well-organized events I have ever attended, and many ICMA members participated. Additionally, this year conference delegates were helped in their travel plans by the thorough and informative website created by the ICMC Program Committee. Conference schedules, flight arrangements, hotel reservations, and transportation issues were all posted to the site accurately and regularly. Conference delegates could make all reservations and registrations via the internet—an especially important feature when working within an international community.

This year marked the representation of several countries and computer music centers which have been absent in recent years. IRCAM (*Institut de recherche et de coordination acoustique/ musique*—Paris) had a large delegation of representatives who were busy demonstrating much software under current development at the institute and were making it available for order by others. This marks a current trend of the institute, which is concentrating on training (pedagogy) and accessibility to the benefit of other researchers and musicians. Additionally, another large delegation came from Darmstadt, and many paper sessions and demonstrations were devoted to the presentation of their newly developed Salieri software for composition and analysis. It was interesting to me to see these excellent but formerly rather isolated centers of modernity working toward a greater unity and availability of effort, thus signaling a future, more collaborative artistic atmosphere.

The conference featured music and research by a varied delegation of well-known names in the field of computer music (**Larry Austin**, **Diane Thome**, and **Barry**

Truax to name a few) as well as many early-career composers and scientists. What is always encouraging to me as a composer who does not make a living teaching is the large number of other computer music colleagues who either fund their work in private industry or work completely independently utilizing grants and commissions. I enjoy conversing with these non-academically affiliated acquaintances, gaining inspiration and ideas for professional development from their experiences.

The delegation of women to the ICMC has yet to increase dramatically, but each year more arrive and participate in the conference. What *has* increased is the representation of women in what I would characterize as the “hard science” side of computer music—more women are giving papers about compositional systems and algorithmic developments and are also demonstrating hardware and software that they have invented and utilized in their work.

Mara Helmuth (University of Cincinnati College-Conservatory of Music) demonstrated the newest additions to her StochGran granular synthesis composition program, which has recently been ported from NeXTstep to the Silicon Graphics platform. In 1991-92 Helmuth first programmed StochGran based on a Cmix instrument and wrote other instruments for granular sampling and synthesis. Among the exciting creative features of StochGran are its easy-to-use graphical interface and the implementation of real-time performance capabilities. Helmuth is now planning a version of her software for the Linux operating system. StochGran is available free of charge at <http://meowing.ccm.uc.edu> under *music software*.

Another interesting and substantial contribution to the conference was **Insook Choi's** (composer-in-residence, Beckman Institute, University of Illinois at Urbana-Champaign) *Unfolding Time in Manifold*, an electroacoustic composition that is accompanied by an interactive notational system. In the words of the composer, the work “takes an explicit stance for utilizing interactive computer graphics to assist the composition, performance, and audition of electro-acoustic music.” In her presentation in the Virtual Reality Cave of the University of Michigan's impressive Media Union, Choi demonstrated the virtual reality environment she created and utilizes to translate three-dimensional gestures into sonic manipulations and ultimately musical objects. A paper about her work, given in collaboration with colleagues **Alex Bett** and **Robin Bargar**, was presented later in the conference.

Other systems, software, and hardware and their creative utilization were featured in presentations by **Elizabeth Hoffman** (New York University), **Julie Wilson**

(Electronic Dance Theatre), **Teresa Marrin** and **Rosalind Picard** (M.I.T. Media Lab), and me. I discussed the aesthetic and political musical ramifications of utilizing the cd-rom as the medium for my work, *Full Circle*, emphasizing the symbolism and reality of its portability, repeatability, shape and size as a semiotic backdrop for the piece and its subversive interruption of the time-space continuum, which often becomes the enemy of the understanding of new music. Elizabeth Hoffman demonstrated several “animated scores” she has created in Adobe Premiere, which enable performers to easily follow a “visual click-track,” thus making the performance of instrument and tape pieces simpler to accomplish accurately. Presentations by Wilson and Marrin and Picard dealt with similar issues: the creation of “sensor suits”—bodywear capable of translating the movements of dancers and other performers into digital musical and visual gestures. Other papers by women included an interesting presentation by **Karen Eliot Kahn** (University of Virginia) on the use of voice and speech in computer music composition.

Women were represented at the ICMC concerts also. In my opinion, two of the most impressive musical offerings at the conference were written by women: **Natasha Barrett**’s (Norwegian Network for Technology, Acoustics and Music) *Microclimate I: Snow and Instability* and **Diane Thome**’s (University of Washington) *UnfoldEntwine*. Barrett’s work for percussion, double bass, alto flute, and acousmatic sound was a special commission for the conference and featured sophisticated sampled instrumental gestures creating a wash of sound that the performers “dipped into” with live musical frag-

ments. Thome’s work, another ICMC commission, was splendidly choreographed by the University of Michigan’s Ann Arbor Dance Works, with the dancers performing a variety of entwining gestures, including the braiding of hair and the tangling of bodies.

Another beautiful work was **Tamami Tono-Ito**’s (Japan) *dinergy 2* for sho and live computer. Featuring the composer performing on the sho, the work utilized **Carla Scaletti**’s Kyma system for signal scheduling and processing. Other works by women included music by **Elizabeth Anderson** (Belgium), **Marie-Pauline Esguerra** (Philippines, co-written with **Larry Polansky**), **Leslie Stone** (Hewlett-Packard), **Kui Dong** (Dartmouth College), **Linda Antas** (University of Washington), **Ann Warde** (University of Illinois), **Katharine Norman** (London), **Joyce Tang** (Hong Kong), **Elizabeth Hoffman**, **Elsa Justel** (Argentina/France), and **Kim Cascone** (New York).

Of special note was the increased participation of women from countries other than the United States in the conference and it is to be hoped that this trend continues. Next year’s conference will be held in Beijing, China, and represents an important international collaboration between computer music composers and researchers and the Chinese government. The theme of the 1999 conference is titled “Embracing Humankind,” and it is my sincere wish that an even larger delegation of women composers and scientists will make this important musical and political event a truly multicultural and gender-encompassing one.

Reports

Frau Musica (nova): Conference and Festival

By Elizabeth Hinkle-Turner

Komponieren Heute, October 28-30; Festival für neue Musik, October 30-November 1, 1998; Hochschule für Musik, West Deutscher Rundfunk, Cologne, Germany

Much to the distress of many musicologists, new music composers often unfairly joke that we will never be of interest to them until we are dead! As a composer traveling “in disguise” as a musicologist, I was unsure what to expect at the Frau Musica (nova) Conference and Festival taking place at the Hochschule für Musik and West Deutscher Rundfunk in Cologne, Germany. A conference and festival featuring the study and performance of *contemporary* women composers—an amazing event was taking place! The event was all that was promised, with outstanding papers and presentations and exceptional performances celebrating the contributions of women composers throughout the 20th century. My own paper, “Lady Ada’s Offspring: Some Women Pioneers in Music

Technology,” featuring the music of **Pauline Oliveros**, **Françoise Barrière**, and **Kaija Saariaho**, was typical of the presentations to which I was treated during the musical portion of Frau Musica (nova).

Other composers featured in conference presentations included **Ruth Crawford Seeger** (by **Judith Tick**, Boston), Sweden’s **Karin Rehnqvist** (by **Margaret Myers**, Göteborg), France’s **Gabriela Proy** (by **Regina Himmelbauer**, Vienna), Poland’s **Marta Ptaszynska** (by **Maria A. Harley**, Los Angeles), **Shulamit Ran** (by **Kala Pierson**, Rochester), and **Sofia Gubaidulina** (by **Dorothea Redepenning**, Heidelberg). Countries and regions and their women creators were covered in **Graciela Paraskevaidis**’ (Uruguay) informative paper about contemporary women composers in Latin America, **Inna Naroditskaya**’s (University of Michigan) excellent study of the emergence of women composers in Azerbaijan, and festival director **Martina Homma**’s

(Cologne) detailed work discussing young women in Germany's Nordrhein-Westfalen region. It should also be noted here that Homma, a noted scholar and lecturer at many U.S. and European conferences and symposiums, not only conceived of the festival but also was the primary organizer and manager of the event.

It is of utmost importance to recognize the social, cultural, and political significance of Frau Musica (nova). A collaboration of several musical, cultural, and governmental agencies, the event's patrons included the Ministerium für Arbeit, Soziales und Stadtentwicklung, Kultur und Sport des Landes Nordrhein-Westfalen, the Frauenkulturbüros NRW e.V., West Deutscher Rundfunk, and the Cologne Hochschule für Musik. Many noted political and cultural figures were present, and their participation added to the impact of the papers and performances, which were broadcast via radio on WDR 3. Featured panels and discussion groups included an open discussion of the situation of women musicians in various countries by **Patricia Adkins Chiti** (Italy), **Danuta Gwizdalanka** (Altenkirchen/Poland), and me (USA); a composers' forum including **Pauline Oliveros** and **Julie Wolfe** (USA); and an informal but provocative closing discussion with all conference participants. Papers by **Eva Rieger** (Bremen), **Adkins Chiti**, **Eva Weissweiler** (Cologne) and others enlarged upon this theme by describing current and retrospective cultural situations for women in various countries.

As an international organization for women in music, the IAWM membership can greatly benefit from such studies and discussions which focused on political and cultural actions planned and implemented in many countries. As a participant, I could not help but reflect upon the diminished state of the arts in general (and women's art in particular) in my own country, and one of the greatest gifts

I took back from the conference and festival was a sense of urgency about the serious political action needed in the United States by we musicians on our own behalf and the realization that the sadly fading National Endowment for the Arts has been woefully inadequate for such a purpose. How wonderful if the U.S. could have a Secretary of Culture and perhaps a Women's Culture Bureau—why don't we? Also encouraging and interesting to me was hearing reports of great musical activity on the part of

women in the Middle East and Eastern Europe—geographical areas about which I previously had little or no cultural knowledge.

The musicological conference was enhanced by several excellent performances and presentations of contemporary women's music, which continued during the music festival. The first concert (October 29) featured music by young women from the Nordrhein-Westfalen region (which includes Cologne and its environs). As a composer of electroacoustic music, I was especially interested and impressed by **Dorothee Hahne's** *Musik für Mister Lowe* featuring Hahne, an accomplished brass player, on baritone with live electronic samples. Other interesting works included two theatrical vocal works by **Caroline Wilkins** and **Susanne Meis** performed by soprano **Beth Griffith**; **Shoko Shida's** *Fukurasimi* performed on Nohkan-flute and western

flute by **Camilla Hoitenga**; **Karin Haussman's** *Ein Ort für Zufälle* for small ensemble; and **Christopher Dell's** virtuosic mallet presentation of **Barbara Heller's** *Kartenspiele*. The festival continued through November 1 with eleven concerts featuring such fine ensembles as **Ensemble Modern**, **Neue Vocalsolisten Stuttgart**, the **Minguet Quartet**, and **Ensemble Resonanz**.

Several guest composers attended and performed their own works, and these concerts proved to be very popular with sold-out audiences. An all-improvisational

Out of the Dark by Pauline Oliveros

By William Osborne

The Frau Musica (nova) Festival commissioned Pauline Oliveros' new work, *Out of the Dark*, which was performed on the tenth concert. It is scored for chamber orchestra—this particular performance used 19 musicians. Oliveros said that the instrumentation was variable and suggested to trombonist Abbie Conant that a version could be done for trombone ensemble. In fact, some of you might wish to present different versions of this excellent composition.

The score consists of a set of directions given to the orchestra, which the members memorize. The musicians position themselves in the aisles so that they surround the public. (There were no musicians behind the audience for this performance because the auditorium had no aisle in the back.) The hall is then darkened. Each musician is assigned a partner across the hall, and the pair are instructed to play in response to each other in a manner seems to be improvisatory but is limited by some well-planned instructions. Each musician, for example, is instructed to stop playing if the colleague next to him or her begins playing. This keeps the texture of the music relatively thin, and allows one to hear brief points of music coming from 19 different places in the darkened hall.

The work was very effective and fascinating. The audience was strongly affected and responded very enthusiastically. The performance by the Junge Deutsche Philharmonie, an orchestra made up of the best conservatory students in all of Germany, and which is actually one of the best orchestras in the country, was excellent. The students' engagement and seriousness of purpose contributed greatly to the presentation.

concert (October 30) featuring **Joëlle Léandre**, contrabass; **Lauren Newton**, voice; **Pauline Oliveros**, accordion; and **Abbie Conant**, trombone, was a highlight. After an engaging series of works by Léandre and Newton, Oliveros and Conant presented several “Deep Listening” selections. Also well received was **Ellen Fullman**’s magnificent *Long String Instrument* presented in the Sankt Maria im Kapitol church. The Gothic proportions and atmosphere of the church created wonderful resonances which emanated from the performance by Fullman, **Jessica Lurie**, and **Matthew Sperry**. Finally, **Meredith Monk** and her ensemble treated the audience to a variety of enchanting works from many of her recordings. Monk has a charming rapport with audiences and was called back for encores.

Though it is impossible to outline all performances that took place, a few of the composers featured included: **Johanna Beyer** (Leipzig/USA), **Lois Vierk** (USA), **Carola Bauckholt** (Germany), **Myriam Marbe** (Romania), **Frangis Ali-sade** (Baku), and **Maria de Alvear** (Spain). The works of almost 50 different women composers were presented and also broadcast in radio concerts. A thorough program catalog was published for

the festival (in German) with a complete schedule of the concerts and events as well as several articles, including an extensive survey of Beyer’s work by **Larry Polansky**, a critical essay by **Kyle Gann**, and observational studies by Pauline Oliveros, **Gisela Gronemeyer**, and Graciela Paraskevaidis.

Forthcoming will be a website featuring papers and presentations from this important and inspirational event. As a composer and researcher, I left Cologne enlightened and invigorated knowing that contemporary music and especially *women’s* contemporary music is being studied, presented, and advocated internationally. I made many new compositional and musicological friends and contacts and urge all readers to note and support similar events in the future.

Elizabeth Hinkle-Turner is the computer operations manager for music technology at the University of North Texas. Her cd-rom, Full Circle, has recently been included in the distribution catalog of the Electronic Music Foundation (www.emf.org) and is available from the Foundation. She is the liaison for women and technology for the IAWM.

Reports

Tenth International Conference on 19th-Century Music

By *Suzanne Summerville*

Department of Music, University of Bristol, England, July 16-19, 1998

Music of the 19th century was celebrated at a Tenth International Conference held at the Department of Music, University of Bristol, from the 16th through the 19th of July. Professor Jim Sampson and his staff selected presentations by 140 participants from leading universities of England, Wales, Ireland, Canada, South Africa, Israel, Germany, France, Belgium, Austria and the United States. While the topics presented leaned heavily on the works and contributions of those anticipated masters—Verdi, Wagner, Liszt, Beethoven and Meyerbeer—topics on feminine contributions were also included in the event. Outstanding in this area was **Harald Krebs** (University of Victoria, B. C.) who spoke on “Josephine Lang and the Schumanns” and examined the friendship between Clara and Josephine that probably began in 1852. **Sharon Krebs**, mezzo-soprano, sang several of the songs Josephine sent to Robert Schumann for criticism. Predominant in the discussion was Lang’s Lied, *Traumbild*, based on a poem by Heinrich Heine; she discarded Schumann’s published corrections and had the work reissued.

Juanita Karpf from the University of Georgia presented “Art Music and Activist Discourse: The Case of the

African American Musician Amelia Tilghman.” **Sevin Varman** of the City University of New York spoke on “Opera, Women, and Playing with the Waltz,” and **Naomi André** of the University of Michigan presented “Power, Judgement and Ritual: Amneris and the Subversion of Convention in Aida, Act IV, Scene 1.” Your reviewer did a lecture recital titled “There be none of Beauty’s daughters: Fanny Hensel’s settings of texts by Wilhelm Müller (with four first modern performances) and Lord Byron.” Because the only other major musical presentation of the weekend was a powerful Beethoven recital by the internationally renown pianist and 19th-century scholar, Charles Rosen, a great incentive to practice was afforded your reviewer!

Dr. Suzanne Summerville, mezzo-soprano and music director of the Fairbanks Choral Society and Children’s Choir, is Professor of Music and Women’s Studies at the University of Alaska Fairbanks.



Report from Canada

By Melinda Boyd

Laurel Parsons, a Ph.D. candidate in music theory at the University of British Columbia, was co-winner of the George Proctor Prize for her paper, "*Mots Justes: Music and Text in Elizabeth Lutyens's Wittgenstein Motet*." The award was presented at the 1998 Canadian University Music Society Conference in Ottawa. Parson's dissertation is on Lutyens's never-performed opera, *The Numbered*.

For those in the Victoria-Vancouver-Seattle area, the University of Victoria is presenting "Lectures of Note: a series of talks on women in music." This series features lectures by outstanding scholars from the University of Victoria, the University of British Columbia, Simon Fraser University, and Vancouver Community College, as well as performances by accomplished musicians from the Greater Victoria area. Some of the lectures in the 1998-99 series are: December 10, "Jean Coulthard as Mentor" (Dr. **Bill Bruneau**, Dr. **David Gordon Duke**, and **Silvia Rickard**); January 14, "The Changing Shape of the Wagnerian Soprano" (**Katherine Syer**); February 25, "Speaking from Inside the Soundscape: Composing with Environmental Sound" (**Hildegard Westerkamp**); and March 25, "Women Who Write Opera (**Donna Zapf**). All lectures and lecture-recitals begin at 8 pm in the Philip T. Young Recital Hall in the MacLaurin Building, University of Victoria. Admission is by donation.

"IRIS," a collaborative installation, ran from October 29 to December 13, 1998 at the Koffler Gallery in Toronto. Developed on-site for the gallery, "IRIS" brought together Montreal artist **Devora Neumark**, Toronto electroacoustic composer **Wende Bartley**, and facilitator **Naomi Kahane**, along with the participation in a residency workshop of six additional women who added their stories and voices to this collaborative and interdisciplinary piece. Comprising 6,000 pounds of salt that were spread on the floor of the two gallery rooms, the installation re-interpreted in a contemporary context the Biblical story of Lot's wife, who was frozen in a pillar of salt when she chose to look back at the destruction of her city of Sodom. Another site-specific version of "IRIS," created with core material from the Toronto experience, opened at the Sweeney Art Gallery at the University of California, Riverside, on January 10, 1999. An interdisciplinary panel discussion was held on January 13 at the University in conjunction with this installation.

Regina composer **Elizabeth Raum's** *Baroque Suite* for flute, clarinet, and piano has been chosen for performance by the Chicago Chamber Music Collective in New Mexico in May 1999. **Petrina Bromley** of St. John's, Newfoundland, won the Toronto Camerata Folksong

Competition for her arrangement of "Never Wed an Old Man." **Jean Coulthard's** *Bird of Dawning Singeth All Night Long* was programmed for three performances by the Vancouver Symphony Orchestra in November 1998 and January 1999.

Pianist **Janina Fialkowska** has been performing across Canada, having appeared with the Winnipeg Symphony Orchestra in October, and then with the Vancouver Symphony Orchestra in December. In January **Rita MacNeil** also performed with both orchestras. **Jane Koop** performed Bartok's Piano Concerto No. 3 with the VSO in January, and **Angel Hewitt** makes an appearance in February.

Melinda Boyd is a doctoral candidate in musicology at the University of British Columbia, where she holds a fellowship from the Social Sciences and Humanities Research Council of Canada. Her dissertation is on the operas of the late-19th century composer, Ingeborg von Bronsart.

A Prairie Farewell to Violet Archer

By Suzanne Summerville

The current *Prairie Sounds* of the Canadian Music Centre, Prairie Region, describes Violet Archer's 85th birthday party that was celebrated at the University of Calgary's University Club by more than 70 of her friends. The evening was described as bittersweet because the gathering also marked Dr. Archer's move from Edmonton to Ottawa. Charles Foreman, pianist, played her *Theme and Variations on "La-bas sur ces montagnes"* and a piece he commissioned, her *Sonata No. 2*. The *Swinging Bovines* concluded the short program with the *Divertimento for Saxophone Quartet*. Door prizes of several of her scores and an auction of paintings and prints brought in more than \$3,200 for the Canadian Music Centre. Violet Archer, who moved to Ottawa to be close to her nieces and nephews, was praised with the words, "She will always be a Prairie Region composer to those of us who have benefited from her rich and varied contributions to the musical life of the prairie provinces, Canada and the world."

NEW CENTURY PERSPECTIVES The Eleventh International Congress on Women in Music

in a joint meeting with

FEMINIST THEORY AND MUSIC 5

An International Conference on Music in relation to

Feminism, Women's Studies, and Gender Studies

Wednesday, July 7 through Saturday, July 10, 1999

St. Mark's on Old Marylebone Road

In the heart of London, England

The Congress will feature concerts in a hall that is acoustically excellent, with a Blüthner concert grand piano.

Papers will be selected by the FTM5 committee, and scores by three committees, one from the United States, one from Europe, and one from the United Kingdom. Two special concerts, one for organ and one for electro-acoustic music, will be arranged. Our Keynote Speaker will be the distinguished composer, professor, and head of York University's Department of Music, Dr. Nicola LeFanu. She is the principal founder-member of the British organization, Women in Music (WiM).

There will be special catered luncheon/lectures with honored guests and musical moments. Catered high tea will be served with evensong by The Lady Chapel Singers during one early evening. Other high teas will include panels by guest speakers from the British Academy of Composers and Songwriters and other PRO representatives. They will deal with composer's rights and additional important legal and business matters in music. The U.K. at present has, in many an opinion, one of the best representations for performing and composer's rights in the world.

- On Thursday evening, an optional special tour of Haunted London and dinner at the Arbor on the Thames (which is also reputed to be haunted) will be one of the highlights of the Congress. For those who would prefer a London sight-seeing tour on this evening, accommodations may also be made.

- We invite women and men in all fields of the musical arts throughout the world to make plans now to attend this historical conference, which promises to be a significant marking point between two centuries. The intimate, informative, and non-hectic atmosphere will include many opportunities to get to know wonderful people from many countries around the world.

Travel Arrangements

The IAWM is pleased to announce that Hume Travel International, located at 1281 West Georgia Street, Suite 600, Vancouver, Canada, will be available to handle all travel arrangements (plane, hotel, and tours). They will be able to provide us with efficient service and reasonable rates. We have special accommodations for students at very low rates but reservations need to be made by the end of March. Special hotel accommodations at reasonable rates within a few minutes walking distance to St. Mark's are available, but these reservations must also be made by the end of March.

Consult:

Michael Newton-Kemp, Destinations Specialist
Hume Travel Corporation
Phone for the USA (including Hawaii, Alaska, Puerto Rico) and Canada: 1-800-663-9787
Otherwise, phone: 604-682-7581; Fax: 604-681-2651
<http://www.hume-travel.com>
E-mail to: michael@hume-travel.com

Performers

Performers confirmed for the Congress thus far are as follows:

Conductor: Monica Buckland Hofstetter
Piano: Sara Torquati, Deon Price, Paul Hurst, Sanya Henderson, Flo Aquilina
Organ: Ennio Cominetti, Frances Norbert
Flute/piccolo: Monica Limongelli
Oboe/English horn/recorder/oboe d'amore: Patricia Morehead
Clarinet: Berkeley Price
Violin: Daniele Funari
Harp: Paul Hurst
Voice: Sopranos Stefania Camaioni, Deborah Kavasch (coloratura), Kristine Norderval (mezzo)
Choir: The Lady Chapel Singers, Lisa Neufeld

Thomas, artistic director

The performers may play solo, duo, trio, etc. or as a chamber group. There are several other performers who have not been confirmed at this time, and additional professional performers are welcome. Please contact Beverly Grigsby. More information regarding performers and a preliminary schedule of events will be forthcoming in a special brochure which will include registration information and applications.

Exhibitions, Sales and Displays

Exhibitors' tables will be available during the conference. We welcome all international publishers, software companies, electronic and computer equipment manufacturers and distributors who would wish to have their products on hand at the conference for demonstration to the participants. Please address all requests and questions to:

Chair of Exhibits, Sales and Displays

Christine Clark, Vice President

Theodore Front Musical Literature, Inc.

16122 Cohasset St.

Van Nuys, California 91406 USA

Phone: 818-994-1902; Fax: 818-994-0419

E-mail: 71431.1732@compuserve.com

Program Booklet

Please send all queries and requests for advertisement to:

Chair

Dr. Katharine Norman, Director Electronic Music

Goldsmiths College

University of London

Tel: +44 171 919 7986; Fax: +44 171 919 7644

e-mail: k.norman@gold.ac.uk

Web: <http://www.novamara.demon.co.uk/kn.html>

Proposals for Papers

The Program Committee of Feminist Theory and Music 5 invites proposals for 20-minute presentations on any aspect of musical studies in relation to feminism, women's studies, or gender studies. Proposals should be about 200 words in length and must be received by **March 15, 1999**. Proposals may be submitted as e-mail messages sent to: f-t-m5@virginia.edu (do not submit proposals by Fax). Though e-mail submission is preferable, it is also possible to send a hard copy of the abstract to:

Fred Maus

Secretary, Program Committee, FTM5

Department of Music

University of Virginia

Charlottesville, VA 22903

Proposals for Score(s)

Send score(s) (copies only, no originals) and cassette,

if possible (computer-generated tape is acceptable). The IAWM selection committee will select works using an anonymous submission process to ensure fairness. Please mark each score, tape (if included), and envelope with a pseudonym only.

Each submission should contain a "Composer Information Form." You may use the form that is available on the IAWM Web Site, copy the one printed in the February 1997 (p. 42) or Fall 1998 (p. 57) *IAWM Journal*, or create your own. Include two copies of the form with your submission, and mark the envelope containing the form with your pseudonym. The form must include the following information:

1. Name and social security number
2. Mailing address and phone number
3. E-mail address and fax number (if you have them)
4. Title of work
5. Approximate duration (entire work)
6. Movement names
7. Instrumentation
8. Program notes
9. Short biography

If you would like your materials to be returned, enclose an envelope with your return address and international postage coupons, or, within the U.S., with sufficient postage. Please send materials to:

Scores from the Americas (North and South)

Dr. Beverly Grigsby

P.O. Box 682

Northridge, California 91328-0682 USA

Phone: 818-886-0038; Fax: 818-886-0038

E-mail: beverly.grigsby@csun1.csun.edu

Scores from Europe and Asia

Sara Torquati

via Liguria 24

Martinsicurro

64014 ITALY

E-mail: asshaydn@mdcom.it

Scores from the United Kingdom

Dr. Rhian Samuel, Professor of Music

City University

Dues Reminder

If you have not yet renewed your membership, please send your dues (\$45 or \$25 for students and seniors) to Kristine Burns, Membership Director; Florida International University; School of Music; University Park; Miami, FL 33199.

"Views of the Piano Sonata," Elaine Keillor, piano

By Margaret Lucia

Carleton Sound, CSCD-1002

The unassuming title of this disc, "Views of the Piano Sonata," hardly does justice to the pianist, whose fine "view" achieves the triple coup of introducing four substantial yet infrequently heard works by women writing in that genre, of presenting an opportunity for comparison with compositions by male peers, and of offering the listener a fresh listening experience in the form at the same time. By her careful programming and impeccable pianism, Elaine Keillor, Canadian pianist and musicologist, has made a strong case for the continued value and flexibility of sonata form, whether it is utilized by women or men, writing in this century or two hundred years previously. Thus, the entire disc bears the distinctive mark of the modern scholar/performer—one who delights in making connections among seemingly dissimilar phenomena.

I confess to having had a certain skepticism at the outset; I anticipated a collection of works with little except their shared title to connect them. I was, however, amazed at the audible cohesiveness among this group, including (in order) works by Marianna von Auenbrugger (d. 1786), Fanny Mendelssohn Hensel (1805-47), Alban Berg (1885-1935), Georges Enesco (1881-1955), Jean Coulthard (b. 1908), and Deirdre Piper (b. 1943). Together, they effectively and passionately illustrate sonata form alternatives which have developed alongside their more conventional (and more frequently performed) cousins. Keillor's helpful liner notes point this out, but the most effective proof of her thesis is the sound of these works themselves. That "sound" ranges from the vivacious graces of Viennese composer Auenbrugger's *Sonate per il Clavicembalo o Forte Piano* to the dark, ominousness of Berg's *Sonata*, written more than 125 years later. The connection between the two is provided by Fanny Hensel's *G minor Sonata*, a

non-stop, passionate work in four movements, played without pause. Sounding more reminiscent of Franz [Liszt] than Felix, the work, with its chromaticism, extended tremolos, and poignant lyricism, expands our notions of sonata form in the first half of the 19th century. Indeed, Hensel's full-bodied texture and experimental design pave the way for the last gasp of romanticism as found in Berg's first opus—extravagance condensed into a single movement.

Keillor displays her ability to interpret romantic compositions like Hensel's and Berg's, with their constant agitation, as well as those conceived in more moderate proportions. She follows with Enesco's *Sonata*, a haunting yet texturally transparent work, which acts as a wonderful contrast to the Berg and also introduces the sonatas by Coulthard and Piper that follow. The precision and grace that Keillor brings to the delicate flourishes of Enesco's work also recall the right hand graces in Auenbrugger's *Sonate*.

The final two selections are both by Canadian composers: Jean Coulthard's rhapsodic three-movement *Sonata*, a product of the post World War II period (1947-48), and Deirdre Piper's one-movement *Sonata für Elaine*, written in 1991. Keillor provides a much-needed hearing for the substantive work produced by the Canadian women. Accessible yet strongly affecting and created with craft and a delight in sound, these two compositions complete this well-conceived and beautifully executed disc.

Margaret Lucia is a pianist and Assistant Professor of Music at Shippensburg University in Pennsylvania. She is currently editing Ethel Smyth's Variations on an Original Theme in D-flat Major for piano and is also co-editing with cellist Terry King that composer's Trio for violin, cello and piano.

Donne in Musica: Gli Incontri al Borgo Festival and Symposium

Fiuggi, Italy, September 6-13, 1999

The theme for the 1999 edition is "Europe, Asia, Africa: Women Making Music Both Sacred and Profane Between 1500 and 1700." Proposals for papers (20-line abstract and 20-line professional vita) and performances are requested. Composers may submit scores for ensembles (trombone/sackbut, guitar, harpsichord, saxophone quartet), and a Beethoven-size orchestra). Women's music organizations may wish to participate in the World Report Session. For deadline information (in March) and further details, contact: Organizing Secretary, Fondazione Adkins Chiti: Donne in Musica; Teatro Comunale, Piazza Trento e Trieste; 03014 Fiuggi Città, Italy. Tel/Fax: 0039 0775 549 071; e-mail: donne.musica@rtmol.it or Donne.musica@usa.net. The web site <http://www.rtmol.it/donneinmusica> also includes information about the Project for the Jubilee Celebrations for the Year 2000, which has received the Vatican Logo and is the only women's project in the official celebrations of both the Vatican and the Italian state. The Foundation would be delighted to receive concrete proposals for participation in this year-long project that will feature 205 concerts in Rome, Angagni, and Fiuggi.

CD Review

Miriam Gideon: Music for Voice and Ensemble

By Patricia Romza

CRI American Masters, CD 782, Composers Recordings, Inc.

This fascinating compact disc contains works by Miriam Gideon (1906-96) composed between 1945 and 1983, which were originally released on four separate CRI records. The succinct liner notes by Ellie M. Hisama open with a particularly apt quote of Gideon: "When I was nineteen, I set a song to an American poem I've now forgotten and I knew I'd found my own idiom. I was hooked." Six song cycles and one extended song are performed by singers William Sharp, Jan DeGaetani, William Metcalf, Judith Raskin, Constantine Cassolas, and Elaine Bonazzi, and accompanied by both standing ensembles (The Prism Orchestra, Da Capo Chamber Players, Speculum Musicum, and the Contemporary Chamber Ensemble) and smaller groups assembled for the recordings.

The growth and maturity of Gideon's idiom, which, by her own admission, included elements of synagogue services, traditional Judeo-Christian organ and choral music, and freely atonal composition, is evident in the works presented: the pieces span nearly forty years and yet exhibit an inherent organic unity and personal non-tonal style which identifies them as Gideon's. The texts range from Shakespearean sonnets to American poets

Anne Bradstreet, Archibald McLeish, and Norman Rosten. The composer's own short notes from the original LP recordings provide excellent starting points of contemplation.

The renditions of the pieces are excellent, with DeGaetani (*Rhymes from the Hill*), Raskin (*Nocturnes*), and Metcalf (*The Hound of Heaven*) in particular giving exceptional performances. Gideon's keen ear for the myriad of available text-enhancing instrumental timbres and techniques apparently inspired the various players, both as ensembles and as soloists, to take an equal partnership in realizing the musical vision of the works. The instrumental writing (and its performance) is particularly poignant in *The Hound of Heaven*, *Nocturnes*, and *Winged Hour*.

These accessible and wonderfully evocative song cycles deserve to be performed by a new generation of musicians, and this recording admirably reminds us of the wealth of Gideon's vocal music while establishing a high standard for the performance of the works.

Patricia Romza holds degrees in flute, voice, and sacred music from Duquesne University and the DMA in choral conducting from the University of Georgia. She is presently Assistant Professor and Director of Choral Activities at St. Ambrose University in Davenport, Iowa.

CD Reviews

Keyboard Wizards of the Gershwin Era

Pearl has recently released this historic piano reissue series of women pianists and composers who were active during the first half of the 20th century and who, along with contemporaries such as George Gershwin, successfully developed a popular-type piano idiom. The series contains seven volumes, two of which are reviewed below.

Volume 2: Dana Suesse

Pavilion Records, Ltd., Pearl GEMM CD 9202

By Glenda Cosenza

Born in 1909 in Kansas City, composer/pianist [Nadine] Dana Suesse was a child prodigy who studied piano with a pupil of Liszt and composition with one of George Gershwin's teachers. Her compositional output was fairly prodigious and included piano solos, orchestral works, numerous popular songs, and theater music. Dana Suesse was an anachronism, because by age twenty, her composing and performances had made her financially independent; this in an age where the popular music songwriting industry was almost exclusively male. This CD recording

features Suesse herself playing representative piano solos written, for the most part, during the 1930s and '40s.

The first few tracks on the CD have a rather distracting hiss in the background that fortunately fades in the later tracks. Some of the works, such as *Jazz Nocturne*, show clearly why *The New Yorker* magazine dubbed her "the Girl Gershwin." The music is rhapsodic with many jazz and ragtime riffs and themes. *Berceuse* is strongly reminiscent of some of the miniature piano pieces of Erik Satie. Later pieces, such as *Scherzette* and *Blue Moonlight*, are less "jazzy" and more French impressionist/neo-classic in style. Suesse was clearly a composer with a wide and eclectic musical vocabulary as well as a formidable piano virtuoso.

Two of the pieces, *Yours for a Song* and *The Night is Young and You're so Beautiful*, were hit songs in the 1930s, here performed by Suesse as virtuosic compositions that seem to be improvised rather than composed. This is perhaps to be expected of a composer/performer whose music owes much to the jazz genre for its style and content. The final three tracks are three movements of her *Jazz Concerto in D Major for Combo and Orchestra* in an arrangement by the composer for two pianos. This piece demonstrates Suesse's command of fugal and contrapuntal writing, along with a Chopinesque pianism that uses jazz idioms for rhythm and harmony. While her pieces may not have the depth of expression and innovation one finds in Gershwin, they nonetheless demonstrate the work of a woman of significant talent and inventiveness.

This CD is a valuable addition to the library of anyone who enjoys piano music of the Gershwin Era, and is also of historical merit as the work of a female composer and artist. In the manner of the 1930s and '40s, the music is nostalgic and whimsical and serious in turns. There is lyricism and wittiness with, at times, a kind of tongue-in-cheek sophistication.

Glenda Cosenza is Assistant Professor of Music Education and Vocal Studies at the University of Vermont, where she is director of Musica Femina, a 40-voice women's choir. Dr. Cosenza's multifaceted career includes public school music education, professional singing in New York City, and writing program notes for such illustrious institutions as the Carnegie Hall Corporation.

Volume 7: Raie da Costa

Pavilion Records, Ltd., Pearl GEMM CD 9207

By Susan H. Borwick

At the time of the Great Depression of 1929, popular song continued to charm the American public. Tin Pan Alley style had long since shifted away from simply harmonized, waltz-like, sing-along choruses, such as *In the Good Old Summer Time* by Shields and Evans, or *My Gal Sal* by Paul Dresser. In the late '20s, popular-song genre melodies were less tuneful, harmonizations were more complex in the spirit of both late Romanticism and early blues, and rhythms were typically energized by ragtime's cross-bar syncopations (e.g., Irving Berlin's *Blue Skies*). Recordings, whose ability to replicate the human voice was still limited, overtook sheet music as the driving economic force of popular music. Musical theater, vaudeville, and film tunes arranged for band or piano became the favorite repertoire around the family Victrola or radio in a typical American parlor.

Written histories stress the primacy of two ethnic groups in the 1920s' brand of popular music: Jewish, in Tin Pan Alley (Paul Whiteman, the "King of Jazz," or George Gershwin) and African American, in ragtime, jazz,

and blues (Eubie Blake or Duke Ellington). Little, if anything, however, is written on the role of women at this time in popular music history.

Rhythm pianist Raie da Costa, South African by birth (1905), recorded forty-four 78 rpm discs of her compositions and song arrangements for Parlophone in the late 1920s, and then fifty-nine discs for HMV between 1930 and her early death in 1934. Re-recorded digitally on the compact disc are twenty-four of her representative performances that date between December 1928 and January 1934. Da Costa brings her strong compositional and pianistic training in late-19th-century repertory, along with blue-note melodic and harmonic sensibility, to popular song style.

Three early da Costa original compositions, *Kute and Kunning*, *Razor Blades* and *You're in the Way*, date from her years as "The Parlophone Girl." These works are designed for pianistic display: embellished da capo returns, broken chords and arpeggios, and inner obbligati anchored by sturdy outer voices, often in contrary motion. The music's capacity to entertain shines forth despite its rather unremarkable melodies. The fourth original composition, *You're the One in a Million* (1932), exhibits a more sophisticated style that combines harmonic color (e.g., I flat-VII I), modal mixing, haunting melodies, and virtuosic ornamentation, with no one dimension overpowering the rest. The work is controlled in design and impressively performed.

What of the twenty arrangements by Raie da Costa? Transcriptions of portions of Strauss' *Die Fledermaus* and *Cryin' for the Carolines* from the film *Spring Is Here* provide amply for pianistic virtuosity. As da Costa matured, her command of material and technique grew substantially into an impressive and emotionally engaging manner worthy of further study. All of these arrangements are enjoyable and many are gems. The delight her recordings must have brought into Depression-Era American households can be experienced again, thanks to this release.

Susan H. Borwick, Director of Women's Studies and Professor of Music at Wake Forest University, composes music for the stage and writes about music between the World Wars. Her current research interests include gender issues, the arts, and the American academy.

Wisconsin Conservatory of Music

The Wisconsin Conservatory of Music turns 100 in 1999. If you ever attended the conservatory or the Wisconsin College of Music or served on the faculty and would like to join in the celebration, please contact the school at (414) 276-5760.

CD Review

Amy Beach: *Canticles of the Sun*

By Gail Olszewski

Albany Records, Troy 295

The Capitol Hill Choral Society of Washington, DC (Betty Buchanan, director) presents thirteen works by Amy Beach (1867-1944) on this disc. All but the *Te Deum* are recorded for the first time. In general, the chorus, soloists and orchestra aptly capture the sentiments of the words; the diction is clear, and the performers respond well to the music's many mood shifts. There is a good choral blend and careful intonation in the homophonic earlier works, such as *With Prayer and Supplication* (1891) and *Constant Christmas* (1922), with soloists Susan McAdams, soprano; Barbara Hollinshead, alto; and Richard Turner, tenor; and *Peace I Leave With You* (1891). There are, however, some ragged entrances and intonation problems with some of the chromaticism in the *Te Deum* (1905), featuring the soloists listed above plus bass James Shaffran; in *Evening Hymn* (1930), with McAdams and Hollinshead; in *I Will Give Thanks* (1930), with Susan Bender; and in the communion responses (*Kyrie*, *Sanctus*, and *Agnus Dei*, written in 1928 and 1936), with Hollinshead and soprano Mary Shaffran.

Beach wrote *Canticles of the Sun* in 1924 after having come across the text by St. Francis of Assisi while at the MacDowell Colony. Set for chorus, orchestra and solo quartet, all of whom give committed performances, the work deals with the presence of God in the natural world, and the music reflects God's majesty. The many and varied moods of the text are manifest in sudden texture and harmonic changes. *Invocation for Violin* (1904) uses a less chromatic harmonic language, and is lyrical and sentimental. Violinist Teri Lazar and pianist Paul Hardy nicely shape the long melodic lines, but Lazar's intonation is not always precise.

The solo song *On a Hill*, written in 1929 with a text from an anonymous African-American song, has a spiritual, improvisatory quality. Soprano Guadelupe Kreysa appropriately gives a free, impassioned performance. *Spirit of Mercy* (1930), originally published with a solo version of *Evening Hymn*, is sung with much feeling by tenor Richard Turner. Like much of Beach's late music, this song has very lush, rich harmonies.

These sacred works by Amy Beach are a welcome addition to the recorded liturgical music repertory. Beach's writing for the voice is idiomatic and her setting of the texts is effective. Readily accessible, the compositions could be performed well by many church choirs and soloists.

Gail Olszewski is currently pursuing a DMA degree in accompanying/coaching at the University of Minnesota. An active performer of piano, harpsichord, fortepiano, organ and synthesizer on solo and ensemble recitals, she also teaches private piano, theory, and accompanying skills. She currently performs with womynperformhers; The WolfGang, a period instrument chamber ensemble; and the Tsatskelas, an all female Klezmer band.

CD Recommendations

Early Music Recordings

By Sarah Whitworth

1. "The Black Madonna: Pilgrim Songs from the Monastery of Montserrat (1400-1420)" performed by Ensemble Unicorn, directed by Michael Posch (1995). NAXOS 8.554256. This fascinating CD on medieval music for the "Black Madonna" features songs from the convent at Las Huelgas, Cantigas de Santa Maria, and a work by troubairitz Queen Blanche. The Monastery of Montserrat houses a beautiful icon of the ebony-skinned "Black Virgin."
2. "Guadalupe: Virgen de Los Indios" by SAVAE, the San Antonio Vocal Arts Ensemble. IAGOC210 (1998). This recent and interesting recording of Mexican renaissance music belongs to the category of the "feminine divine" in early music. The performers use traditional wind and percussion instruments of the Aztecs.

Choral Music CD

By Karin Pendle

MUSE, Cincinnati's Women's Choir, has recently released a CD that is outstanding. It contains music by Lili Boulanger, Jennifer Stasack (a wonderful MUSE-commissioned work entitled *Let Us Now Hold Hands*), Ysaye Barnwell, and Therese Edell, along with some glowing arrangements by J. David Moore, who has worked with MUSE many times before and knows well how to write for the group's particular talents. All performances are first rate, for conductor Catherine Roma produces an excellent sound with fine ensemble and near-perfect diction. I recommend this to everyone, both MUSE fans and those who have yet to make their acquaintance.

The CDs are \$16, cassettes are \$11, and there is a \$3 postage and handling fee per order. Send orders to: MUSE, Cincinnati's Women's Choir; PO Box 23292; Cincinnati, OH 45223. There is also an order form at MUSE's web site (www.musechoir.org).

Music Review

Yule-tide Fires by Diane Loomer

By Zae Munn

For TTBB chorus, Jon Washburn Christmas Choral Series, Jaymar Music, Ltd.

Diane Loomer's *Yule-tide Fires* for men's (TTBB) a cappella choir is a three-and-one-half minute work published by Jaymar Music as part of the Jon Washburn Christmas Choral Series. It is based on an old, anonymous text which includes some lines that might not be immediately understood by modern audiences; for instance, "Put out to usury thy dross" and "Perchance if thou dost keep thy tryst." It opens with a 12-measure tune that is presented first in unison and then is varied three

times by the four-part (occasionally divisi) choir. Each voice part has a chance to present the tune. As to range, the basses sing down to great F and there is an optional part down to great C; the first tenors ascend to A-flat.

"Loomer provides very clear and subtle interpretive dynamics, tempos, and character directions."

The harmonic language is very straightforward, dissonance is kept to a minimum, and no explicit text painting is in evidence. There is a piano part, for rehearsal only, which is missing a few accidentals that are readily apparent in the voice parts. Loomer provides very clear and subtle interpretive dynamics,

tempos, and character directions.

Music Review

The Master's Hands by Elizabeth Austin

By Zae Munn

For SATB chorus with piano

Elizabeth Austin's unpublished work for SATB chorus and piano (or organ), *The Master's Hands*, uses a text by Marilyn Nelson that is a plea to Christ to live through us, in spite of our wretchedness. This is a common theme for endless numbers of church anthems, but this particular text is impossibly obscure, even when read carefully and away from the music. For example: "In our voices proclaim to death's lead staccato, That love, nevertheless—that nonetheless, love." In my opinion, this sort of material simply cannot provide a successful underpinning for a musical setting.

The music itself is quite interesting. There is a dramatic choral unison at the beginning while the important rhythmic motive for the piece is established (short-long on a repeated note). Austin uses four and five different pitches in each choir chord which, although they are always supported in the

keyboard part, would no doubt prove to be difficult for most choirs and perhaps listeners as well. Parallel motion frequently appears in all parts, and many of the chords seem to be derived from triads and seventh chords with split thirds. Much of the material sounds highly chromatic, but simple triads are briefly and effectively used at certain arrival points, for instance, when the text reads "Christ of our highest promise."

Unfortunately, I cannot recommend this particular piece, but I would like to see Austin's sense of musical drama at work on another text or in an instrumental piece.

"...I cannot recommend this particular piece, but I would like to see Austin's sense of musical drama at work on another text..."

Zae Munn teaches theory and composition at Saint Mary's College in South Bend, Indiana, and at Interlochen Arts Camp in Michigan. Her compositions are published by Earthsongs, Jaymar Music, Arsis Press, HoneyRock, Yelton Rhodes Music, and Frank E. Warren Music Service.

Broadcast News

By Jeanne E. Shaffer, Jeanne Brossart, Canary Burton and Casper Sunn

Women Musicians on Radio: August through November 1998

By Jeanne E. Shaffer

"Pipedreams," with host Michael Barone, is produced by Minnesota Public Radio and distributed by Public Radio International. The one-and-one-half hour program airs at different times throughout the country, and you may call 612-338-5000 for information about broadcast schedules in your area. On September 14 we heard *O magne Pater* by **Hildegard von Bingen**. Barone reminded listeners that September 17 was Hildegard's "name day," and composers Frank Ferko and Stephen Paulus discussed Hildegard's influence on their contemporary outlook. A program of Jewish music for the synagogue service on September 28 included **Elsa Barraine's** *Prelude and Fugue on Avinu Malkeinu*. On November 16 "Pipedreams" featured **Pamela Decker's** *Kairos* (1997) and *Meditations* by **Augusta Read Thomas**.

"Performance Today" is on National Public Radio and is hosted by Martin Goldsmith. It airs every night from 7:00 until 9:00 pm Monday through Friday in my area. To check on NPR schedules in your area, call 202-414-3232. On August 7 Goldsmith played *O Virtus Sapientie* by Hildegard in an arrangement by **Marianne Pfau**. On August 10 the Robert Shaw Choral Institute at Furman University performed *Amazing Grace*, *My God is a Rock* and *Garden Hymn* in the always popular arrangements by Shaw and **Alice Parker**. **Amy Beach's** *Theme and Variations for Flute and String Quartet* was played on August 27 from a performance at the Norfolk Chamber Music Festival in Connecticut. On September 1 Miles Hoffman and Martin Goldsmith talked to a young composer about how to get your music performed, and they interviewed four successful composers on the subject, one of whom was **Libby Larsen**. September 28 brought the *Piano Trio in A minor* by Amy Beach, the only other woman composer heard in September. But then, on October 8, we had a "Beach" party! From **Joanne Polk's** recital of piano music by Beach in New York City we heard *A Peterborough Chipmunk*, *Young Birches*, *A Hummingbird*, *In Autumn*, *Phantoms*, and *Fire-flies*. Again, Beach was the only woman composer I heard in October.

"Echoes" is a Public Radio International production which is played in the Southeastern region every night for two hours starting at 10:00 pm, except on Saturday. On "Echoes" in August, host John Dilaberto played **Lisa Lynne's** *Lake of Dreams*, **Mary McLaughlin's** *Celtic Requiem*, **Liz Story's** *Out of Time and Voices*, **Wendy Luck's** *Blue Star* and *Desert Ship*, **Stephanie Bennett's** *The Magic Faun*, and **Loreena McKennitt's** *Night Ride Across the Caucasus*. During the same time frame, Dilaberto also included works by several women in his half-hour "Living Room Concerts": **Clara Ponty**, **Liz Story**, **Maureen Brennan**, and **Irina Mikhailova**.

During the week of September 21, "Echoes" played a week-long celebration—"Echoes of Abbess Hildegard von Bingen"—in honor of her 900th birthday. Sequentia founders, the late Barbara Thornton and Benjamin Bagby, talked about the pure source of Hildegard's music and its modern interpretations. I couldn't help but remember this when I read the tributes to Barbara Thornton on the IAWM list serv. She made a contribution to music that is both unique and wonderful.

In October Dilaberto featured **Wendy Luck's** *Sacred Mysteries* and *Blue Star*. **Deborah Henson-Conant's** *Star of the County Down*, **Rachel Portman's** *Cincinnati Streets*, **Mary Youngblood's** *Eagle Clan*, **Liz Story's** *Blessing*, **Maureen Brennan's** *Perfect Time*, **Wendy Carlos' Aurora Borealis**, **Mary McLaughlin's Amen**, and **Happy Rhoads' If Wishes were Horses** were all played in November.

Broadcast News from South Central Wisconsin

By Casper Sunn

On a "Baroque for Breakfast" program that I hosted entitled "Baroque Women Composers," among the featured composers were **Mlle. Duval**, **Elisabetta de Gambarini**, **Maria Margherita Grimani**, **Elizabeth Jacquet de la Guerre**, **Mrs. Philharmonica**, **Camilla de Rossi**, and **Barbara Strozzi**. On a program of "Black Women Composers," with music of mixed genres (blues, jazz, pop, gospel, and classical), I presented works by **Doris Akers**, **Eleanor Alberga**, **Amanda Aldridge**, **Geri Allen**, **Lucie Eddie Campbell**, **Nitanju Bolade Casel** (from *Sweet Honey in the Rock*), **Theresa Clark**,

Dorothy Love Coates, and **Edna Gallmon Cooke**. I hosted two programs featuring works by IAWM composers who donated music to WORT: **Emma Lou Diemer**, **Violeta Dinescu**, **Jennifer Higdon**, **Janet Maguire**, **Sarah Michael**, **Mary Lou Newmark**, **Judith Shatin**, **Hollis Taylor**, and **Lorah Yaccarino**.

During the "new music" portion of her weekly program, **Tracy Dietzel** played two pieces each week (for five weeks) from the new CD, "Lesbian American Composers," featuring works by **Ruth Anderson**, **Eve Beglarian**, **Madelyn Byrne**, **Lori Freedman** and **Marilyn Lerner**, **Jennifer Higdon**, **Paula Kimper**, **Annea Lockwood**, **Linda Montano**, **Pauline Oliveros**, and **Nurit Tilles**.

Two Saturday morning "Entertainment" programs presented blues by African-American composers: **Lil Hardin Armstrong**, **Lena Arrant**, **Blue Lou Barker**, **Gladys Bentley**, **Lucille Bogan**, **Ruth Brown**, **Julian Cobb**, **Ida Cox**, **Hattie McDaniel**, **Felicia Gordon**, **Lillian Hardaway Henderson**, **Irene Higginbotham**, **Bertha Chippie Hill**, and **Billie Holiday**. Also featured were rhythm-and-blues hit songs by **Laurie Tate** and **Deborah Chessler** and both a vaudeville and a jazz arrangement of **Nora Bayes' popular Shine On Harvest Moon**.

I hosted the fourth program in a series celebrating the state of Wisconsin's sesquicentennial and featured music by a composer born in Wisconsin, **Marga Richter** (Reed-sburg); two composers who completed their B.M. degrees at the University of Wisconsin-Madison: **Marilyn Ziffrin** and **Olive P. Endres**; and three composers who are now living in Wisconsin: **Blanche Moerschel** (Wauwata), **Sr. Jane Elyse Russell** (Milwaukee), and **Annetta Hamilton Rosser** (Madison). I also arranged an on-air interview of **Bunita Marcus** with the regular host of "Other Voices," **Tracy Dietzel**, who also played several of her compositions. Although Marcus is currently living in New York, she was born in Madison and completed her B.M. at the UW-Madison in 1976.

Music by women composers was featured on four other programs that I hosted. Works by the following were played: **Kathryn Alexander**, **Patricia Barber**, **Ruth Barrett** and **Cynthia Smith**, **Hildegard von Bingen**, **Jane Ira Bloom**, **Liona Boyd**, **Joanne Brackeen**, **Elizabeth Brown**, **Jean Butler**, **Ann Hampton Callaway**, **Wendy Carlos**, **Wynona Carr**, **Paola Ciarlantini**, **Laura Clayton**, **Jean Coulthard**, **Mrs.**

O'Donnell, Evelyn Glennie, Lorie Line, Ethel Smyth, and Elizabeth Vercoe.

Women composers who would like to submit recordings for broadcast 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; USA. For more information, contact Casper at <ccsun@students.wisc.edu>.

Playlists: Works by IAWM Members

The broadcast playlists 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 the Southeastern Public Radio Network: WTSU, 89.9 MHz, Troy/Montgomery, AL; WRWA, 88.7 MHz, Dothan, AL/Florida panhandle; WTJB, 91.7 MHz, Columbus, GA/Phenix City, AL. The works were played August through November 1998. *By Jeanne E. Shaffer, Producer and Host*

Degenhardt, Annette. *Hee Hoo and Muse-Musette* (CD ANDEG 05)

Deussen, Nancy Bloomer. *Two Pieces for Violin and Piano* (North/South Consonance N/S CD 1015)

Eskin, Virginia (pianist). Amy Beach: *Grandmother's Garden; Humming Bird* (Northeastern NR 9004-CD)

Fleischer, Tsippi. *Oratorio 1492-1992* (VMM CD 3013)

Gardner, Kay. *Seasons of Life: "Women's Passages"* (Ladyslipper CD LR 115)

Harbach, Barbara (keyboard). Elisabetta de Gambarini: *Sonata in G Major* (Hester Park CD 7702; Libby Larsen: *Sonata in One Movement* (Hester Park CD 7704)

Higdon, Jennifer. *Rapid Fire* (I Virtuosi Records IVR 501)

Hindman, Dorothy. *DrowningxNumbers* (Living Music CD, vol. 1)

Hoover, Katherine. *Medieval Suite* (Bayer CD)

Jakuc, Monica (pianist). An hour of sonatas for forte piano and violin by Francesca LeBrun (Dorian Discovery CD DIS-80162)

Louie, Alexina. *From the Eastern Gate* (Canadian Music Center)

Mamlock, Ursula. *From My Garden* (Gasparo GSCD-300)

Pentland, Barbara. *Commenta* (BIS CD 649)

Tann, Hilary. *Winter Sun, Summer Rain* (Lorelt CD LNT 103)

Thomas, Augusta Read. *Wind Dance I* (Louisville Orchestra, LCD 010)

Van Appledorn, Mary Jeanne. *Shabat Shalom* (Hester Park CD 7704)

Zaimont, Judith Lang. *Serenade: To Music; Parable* (Leonarda CD LE 328)

2. "Listening to Women—and Men" airs every other Tuesday from 1 to 4 pm: WOMR 92.1 FM; Provincetown, Massachusetts; September 1 to November 30, 1998. *By Jeanne Brossart, Producer and Host*

Beath, Betty. *Dreams and Visions* (VMM 3039)

Dinescu, Violeta. *Ichthys* (Living Artist, vol. 2)

Ernst, Siegrid. *Peace Now* (VMM 3040)

Fleischer, Tsippi. *The Clock Wants to Sleep; To the Fruit of My Land; Masks and Pipes* (VMM 2023)

Hays, Sorrel. *90s A Calendar Bracelet* (Opus One 152)

Meier, Margaret Shelton. *Claremont Symphony* (VMM 3042)

Van Appledorn, Mary Jeanne. *Postcards to John* (North/South 1012)

3. "The Latest Score" airs every other Tuesday from 1 to 4 pm: WOMR 92.1 FM; Provincetown, Massachusetts; September 1 to November 30, 1998. *By Canary Burton, Producer and Host*

Arakaki, Renee T. *Uchinaa* (tape)

Besharse, Kari. *Sharks* (UT@Austin SCI Student Composers 1998)

Burton, Canary. *Costa Brava*, entire tape; *Pictures*, entire tape; entire tape of popular songs (by request)

Davidson, Tina. *Bleached Thread, Sister Thread; Blue Dawn* (CRI1681)

Deussen, Nancy Bloomer. *Two Pieces for Violin and Piano* (N/SR 1015)

Folio, Cynthia. *Trio; Touch the Angel's Hand* (tape)

Kenessey, Stefania de. *Sunburst* (N/SR 1015)

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

Montanaro, Larisa. *Deep Pockets* (UT@Austin SCI Student Composers 1998)

Spiegel, Laurie. *Thesis Exploration and Intuition*, nine improvisations; *Antithesis—Reason, Structure and Process* (Aesthetic Engineering 11001-2 digital)

Zaidel-Rudolph, Jeanne. *Fanfare* (GSE 1532)

4. South Central Wisconsin (various programs): WORT 89.9 FM; August through November 1998. *By Casper Sunn, "the friendly host"*

Anderson, Ruth. *SUM* (State of the Union Message) (CRI CD 780)

Diemer, Emma Lou. *Fantasie for Organ* (AFKA CD SK527); *Toccata for Flute Chorus* (Golden Crest LP CR4088); *Toccata for Piano* (Coronet LP 3105); *Declarations; Toccata and Fugue for Organ* (Capriccio LP CR1001)

Dinescu, Violeta. *Satya I; Satya II; Euraculos; Immagini; Alternanzen* (cpo LP 999016-1)

Higdon, Jennifer. *Sonata for Viola and Piano*; "Soft Enlacing" and "Grace" from *Voices* (I Virtuosi CD 501); *Don't Mess With Me* (non-commercial cassette); *running the edge* (CRI CD 780)

Maguire, Janet. *Inno à Dio* (Venow CD Code 001); *Invenzione* (Radio Onda d'Urto CD EFB001)

Marcus, Bunita. *The Rugmaker; Adam and Eve; Julia* (non-commercial cassette)

Michael, Sarah. *My Dream My; Pity Me Not; Small Pieces of Susan; Diuturna Enfermedad* (non-commercial CD)

Newmark, Mary Lou. *Prayer for the Sabbath; Meditation; Nebula* (non-commercial CDs)

Oliveros, Pauline. *Poem of Change* (CRI CD 780)

Richter, Marga. *Qhanri* (Snow Mountain) (Leonarda CD 337)

Shatin, Judith. *Wind Songs I, II, and III* (Opus One LP 87); *Ignoto Numine* (CRI CD 583); *Ruah* (CRI CD 605); *Adonai Roi* (New World CD 80504-2)

Taylor, Hollis. *Slovenian Dance; Hommage à Zoltán Kodály; Albanian Dance; Fast Forward; Bosniana* (Twisted Fiddle CD 50005-2)

Vercoe, Elizabeth. *Fantasy* (Coronet LP 3105)

Yaccarino, Lorah. *Heartbeat; Flowing Water; All-embracing Mind; I Have a Mother; Tenderness* (from "Mothers of the Universe" non-commercial cassette)

Ziffrin, Marilyn. *Four Pieces for Tuba; Trio for Xylophone, Soprano, and Tuba* (Crystal LP S391)



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:)

The Hammerhead Consort, a two-piano and percussion (two players) Canadian ensemble, is seeking new works to perform in their 1999/2000 season. Deadline: **June, 1999**. Since 1990, they have commissioned over thirty Canadian composers to write for them. They are active performers in Canada with frequent radio broadcasts. They have one CD (Arktos Recordings 1993) containing works by Garth Hobden and Gordon Nicholson. Their second CD was released in November, 1998, and consists of works written for them by the Canadian composers Howard Bashaw, David R. Scott, Alan Gilliland, Neil Weisensel and Jeff McCune. The Hammerhead Consort is now interested in branching out internationally and have consequently put out calls for existing scores to a number of international music centers. They are also interested in the possibility of commissioning new works. For further details, contact: The Hammerhead Consort, Corey Hamm, 10962-138 Street, Edmonton, Alberta T5M 1P2, CANADA. E-mail: <chamm@telusplanet.net>. [CPCC]

North/South Consonance Call for Scores. Postmark deadline: **June 1, 1999**. Eligibility: all composers, with no restrictions regarding age, citizenship or institutional affiliation. North/South Consonance, Inc., is a non-profit organization devoted to the promotion and performance of music by living composers. Over six hundred works have received their first performance or New York Premiere at a North/South Consonance concert. Since 1980, the organization has sponsored an average of twelve different programs each season. The concerts take place at important spaces throughout New York City and other locations in New York State. The highly praised North/South Consonance ensemble has recorded for Classic Masters, Opus One and North/South Recordings. An open search for compositions to be featured in the 1999-2000 season is currently being conducted. Of the compositions recommended for performance, one will possibly be selected for recording on a CD album issued by the

North/South Recordings label. Compositions submitted may be scored for any solo instrument or for mixed chamber ensembles up to a maximum of 15 (fifteen) performers. Compositions employing voice, percussion and/or electronic means are acceptable. Compositions should be accompanied by a brief biographical sketch for the author. If available, a cassette recording of the work should accompany the score. Please indicate if the work is registered with ASCAP, BMI or other performing rights agency. A current address and telephone number should also be included. A non-refundable registration/processing fee of \$25 (U.S. Dollars) per composition must accompany all submissions. Please make check or money order payable to: North/South Consonance, Inc. All checks must be payable through a US bank. The selection of the compositions to be included as part of the 1999-2000 season will be made by a panel of distinguished musicians and composers. The panel will also select the composition to be recorded and determine the exact number of compositions to be performed during 1999-2000. The composition to be selected for recording should not be currently available on disc. Composers whose works are selected will be notified by September 30, 1999. Composers will be responsible for providing adequate performance materials eight weeks prior to the concert, and will assume full responsibility for costs incurred in the rental, reproduction, and mailing of materials. Composers wishing their materials returned should include a self-addressed stamped envelope. Do not use metered stamps on the return envelope. Only materials accompanied by a SASE will be returned. For further information, and to send materials, contact: North/South Consonance, Inc., P.O. Box 698 - Cathedral Station, New York, NY 10025-0698. Website: <<http://www.nsmusic.com>>. [CPCC]

The Bibliothèque Internationale de Musique Contemporaine (BIMC) announces a call for published and self-published scores for inclusion in the BIMC collection and for listing in the next edition of the International Directories of Contemporary Music, published by the Contemporary Music International Information Service (CMIIS) in New York City. Receipt deadline: **July 1, 1999**. Space is offered in the directories for a 50 word curriculum vitae to composers with

five or more scores in the BIMC collection. Presently, the collection contains 20,000 scores of contemporary music from 72 countries (representing 3,000 composers and 337 publishers). Composers who wish their works included in the next edition should send scores with the postal customs declaration sticker marked as "Sample copies." For further information, and to send materials, contact: Bibliothèque Internationale de Musique Contemporaine, 52 rue de l'Hotel de Ville, 75004 Paris, FRANCE. [SEAMUS]

International Festival For Contemporary Music, "Musica Nova Sofia 2000." Deadline: **July 31, 1999**. Eligibility: composers from all over the world without any limits of age, sex and religion, may send a maximum of two scores. The ISCM Bulgarian Section welcomes proposals for performances of new works for solo to 10-12 players and electronic music. Program note(s) for the work(s), performance duration, short CV, contact address, and wherever possible, a tape of the work(s) should be included. The composers of the selected works must provide the performance materials free of charge. For complete details, and to send materials, contact: Organizing Committee of "Musica Nova Sofia 2000," Evlogi Georgiev 149, Bulv., 1504 Sofia, BULGARIA. Phone: 359 2 442 780; fax: 359 2 432 675. E-mail: <mproducers2@bnr.acad.bg>, or <ludens@mail.bol.bg>. [GI]

(without deadlines:)

The Minnesota Sinfonia is seeking new works for its Year 2000 Great Winter Festival Season. Submitted works should be very conservative in nature, with instrumentation drawn from the following: flute, 2 oboes, clarinet, bassoon, 2 French horns, trumpet, percussion (trap set or tympani), and strings (6,4,3,3,1—without divisi). Duration: 5-12 minutes. For further information, and to send materials, contact: Jay Fishman, Conductor, 64 Bullitt Park, Columbus, OH 43209. Phone: (614) 236-0472 (from 8:30am-12:00 noon). [AMC]

Kilgore College New Music Ensemble, a newly-formed group comprised of beginning and intermediate players, seeks chamber works of easy or modest difficulty for any combination of the following instruments: mezzo-soprano (2), percussion, alto saxophone (2), trombone or euphonium, flute or piccolo (2), piano,

guitar. All works submitted, whether chosen for performance or not, will be kept as part of Kilgore College's library of new music, and will be considered for all future performances. Composers whose works are selected for performance will be notified. For further information, and to send materials, contact: Dr. Stephen Lias, Kilgore College Music Department, 1100 Broadway, Kilgore, TX 75662. E-mail: <liass@kilgore.cc.tx.us>. [CPCC]

AVA, a new contemporary music ensemble from Berlin (button accordion, contralto, violin, percussion, piano, and clarinets in B and Eb), announces a call for scores from solo pieces to sextet. Also scores for tape and instruments, or tape and solo instrument are possible. Selected scores will be performed in concerts or competitions. For further information, and to send scores, and tapes if available, contact: Péter Köszeghy, Weserstr. 14, 10247 Berlin, GERMANY. Phone: (49) 302940686. [GI]

Darcie C. Green, vocalist, is interested in receiving music written for soprano solo voice and any other instruments for possible performance and recording. She has a large voice with a wide range that can be characterized as spinto/dramatic. For further information, and to send materials, contact: Darcie C. Green, 1118 Nord Avenue #68, Chico, CA 95926. E-mail: <dcg@ecst.csuchico.edu>. [CPCC]

Nick Fitter announces a call for new works by American composers for trio, quartet, or quintet, drawn from the following: piano, oboe, clarinet, horn, and bassoon. For further information, and to send materials, contact: Nick Fitter, 12 Alfred Street, North Fitzroy, Victoria 3068, AUSTRALIA. Phone: (61) 3-9489-4837. E-mail: <s.greenbaum@pgrad.unimelb.edu.au>. [AMC]

Philip Gelb, a shakuhachi player based in the San Francisco Bay area, is looking for new works for shakuhachi solo and with ensemble and other collaborations. For further details, contact: Philip Gelb, Meridian Art Gallery, 947 61st Street #14, Oakland, CA 94608. Phone: (510) 923-0951. E-mail: <ryokan@wenet.net>. Website: <http://www.hooked.net/~ryokan>. [CPCC]

Brave New Works seeks scores for any combination of following instrumentation: flute, clarinet, oboe, percussion (up to 2), string quintet, harp, piano. All pieces submitted will be given serious consideration for performance. If return of materials is desired, an SASE must be included. Tapes will be accepted, but are not required. Composers are invited to suggest new and unusual chamber instrumentation as the ensemble is constantly trying to expand its repertoire. If necessary, the ensemble's instrumentation may be expanded. For further information, and to send materials, contact: Brave New Works, Chris Younghoon Kim, 555 East William Street #11E, Ann Arbor, MI 48104. Phone: (734) 332-9830. E-mail: <cyoungk@umich.edu>. Website: <http://www.umich.edu/~cyoungk>. [ACF]

Tom Heasley, an experimental, improvising tubist, seeks works for solo concerts, with or without electronics. Works scored for brass quintet are also being considered for concerts. For further information, and to send materials, contact: Tom Heasley, Tuolumne Brass, 427 Alma Street, Suite 206, Palo Alto, CA 94301. Phone: (650) 322-3633. E-mail: <martina@stanford.edu>. [AMC]

The San Francisco Brass Quintet is interested in performing works by contemporary composers—"the music of tomorrow." Monetary commissions are not currently possible, but the ensemble will seriously consider performing any submissions. Works must be for standard brass quintet (2 Bb trumpets, horn, trombone, tuba), or be arranged from another of your original compositions. The use of certain conventions of modern notation is allowed, and encouraged, but need not be used exclusively. No virtuoso ensemble pieces. Along with scores, submit one part for each player, plus program notes and biographical data. All submissions will be retained for the SFBQ's permanent library. However, if return of materials is requested, please include an SASE. For further information, and to send materials, contact: SFBQ, c/o Eric Black, 847 South Mayfair Ave., Daly City, CA 94015-3414. E-mail: <ecblack@earthling.net>. Website: <http://www.geocities.com/Vienna/Strase/6494/sfbq/sfbq.html>. [CPCC]

Mariana Gonzalez Lanuza, vocalist, has issued an open call for scores and recordings of vocal contemporary music. Selected works will be performed in future

concert seasons. Texts may be in any language. Please send scores, tapes if available, brief biography, and a contact address. For further information, contact: Mariana Gonzalez Lanuza, Las Heras 3309 PB "C" (1425), Buenos Aires, ARGENTINA. E-mail: <azimmer@satlink.com>. [GI]

Imp, a vocal quartet specializing in the performance of improvisatory new music, seeks new works. The ensemble has given over 15 world premieres in the past year, including Christian Wolff's Instrumentalists/Singers. Music in any style scored for 4 voices will be seriously considered. The addition of tape, and in some instances instruments, may be possible as well. For further information, and to send materials, contact: Alan Marshall, 401 12th Avenue SE #293, Norman, OK 73071. E-mail: <amarshall@ou.edu>. [CPCC]

Kjell-Ake Andersson, principal trumpeter of the Copenhagen Philharmonic, seeks works for trumpet solo, or trumpet with either amplified classical guitar, percussion, organ, woodwinds, or strings (no brass). Scores should be accompanied by contact information for parts if piece is chosen for performance. For further information, and to send materials, contact: Kjell-Ake Andersson, Nystedvej 54, DK-2500 Valby, DENMARK. Phone/fax: (45) 3645 6789. [AMC]

Mauro Franceschi, electric guitarist, seeks new works for possible inclusion in future concert programs and to build the repertoire for solo electric guitar. For further information, contact: Mauro Franceschi, Via Montetondo 4, 39100 Bolzano, ITALY. Phone/fax: (39) 471.976075. E-mail: <franceschi@dnet.it>. [CPCC]

The "Insight Quartet," featuring soprano, flute, harp and guitar, was created to play the Four Russian Songs of Igor Stravinski. They enlarged their repertoire with solo, duo, and trio works, and a few quartet pieces. They are interested in examining other works for their quartet to insert in their concert's repertoire. For more information, and to send materials, contact: Dr. Silvia Cesco, Via Montetondo 4, 39100 Bolzano, ITALY. E-mail: <franceschi@dnet.it>. [CPCC]

Teruza Stanislav has issued a call for scores for a Juilliard-based quintet consisting of the following instruments: violin, viola, double-bass, clarinet, and oboe. Include an SASE with scores. For further information, and to send materials, con-

tact: Teruza Stanislav, Juilliard School, Box 812, 60 Lincoln Center, New York, NY 10023. Phone: (212) 496-4481. E-mail: <teruzastan@yahoo.com>. [AMC]

Festival Internacional de Música de Cádiz. With the 1998 Festival proving to be such a great success, the festival coordinators are looking forward to the next edition of the Festival, in the year 2000, which will celebrate the new millennium. Concert/event proposals and ideas are now being accepted. The coordinators are interested in keeping an archive with all the entries for possible performances in future editions of the festival or for other concerts organized by the Conservatory, the University of Cádiz or in collaboration with other institutions. For further information, contact: Pedro Guajardo Torres, Director, Eklektika Producciones, Rosadas 1, Puerto Real - Cádiz, SPAIN. E-mail: <antonio.gonzalez@uca.es>. [GI]

The Rose Ensemble, the Twin Cities premiere vocal ensemble for early music, announces a call for scores. The ensemble is a 12-voice, mixed group dedicated to the historical performance of music from before 1750, with special attention given to Gregorian chant and Renaissance music, and consideration to new works reminiscent of early music. Works should be a cappella, up to 12 parts, and 5-15 minutes in duration. Could lead to commissioning possibilities. For further information, and to send materials, contact: The Rose Ensemble, 446 Herschel Street, St. Paul, MN 55104-3605. Phone: Jordan Sramek, Director, at (651) 647-4903. E-mail: <music@RoseEnsemble.com>. [ACF]

New Music for Women's Voices, a project of the Professional Women Singers Association, is accepting submission of original works for female voices. Looking for art songs for solo voice or voices, opera, works in progress, musical theater pieces or scenes, and mixed genre works of up to 10 minutes in length (approx.). Longer complete chamber opera (with piano reduction) also acceptable. Selected works will be read in workshop and performed with piano. Please indicate if you would be available to work directly with the singers and/or would like to play piano. Pieces without SASE will be kept in the PWSA library. PWSA is an organization of women singers, primarily with opera and musical theater backgrounds. Membership for performing members is by audition so the quality of singers is high. At the moment PWSA is looking for

pieces for solo voice(s) and piano or a cappella voice(s). Generally one voice to a part is best. So depending on what style the singing is, chorus is possible especially with one voice on a part, but not as easily done as things for larger voices and for a smaller number of singers (rehearsal scheduling logistics). PWSA plans on picking pieces that suit their voices that would make interesting programs and performing on a regular basis. They are in the very first stages of this project, starting to collect pieces. While they are interested in pieces with varying instrumentation, they suspect that piano or just voice(s) is all they will be able to organize at first. Please feel free to submit your work for their library to be considered for future concerts, if you think it fits their parameters. For further information, and to send materials, contact: Carol Flamm, 719 Greenwich St., #4N, New York, NY 10014. [CPCC]

Cathy Shankman has issued a call for scores for a Chicago-based new music ensemble. Works may be for any combination of the following: tenor, flute, clarinet, violin, viola, and cello—especially sought are works scored for the entire ensemble. If available, include recordings with score submissions. For further information, and to send materials, contact: Cathy Shankman, 5544 North Glenwood Avenue #1E, Chicago, IL 60640. E-mail: <cshankma@shrike.depaul.edu>. [AMC]

Séptima Práctica is issuing a second call for scores. Composers are invited to submit works from trios to nonets. Works including tape, improvisation, dance, theatre, video and other arts are also welcomed. Send scores with performance materials, brief biography, contact address, and tapes if available. For further information, contact: Séptima Práctica, Laprida 2044 5th, Buenos Aires, ARGENTINA. E-mail: <practic7@cvtci.com.ar>. [GI]

The Meridian Arts Ensemble (brass quintet and percussion) welcomes new pieces for consideration to add to their repertoire. Instrumentation: tuba, trombone, French horn, 2 trumpets, percussion (usually trap set). For further details, and to send materials, contact: John Ferrari, 240 Van Nostrand Avenue, Englewood, NJ 07631. Phone: (201) 569-1342; fax: (201) 568-6146. E-mail: <jferdrums@aol.com>. [CPCC]

The Piano Trio Society, committed to introducing new repertoire, invites composers to submit new works for piano trio.

For further information, and to send materials, contact: Christine Talbot-Cooper, Administrator, Piano Trio Society, Stoneville Cottage, Gretton Fields, Cheltenham, Glos GL54 5HH, UNITED KINGDOM. Phone/fax: (44) 01242 620736. [AMC]

The Contemporary Chamber Players at Western Washington University continually seek high quality music to perform. For works to be considered for performance, please send tapes, plus descriptions (instrumentation, etc.), to: Roger Briggs, Western Washington University, Department of Music, Bellingham, WA 98226. Phone: (360) 650-3868; fax: (360) 650-7538. E-mail: <rbriggs@cc.wvu.edu>. Website: <<http://www.ac.wvu.edu/~rbriggs/index.html>>. [CPCC]

Jackie Martelle, flutist, seeks works for flute and electronic media (including tape, synthesizer, or computer). Include an SASE with scores and tapes. For further information, and to send materials, contact: Jackie Martelle, 888 8th Avenue #3B, New York, NY 10019. E-mail: <ajmartelle@aol.com>. [AMC]

Leonardo Music Journal. Call for articles and music/Call for papers LMJ 10 (2000), and Call for music LMJ 10 CD (2000): "Southern Cones - Music from Africa and South America." For the end of the millennium, we want to shift the focus away from technological music's traditionally Eurocentric domain and concentrate instead on contributions to contemporary music coming from Africa and South America. Access and attitudes towards technology shift radically with geography, causing both predictable and unexpected effects on the arts. We encourage writing by residents of these continents who work with technology and music (composers of "serious" and "popular" music, recording engineers and producers, studio musicians, concert promoters, musicologists, etc.) as well as persons of any citizenship for whom these southern cultures have been musically significant. For complete details, contact: Nicolas Collins, Editor, via e-mail: <TallmanCollins@compuserve.com>. Website: <mitpress.mit.edu/ejournals/Leonardo>.

To accompany the above issue, we are calling for music from countries in Africa and South America. Preference will be given to pieces which incorporate technology and indigenous instruments. Please send proposals, ideas, tapes, questions, etc., to the curator: Jurgen Brauningner,

Department of Music, University of Natal,
Durban 4041, SOUTH AFRICA.
Phone/voice-mail: (027) 31 2601349;
fax: 31 2601048.
Website: <www.und.ac.za/und/music>.
[GI]

Art of the States. Public radio station WGBH Boston seeks performances of concert music for distribution on *Art of the States*, a monthly program of music from the United States, regularly broadcast in over 50 countries. Focusing exclusively on resident performers and composers of the US, *Art of the States* provides millions of listeners around the world with a deeper, more diverse view of our musical culture. This unprecedented foreign service draws on recordings submitted by composers, ensembles, festivals, soloists, and music schools from across the US, representing a broad scope of musical genres. Selected works are packaged together with extensive program notes, biographies and guides for pronunciation and presentation—allowing broadcasters to easily create their own *Art of the States* program in the broadcast style and language of their particular country. Recordings may be submitted in any format. A broadcast-quality tape (DAT, open-reel analog, CD, etc.) eventually will be needed if your recording is selected for distribution. Please enclose as much information as possible on the pieces and performers and be sure to indicate timings for each piece. Do not send the only copy of your recording. If return of materials is desired, include an SASE. Broadcast payments at standard public radio rates will be made to musicians whose performance is selected. Submissions are welcome at any time. For further information, and to send materials, contact: Matthew Packwood, Associate Producer, Art of the States, WGBH Radio, 125 Western Avenue, Boston, MA 02134. Phone: (617) 492-2777, ext. 2329; fax: (617) 864-7927. E-mail: <matt_packwood@wgbh.org>.
[orig]

WLWU—"Something Else." The producer of a Chicago radio program called "Something Else" is seeking new works, primarily electroacoustic, for possible broadcast. Aired on Sundays from 10:30pm until 2:00am on WLWU 88.7 FM, the program has been on the air for nearly three years. All recorded formats, except minidisc, are accepted. For further details, and to submit recordings, contact: Philip von Zweck, Something Else, PO Box 667, Chicago, IL 60690. E-mail: <vonzweck@ripco.com>.
[CPCC]

Radio Beograd "Stereorama." For its innovative program, "Stereorama," Radio Beograd wishes to feature contemporary operas, and seeks recordings from composers who would allow the broadcast of one of their operas without payment of an author's fee. For further information, and to send recordings, contact: Mrs. Donata Premeru, Music Editor of Radio Beograd, Krunska (Prol. brigada) 52/II, 11000 Beograd, YUGOSLAVIA. E-mail: <pvox@eunet.yu>.
[GI]

Reece R. Dano seeks recordings for broadcast consideration on a weekly radio program heard Sundays, from 5-7pm, on Portland-based KSLC, a non-profit/non-commercial FM station. Progressive works are encouraged. For further information, and to send materials, contact: Reece R. Dano, 900 SE Baker, Unit 2550, McMinnville, OR 97128-6808. E-mail: <rdano@linfield.edu>.
[AMC]

Lumina Music, an Internet-based publisher of sacred and secular music, seeks new works for consideration. If available, submit recordings with scores. For further information, and to send materials, contact: Lumina Music, 805A SE 135th Court, Vancouver, WA 98683. E-mail: <lumina@luminamusic.com>.
Website: <http://www.luminamusic.com>.
[AMC]

Composition Competitions:

(with deadlines:)

Omaha Symphony Guild 1999 International New Music Competition. Postmark deadline: **April 15, 1999.** Eligibility: the New Music Competition is open to composers who have reached the age 25 on or before April 15, 1999. Entry fee: \$30 (U.S.) (make checks payable to the Omaha Symphony Guild). Award: \$3,000 (U.S.), plus possible inclusion in the Omaha Symphony 2000-2001 season. The composition should be scored for chamber orchestra or chamber ensemble. (2.2.2.2. -2.2.1.1. timp+2, harp, keyboard, str. - 6.6.4.4.2 players maximum). Length should not exceed 20 minutes. The work must be previously unpublished and cannot have been performed by a professional orchestra. Submit two copies of your score. Photocopies are acceptable. Please use only your Social Security number (or other identifying number if not a resident of the United States) as your identification on your scores. Enclose your entry form with your name and identifying number with your scores. Performance and recording rights for the winning composition are

requested. The scores will be judged by a panel of respected composers and musicologists recommended by the Music Director of the Omaha Symphony Orchestra. A score and one set of parts for each work performed will remain property of the Omaha Symphony Chamber Orchestra library. Travel expenses are primarily the responsibility of the winner; however, the Omaha Symphony Guild may be able to provide some assistance. Judges: Victor Yampolsky, Music Director of the Omaha Symphony; Ernest Richardson, Resident Conductor of the Omaha Symphony; William Jenks, Music Director of the Heartland Philharmonic; Kenton Bales, Professor of Composition, Department of Music, University of Nebraska at Omaha. If return of materials is requested, please include a \$10 postage and handling fee (U.S. currency only). The winner will be notified after December 1, 1999. For complete entry guidelines, contact: Omaha Symphony Guild, Janie Kulakofsky, 13441 Pine Street, Omaha, NE 68144-1221. E-mail: <bravo@omahasymphony.org>.
Website:
<http://www.omahasymphony.org>.
[orig]

20th Irino Prize International Composers Competition (1999: for chamber music). Postmark deadline: **April 30, 1999.** Eligibility: composers of any nationality who will be less than 40 years old on June 23rd, 1999. The Irino Prize was founded in 1980 in honor of the late Yoshiro Irino, one of the greatest Japanese composers of our time. The prize is administered by The Irino Prize Foundation, which was established after Irino's death by Mrs. Reiko Takahashi Irino with the collaboration of renowned composers Maki Ishii, Joji Yuasa, and Yori Aki Matsudaira. The prize will be given in alternate years: in the even-numbered years, for orchestral works; and in the odd-numbered years, for chamber music. The composition submitted must have had its first performance between January 1, 1997, and December 31, 1998, and must not have received any prize. No more than one composition may be submitted per composer. Works should be scored for not more than six players with or without tape. Electro-acoustic music is not accepted. Duration should be no more than 15-minutes. Composers should submit the following: 1) score; 2) tape of previous performance (cassette tape only will be accepted); 3) short biography, including the composer's date of birth; 4) program of the first performance; 5) composer's address, phone number and fax number (if avail-

able); 6) and statement of nationality. Submitted scores will be kept in the archive of the JML (Japan Music Life). Award: 200,000 Japanese Yen. For complete entry guidelines and application forms, contact: The Irino Prize Foundation (Mrs Reiko Takahashi Irino, president), c/o JML (Japan Music Life) Seminar, Yoshiro Irino Institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156, JAPAN. Phone: (81) 3-33230646; fax: (81) 3-33255468. [GI]

1999 Dimitri Mitropoulos International Competition for Composing. Deadline: **April 30, 1999.** Eligibility: open to composers born after April 30, 1960. Works scored for symphony orchestra, with a duration of 10-20 minutes, should be unperformed and unpublished. Up to six works will be chosen for premiere performances on November 8, 1999, in the Athens Concert Hall. Awards: 1st—5,000,000 drachmas; 2nd—3,000,000 drachmas; 3rd—2,000,000 drachmas. Plus, all six finalists will receive 1,000,000 drachmas to cover costs of copying and rental of orchestral parts. For further information, and entry forms, contact: The Dimitri Mitropoulos International Competition, Alex. Soutsou Street 18, GR-106 71 Athens, GREECE. Phone: (301) 36 27 412; fax: (301) 36 21 477. [ACF]

International Competition of Composition "2 Agosto." Postmark deadline: **May 10, 1999.** Eligibility: open to musicians of all nationalities who are not older than forty on May 20, 1999. Awards: First Prize—Lit. 10,000,000; Second Prize—Lit. 5,000,000; Third Prize—Lit. 3,000,000. The Competition is intended for electric guitar and orchestra scores which last not more than ten minutes. The scores selected for the final will be performed in Concert in Piazza Maggiore in Bologna on August 2, 1999, by the "Orchestra Sinfonica dell'Emilia Romagna - Arturo Toscanini," during the celebration in memory of the victims of carnage. One of the main aims of the Competition is the performance of the three winning scores in Piazza Maggiore. This means that the Jury will not consider those scores unsuitable to be played in the open air (even if performed through an appropriate amplification). The maximum number of instruments allowed is the following: 3 flutes (one can be a piccolo), 3 oboes (one can be an English horn), 2 clarinets, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones (one must be a bass trombone), tuba, tympani, percussion (not more than 2 performers), and strings. Electric bass may also be added, indicating

whether with frets or fretless (fretless is preferable). The scores must not have been previously performed. Anonymous submission. Three copies of each work must be sent by registered post, together with the participant's data. The composers whose works are selected for the final will be required to send the parts for each individual instrument. Scores will not be returned. For complete guidelines, contact: Secretary's Office of the International Competition of Composition "2 Agosto," c/o Teatro Testoni, Via Matteotti 16, 40129 Bologna, ITALY. Phone: (39) 51/371348 (from 10 am to 1pm). [GI]

International Composition Competition of the Val Tidone. Deadline: **May 10, 1999.** Unpublished scores for groups of 1 to 6 instruments and/or voices, with a maximum duration of 10 minutes. Awards include scholarships, publication of the scores and commissioning of compositions which will be published and inserted amongst the pieces imposed in the 2000 Edition of the International Competition of the Val Tidone for performers. For complete details, contact: Amministrazione Comunale di Pianello Val Tidone, Largo Dal Verne 54, 29010 Pianello Val Tidone (PC), ITALY. Phone: (39) 0523-994111; fax: (39) 0523-994223. Or contact the Artistic Director: phone/fax: (39) 0385-40388. [GI]

Inter-American Music Awards Competition for Composers. Deadline: **May 15, 1999.** Eligibility: sponsored by Sigma Alpha Iota, the competition is open to any composer from North, Central, or South America (prior winners and students of Composer-Judges are ineligible). Works for solo piano with a maximum duration of 10-minutes will be accepted. Composer-Judges for this event will be Eleanor Cory and Martin Mailman. Award: \$1,000, plus performance at the Sigma Alpha Iota National Convention in the year 2000, and publication by C.F. Peters Corporation. For complete entry guidelines and application forms, contact: Barbara Staton, Director, Inter-American Music Awards, 10 Berkery Place, Alpine, NJ 07620-1079. Phone: (201) 768-3868; fax: (201) 768-3919.

E-mail: <statons@nis.net>. [orig]

Holtkamp-AGO Award in Organ Composition 1999-2000. Postmark deadline: **May 31, 1999.** Eligibility: citizens of the United States, Canada, or Mexico. Announced by the American Guild of Organists, The Holtkamp Organ Company, and Hinshaw Music, Inc., the ninth biennial competition is for a piece scored for

organ and soprano, no longer than twelve minutes in duration, set to the Song of Ruth text (Ruth 1:16-17, NRSV or KJV). Works must be unpublished. Each composer may submit one composition only. Awards: \$2,000 provided by the Holtkamp Organ Company, publication by Hinshaw Music, Inc., and performance at the biennial National Convention of the American Guild of Organists, Seattle, Washington, July 2-6, 2000. Compositions will be judged by a panel of three distinguished musicians: Diane Meredith Belcher, David Hurd, and Robert Sirota. For complete entry guidelines and application forms, contact: 1999-2000 Holtkamp-AGO Competition, 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>. [CPCC]

1999 Jazz Composers Alliance Julius Hemphill Composition Awards. Postmark deadline: **June 1, 1999.** Eligibility: all composers are eligible to enter. The emphasis is on emerging composers. Compositions will be judged for originality, execution and clarity of conception. Two categories: jazz orchestra (any ensemble, 9 pieces or larger); and small groups (1-8 instruments). All entries need to include score or leadsheet, and cassette (please, no CDs). Composer's name on score and cassette should be removed or covered, title should be on both. Include name, address and phone number, ensemble/recording info, a resume or brief bio, and a check, made payable to the Jazz Composers Alliance, for the \$20 entrance fee. Multiple entries must be submitted under separate cover, with separate fee. Do not put multiple entries on the same tape. The composition should be the first selection on side 1 of the tape. There is no duration limit, but no more than eight minutes will be played on initial listening. Specify if and what type noise reduction was used. Multiple entries are limited to three per category. Cash prize winners from the previous year are not eligible. Include SASE if you wish materials to be returned. Awards: \$1100 in prize money to be split between top three composers in each category and possible performance, plus music software. Mail entries or inquiries to: Jazz Composers Alliance Composition Contest, Darrell Katz, Director, Box 491, Allston, MA 02134. Phone: (781) 899-3130. E-mail: <JCAComp@aol.com>. [orig]

Recorder 2000 Composition Competition. Postmark deadline: **August 31,**

1999. Orpheus 2000 Inc. wishes to encourage the creation of Australian recorder repertoire that is primarily suitable for students or amateurs. It should be noted, however, that some students and amateurs are very technically proficient. Works featuring solo recorder player, or for recorder ensemble may be submitted. Pieces submitted should be no longer than 10 minutes, with no minimum duration. Composers should submit 3 copies of the score and 3 cassette recordings of the work (quality of recordings is not critical). The composer's name should not appear on score or tapes. Tapes and scores should be marked with the title of the piece. A separate piece of paper should include composer's name, contact details, name of composition, details of the target group it is written for (e.g. beginners, etc.) and a signed declaration that the composition is their own work and, in the case of the 18 years and under categories, a copy of composer's birth certificate or statement signed by parent or teacher that the composer is 18 years or under. Each piece should be accompanied by an application fee of \$25 (checks payable to Orpheus 2000 Inc.). Each composer is limited to one piece in each category. Judging in all categories will be based on the following criteria: originality, playability and appropriateness of recorder writing, general appeal. For complete entry guidelines, contact: Recorder 2000 Competitions, 21 North Street, Armidale NSW 2350, AUSTRALIA. Any enquiries can be directed to: Competition Convenor, Benjamin Thorn; phone: (02) 6772 5889. E-mail: <benthorn@mpx.com.au>. [CPCC]

30th International Competition Jeunesses Musicales Belgrade. Deadline: **September 1, 1999.** Eligibility: open to composers of any nationality who are under the age of 30 on April 5, 2000. Works should be from 10 to 20 minutes in duration, for a minimum of 3 and maximum of 12 instruments drawn from the following list: flute and/or piccolo (3), oboe and/or English horn (2), clarinet and/or bass-clarinet (3), bassoon (2), horn (3), trumpet (3), trombone (2), piano and/or celesta (2), harpsichord (1), harp (2), percussion (2), violin (7), viola (2), cello (2), double-bass (1). Any combination of these instruments is possible. Works must be unpublished, unperformed and unrecorded before April 5, 2000. All scores must include the estimated duration. Anonymous submission: a sealed envelope shall contain 8 copies of the score and shall be marked with the letter A and a code chosen by the candidate; a

sealed envelope marked with the letter B and the selected code shall contain the completed application form, the candidate's brief CV and one recent black & white glossy photograph approximately 8 inches (20 cm) horizontal X 10 inches (25 cm) vertical; a sealed envelope marked with the letter C shall contain the envelopes A and B and shall be addressed to the Secretariat of the Competition. Envelopes A and B shall not carry anything that might indicate the candidate's identity. It is also possible for candidates to alternatively send their scores by e-mail. In that case, the score should be notated in (at least) Finale 3.5 for Mac or PC, or in Adobe. Composers would then not be required to send 8 copies of their score by post, but should there occur any problem in reading the music from the files, the organizers will inform the candidates to send their score (eight copies) by post as well. Selection of submitted pieces shall be made in December, 1999, by an international jury. The jury shall select 6 compositions for the performance in the finals. The finals shall take place in April, 2000, with the participation of distinguished Yugoslav performers. The composers of the works selected for the finals shall be invited to Belgrade and the Competition will cover the costs of their full board and lodging. Their names shall be made public in the programme booklet and they shall be presented to the audience. The 3 pieces with the highest score of points in the finals shall receive the 1st, 2nd and 3rd prize according to their respective number of points. Rights in any Competition performance, recordings or films, belong to International Jeunesses Musicales Competition and no fee is payable to any composer on account of these performances or any recordings or broadcasts of them. For complete guidelines, contact: International Jeunesses Musicales Competition, Terazije 26/II, 11000 Belgrade, YUGOSLAVIA. [GI]

Christoph Delz Foundation Competition for Orchestral Work. Postmark deadline: **September 30, 1999.** Eligibility: composers of any nationality, born since January 1, 1964. In collaboration with Saarland Radio, the Foundation invites submissions that will be first performed during the festival "Musik im 21. Jahrhundert" by the Saarbrücken Radio Symphony Orchestra at the end of May 2000. The orchestra comprises: 3333 4331, 1 timp., 3 perc., no harp, 14 12 10 8 6. A maximum of 3 additional instruments is possible, as well as a maximum of 2 solo instruments or two voices (no choir). Jury: Henri Pousseur, Luciano Berio, Jonathan

Harvey. Award: CHF 50'000 (Swiss francs). Submissions must be sent by registered mail. They will only be considered if they are anonymous and identified by a code word. An accompanying sealed envelope with the code word on the outside should contain the code word together with the composer's name, address, curriculum vitae, and (where applicable) publisher. Only one work per person can be submitted to the competition. Three copies of the full score should be sent. Publishers are not allowed to send several works. Submitted works shall not have been performed or published in any form, or have already received a prize. The orchestral material for the performance of the winning composition must be sent to Saarländischer Rundfunk by February 28, 2000. Expenses incurred by the composer or the publisher to produce the orchestral material of the winning composition will be refunded by the Christoph Delz Foundation up to a maximum of CHF 10'000. The rental fees for the first performance are thus covered. The composer (and his/her publisher) will have the usual royalty rights for the first performance and any possible broadcasts. For complete entry guidelines, contact: Stiftung Christoph Delz, General Guisan-Strasse 51, CH-4054 Basel, SWITZERLAND. E-mail: <info@delz.ch>. [GI]

5th Alienor Harpsichord Composition Awards. Receipt deadline: **October 15, 1999.** Each entry should consist of a collection of short related or unrelated works with a total duration of 6-12 minutes. Works should be designed for students of all ages and amateurs of modest skill (i.e., neither too difficult overall nor too trivial in either reading or technique, while demonstrating genuine originality and ingenuity). Works may be based on material already in public domain, such as a folk tune. Awards: six Finalist Awards of \$1,500 each, with performance of finalist works; three Audience Preference Awards of \$1,000, \$500, and \$250, to be awarded at the Festival Competition concert, to be held on Hilton Head Island, SC, in early spring of 2000. Anonymous submission. Submit: score (unsigned), completed entry form, cassette recording of entry (professional tape quality is not required). For confirmation of receipt of works, composers should include an SASP. No submissions will be returned. For complete guidelines and application forms, contact: Alienor Harpsichord Composition Awards, Dorothy S. Freeman, Secretary, 1 Cotton Hall Lane, Hilton Head Island, SC 29928-3550. Phone: (843) 686-4884; fax: (843) 686-4885. [ACF]

1999 Louis and Virginia Sudler International Wind Band Composition Competition. Receipt deadline: **October 30, 1999.** Eligibility: the contest is open to any composer, regardless of age, gender, religious belief, or ethnic origin. There are no restrictions upon the exact form of the composition, but it must be a work of a significant nature and must have been completed between October 30, 1997 and October 30, 1999. The work will be composed for the wind band medium. This includes the symphonic band, wind orchestra, and wind ensemble. A composer may submit only one composition to each competition. The instrumentation and form of the work will be at the discretion of the composer, however, it should conform to the accepted wind band instrumentation of the composer's own country. All entries must be submitted with the official application form. Each entry must have one conductor's full score. One audio cassette of the complete work with the instrumentation as indicated in the score is required for each entry. Other recording formats will not be accepted. The recording must be a professional-level performance, preferably on Metal or Chromium Dioxide tape using Dolby B noise reduction. Electronically-realized or synthesized performances will not be accepted. All identification other than the title must be removed from both the score and the cassette tape. This includes verbal introductions of the recorded performance. A current, brief biography of the composer must accompany the entry. Materials submitted, except for the score and tape, may not be returned. The final selection of the winner will be made in mid-December, 1999, and the winner will be notified, as will finalists not selected as the winner. Award: First Prize of \$15,000 (U.S.), plus performance. An additional sum of up to \$500 (U.S.) will be available to defray the winning composer's expenses to the presentation ceremony. The competition is sponsored by Mrs. Louis Sudler, of Chicago, Illinois, USA, who has endowed it in memory of her late husband, Louis Sudler, patron of the arts, who founded the competition in 1981. It is administered by the John Philip Sousa Foundation. All entrants will grant the international administrative board the privilege of having the winning composition performed at the presentation ceremony without payment of royalty or performance fees. Permission will also be granted for a limited phonodisc or cassette recording of the performances in the presentation ceremony to be made and distributed without payment of royalty. The work may also be recorded for radio and television broadcast if

desired by the administrative board. Permission is also granted for the international administrative board to copy the score, parts, and any audio or video tapes for deposit in the Sousa Foundation Archives. The composer will retain all rights to his/her work including, but not limited to: royalties, performance fees, recording rights, and broadcast privileges. For a brochure, rules, and an application form, please send your complete mailing address via e-mail to the Jury Secretary at: <ByrneF@hq.usmc.mil>, or write to: Lieutenant Colonel Timothy W. Foley, Chairman, 1999 Sudler International Wind Band Composition Competition, c/o United States Marine Band, 8th and I Streets Southeast, Washington, DC 20390-5000. Website: <<http://members.aol.com/byrnefp/page/sudler.htm>>. [orig]

International Composer's Competition—World Cello Congress III. Receipt deadline: **November 1, 1999.** Eligibility: open to all composers. The purpose of the competition is to encourage and reward a composer writing for cello, and to encourage the growth and excellence of contemporary cello music. Award: \$5,000 (US), and a world premiere performance by the 200+ massed cello ensemble at the Joseph Meyerhoff Symphony Hall as part of the World Cello Congress III (WCCIII), to be held in Baltimore, Maryland, USA, from May 28 - June 4, 2000. The compositions submitted must be scored for 4 to 8 cello parts and must not include other instruments. The composition should be conceived and constructed so as to be performed effectively by both professional and amateur cellists together. The submitted composition must be a minimum of 10 and a maximum of 15 minutes in duration. Compositions must not have been professionally performed, or selected for a previous prize. Each composer may submit one composition only. Submit only the full score of the composition (do not send parts). The winner must send one set of each part to the WCCIII no later than March 3, 2000. All materials sent to the WCCIII must be clear and legible. Anonymous submission. The composer's name must not appear on the score; only the length of time of the work must be written on the score. A sealed envelope, marked with the title of the composition and the length, containing the composer's name, address, telephone/fax number, e-mail address (if available), and a brief biography must be included in the envelope. Compositions will be returned only at the request of the composer. Include sufficient return postage if you wish to have your materials returned. The distinguished

panel of judges will announce the winner on January 15, 2000. The composer retains copyright, but permission for the WCCIII performances, without additional compensation, is granted to the World Cello Congress III. Scores and parts selected for performance at the WCCIII will be reproduced for the 200+ massed cello ensemble at the expense of the congress and will remain the property of the WCCIII. Materials should be sent to: World Cello Congress III Composer's Competition, Towson University, 8000 York Road, Baltimore, Maryland 21252-0001, USA. If you have questions about the competition, please contact Dr. Helene Breazeale at: (410) 830-3451 (phone), or (410) 830-4012 (fax); E-mail: <hbreazeale@towson.edu>. [BMI]

Toru Takemitsu Composition Award. Application deadlines: for the year 2000, **November 30, 1999**; for the year 2001, **September 29, 2000**; for the year 2002, **September 28, 2001.** Eligibility: any person, regardless of nationality, who is not more than 35 years old at the end of the year his/her application is made. Younger composers all over the world are urged to submit their newly created orchestral works to their preferred year of competition. Judges: Louis Andriessen (Netherlands) for the year 2000; Oliver Knussen (UK) for the year 2001; Joji Yuasa (Japan) for the year 2002. The judge will screen the submitted scores and select a certain number of works to be performed. Those works appointed after the preliminary screening will be performed at a concert given at the Tokyo Opera City Concert Hall: Takemitsu Memorial, and the award of the year will be decided by the judge following the performance. Award: Yen 3,000,000, each year. Submit 2 copies of the score, together with a completed entry form. For complete guidelines and application forms, contact: Toru Takemitsu Composition Award, Tokyo Opera City Cultural Foundation, 3-20-2 Nishi-Shinjuku, Shinjuku-ku, Tokyo 163-1403 JAPAN. Phone: (81) 3 5353 0770; fax: (81) 3 5353 0771. E-mail: <toccf@po.infosphere.or.jp>. Website: <www.nttpintec.co.jp/TOCCF>. [GI]

4th International Competition for New Chamber Operas—Orpheus 1999-2000. Postmark deadline: **December 31, 1999.** Eligibility: the competition is open to composers of any nationality, who are under 35 years of age on December 31, 1999. Compositions must be unpublished, unperformed, and unawarded in other

competitions. Works submitted should draw inspiration from spiritual themes. The librettos can be written in Italian, German, English, French or Spanish. In addition, competitors must provide a short synopsis of the libretto, typewritten in the same language as the libretto and, if possible, also in Italian. Scores must conform to the following specifications: no more than 4 voices, with the possibility of a chamber choir (of up to 12 singers); no more than 18 instrumentalists (electronic instruments are allowed); a duration of not less than 45 minutes and not more than 60 minutes, with only one stage setting. Composers may submit more than one opera. The winning opera will be published by Casa Ricordi which will supply the material for its performance. The world premiere of the winning opera will take place at the Teatro Caio Melisso during the 2000 season of the Teatro Lirico Sperimentale di Spoleto "A. Belli". The Teatro Lirico Sperimentale di Spoleto "A. Belli" reserves the right to perform - as a world premiere during its 2000 season - one of the operas which may be considered noteworthy by the Jury. Furthermore, during the period between the date of the submission of the operas to the competition and the date of the announcement of the winning opera at Spoleto (no later than March 31, 2000), none of the operas submitted can be performed, nor can they be filmed or recorded by audio-visual means, nor transmitted by radio or television, nor can they be the subject of any exclusive contract either editorial and/or representational, either regarding filming and/or recording. The Teatro Lirico Sperimentale di Spoleto "A. Belli" reserves the right to arrange several performances of the winning opera - and if applicable, an opera considered noteworthy by the Jury - during the period up to December 31, 2000. Award: performance and Lit. 10.000.000 (ten million). The composers of the operas staged will be given hospitality in Spoleto on the occasion of the performances. The Jury will be composed as follows: President, Luciano Berio; 5 musicians of international renown; the Artistic Director of the Teatro Lirico Sperimentale di Spoleto "A. Belli". The scores, librettos and synopses must be sent in 8 copies with, in addition, one copy of a score for piano and voice. All the material should be marked anonymously, distinguished by a motto chosen by the author. This motto must also be shown on a sealed envelope which should contain the following documentation: name, surname, address, telephone number, date and place of birth, nationality of the composer; 3 photographs of the composer; a declaration by the author that the composition is

unpublished and that it has never been performed, nor been awarded a prize in other competitions; a declaration of consent (at no cost) to the possible audio and visual recording of any performance at Spoleto for the use of the musical archive; a declaration of acceptance that Casa Ricordi will publish the winning opera or a declaration signed by the composer and by the publishing house concerned consenting to and authorizing the publication of the chosen opera by Casa Ricordi; a curriculum vitae, covering both academic and artistic aspects; a receipt for a postal order for 150.000 Italian Lire for each opera submitted as an inscription fee for the competition, payable to the order of: Istituzione Teatro Lirico Sperimentale di Spoleto "A. Belli". Scores and librettos may be returned at the applicants' expense after the completion of the competition following an explicit request for the return of such material. However, in such cases, two copies will be retained for reference by the musical archive of the Teatro Lirico Sperimentale di Spoleto "A. Belli". For further information, and to send materials, contact: Segreteria del Teatro Lirico Sperimentale di Spoleto "A. Belli", Piazza G. Bovio n.1, Spoleto 06049 (PG), ITALY. Phone: 743/221645 or 743/220440; fax: 743/222930. Email: <teatrolirico@mail.caribusiness.it>. Website: <http://www.caribusiness.it/lirico>. [orig]

Ars Orchestralis 2000. Receipt deadline: **January 1, 2000.** Eligibility: the competition is open to everyone, regardless of age or nationality. Entries are invited in the following four categories: works for a full orchestra; works for a sinfonietta; works for various ensembles, including soloists; educational projects or complete works which combine an orchestra or sinfonietta with children and adolescents in an interesting, innovative way. Works in categories 1, 2 and 3 may be up to 25 minutes in duration. Works in category 4 may be up to 15 minutes in duration. Entries may have been performed previously and they may also have been published by a publishing house or in some other way. However, entries may not have been financed by another institution (such as a commission or prize in a previous competition). Entries must have been composed after 1995. The winning entries will be presented by the Bergen Philharmonic Orchestra and the BIT 20 Ensemble at the Autunnale Festival in Bergen in the autumn of 2000. For further details, including further information about the rules of the competition, contact: Geir

Johnson, Ars Orchestralis 2000, Griegshallen, Edvard Griegs Plass 1, N-5000 Bergen, NORWAY. E-mail: <ars-orchestralis@notam.uio.no>. Website: <http://www.notam.uio.no/arsorchestralis/komposisjonstekste.html>. [SEAMUS]

Kazimierz Serocki 7th International Composer's Competition. Deadline: **February 5, 2000.** Works for string quartet with one solo instrument or with solo voice. Use of tape and live electronics in a composition is permitted. For complete guidelines, contact: Polish Society for Contemporary Music, ISCM Polish Section, Mazowiecka 11, 00-052 POLAND. Phone: (48) 22 - 827 69 81; fax: (48) 22 - 827 78 04. E-mail: <iscm_pl@ddg.art.pl>. [GI]

"Queen Marie José" International Musical Composition Prize Contest 2000. Receipt deadline: **May 31, 2000.** Eligibility: the contest is open to composers of all nationalities without age limit. Designed to reward a work that has been already created and recorded. The Queen Marie José International Prize for Musical Composition will be awarded for the twenty-first time in November 2000. The kind of work chosen for the 2000 contest is the following: string quartet (2 violins, viola and cello) and chromatic concert accordion, or string quartet and bandoneon. Performance duration: minimum 12-minutes, maximum 25-minutes, with the duration indicated on the scores. Two clearly legible copies of the score should be submitted. Submission of a tape recording is optional. Works must be previously unpublished, and not performed nor broadcast prior to the date on which the prize is awarded (end of November 2000). If possible, the Committee of the International Queen Marie José Musical Contest will organize a performance of the winning work in cooperation with Radio Suisse Romande. Anonymous submission. For complete entry guidelines, contact: "Queen Marie José" International Prize for Musical Composition 2000, Radio Suisse Romande, Studio de Genève, 66 boulevard Carl-Vogt, CH-1211 Genève 8, SWITZERLAND. Website: <mus.unige.CH/prixrmj>. [orig]

Fellowship, Residency, Workshop, Commission & Grant Opportunities:

(with deadlines:)

Arcana Composers' Meeting. Deadline: **May 1st, 1999.** Scheduled for September 2-5, 1999, the Arcana ensemble will give a

4-day workshop on chamber music in Capriolo (Italy), a small town very close to Brescia. The Workshop will be under the guidance of Italian composer Antonio Giacometti. The programme will include discussions of compositional and performing problems, demonstrations, lectures and a final concert. A limited number of compositions will be selected and prepared for the workshop and the final concert. Composers are asked to send a composition (with parts and clear performance instructions) scored for a maximum of 4 instruments (+eventually a female soprano voice) among Piano, Harp, Oboe, Clarinet, Horn, one percussionist. Composers whose work is chosen will be notified by June 30, 1999. The cost of the workshop is 300.000 Italian Liras (to be paid at the beginning of the workshop). Send scores together with address, telephone number and a short curriculum. For further information, and to send materials, contact: Arcana Composers' Meeting, c/o M^o Gabriele Moraschi, via Adro 16, 25031 Capriolo (Brescia), ITALY. [GI]

The Hambidge Center Residencies.

Deadlines: **May 1**, for residencies from September through December; and **November 1**, for residency periods from March through August. The Hambidge Center, located deep in a cove of the Blue Ridge Mountains, is Georgia's only residential center for the creative arts. Every year, individuals come from around the world to compose, paint, write, sculpt, and weave, in a setting designed to support their best work, freeing them from their ordinary responsibilities in order to exercise their extraordinary gifts. By giving them the space and time they need to bring their visions to life, Hambidge plays a privileged role in the creative process, supporting the arts by supporting the artists who give them birth. Founded by Mary Crovatt Hambidge in 1934, the Center embodies her belief that human creativity finds its source in the creativity of nature. Artists' studios are surrounded by six hundred acres of fertile meadows, streams and woodlands, where endangered species thrive under the Center's protection. The Center is open for residencies March through December, providing housing in eight independent cottages. Each cottage has a fully equipped kitchen. From May through October, dinner is served Monday through Friday in the Rock House for all Hambidge Residents. During the months of November, December, March and April, when the Rock House is closed, Residents are responsible for all their meals. Breakfast and lunch are always the responsibility of the Resident. Bed and bath

linens are provided. The average cost to maintain a Resident Fellow at the Center is \$600 per week. Residents are asked to contribute a minimum of \$125 per week toward the total cost. If it is possible for you to contribute more, it would be greatly appreciated. Depending on space available, residencies are normally granted for two to six weeks in duration. Due to the small number of residents the Center is able to serve at one time, and the large number of applicants, lengthy residencies are infrequent. A \$20 processing fee must accompany the application. The application processing time normally takes about two months. For complete guidelines and an official application form with information about required supplemental materials, contact: The Hambidge Center, PO Box 339, Rabun Gap, GA 30568. Phone: (706) 746-5718; fax: (706) 746-9933. [CPCC]

Residencies at La Villa d'Aubilly.

Deadlines: **May 30** and **November 30**. The Villa d'Aubilly, built in the seventeenth century—a three-story building opening onto a wooded garden—combines the charm of brick and wood. It is situated in close proximity to the center of the town Charleville Métezeau, the International Institute of Puppetry, and the National High School for the Arts of Puppetry. It was inaugurated in October 1996 by the Minister of Culture and welcomed its first residents in 1997. The residence is open to creators (composers, writers, creative artists and sculptors, set designers and others, who are working on and experimenting with a creative project), and to researchers (musicologists, academics, critics, essayists...), from France and abroad. Four apartments and one studio-apartment are available, all fully equipped. There are common rooms where residents can meet (reading lounge, video lounge, lounge for relaxation), and self-catering facilities (dining room and kitchen). The residents pay for their food, telephone and transport charges. There are working, reading and video rooms at the Documentation Centre. Creators also have access to workshops and rehearsal rooms for their practical experimental works. The residence particularly encourages and enables encounters and exchanges between the residents, but also with creators and personalities who may be working at the School and the Institute. The residents have the opportunity to take part in the cultural program of the Institute and the School (summer season, winter season, temporary exhibitions, international meetings, world festival, etc.). Projects submitted by applicants are examined by a selec-

tion commission on the basis of an application file and, where appropriate, and individual interview. The application file should consist of: a letter of motivation, presentation of a four-page research project, CV, and works published by a professional editor and/or articles in professional journals. Decisions are made one month after the closing date for submitting applications. An agreement will set down accommodation details and the respective obligations of the residence and the resident. For complete guidelines, contact: Institut International de la Marionnette, 7 Place Winston Churchill, 08000 Charleville-Mézières, FRANCE. Phone: 03.24.33.72.50; fax: 03.24.33.72.69.

E-mail:

<inst.marionnette@ardennes.com>.

Website (in French):

<<http://www.ardennes.com/asso/iim/rubactu1.htm>>. [CPCC]

Vienna Summer-Seminar for Contemporary Music.

Postmark deadline: **May 31, 1999**. Scheduled for 16-27 August, 1999, in Wien-Floridsdorf, Austria. Theme: Composition and Interpretation. Location: Erdödy-Schlösschen (Beethoven-memorial). Purpose: since 1983, yearly meeting of composers, performers, students and other interested people. Focus: contemporary music—partly live, partly on tape, partly on video. Information, research and discussions on new music styles and development. Guests are always very welcome. Program: daily concerts, lectures, workshops. In the weekend, musical tours around the city. Language at the seminar: German (sometimes English, also Italian). Costs, for 2 weeks: öS 1.000. Within the scope of the seminar a competition is organized. For the rules of the competition, and for further information, contact: Wiener Sommer-Seminar für Neue Musik (Komposition und Interpretation), Postfach 345, A-1060 Wien, AUSTRIA. [GI]

Fromm Music Foundation Commissioning Program.

Receipt deadline: **June 1, 1999**. The Fromm Music Foundation at Harvard University reviews applications for its commissioning program on an annual basis. In addition to the commissioning fee, a subsidy is also available for the ensemble performing the premiere of the commissioned work. Ten composers received commissions in 1998. For further information and program guidelines, contact: The Fromm Music Foundation, Department of Music, Harvard University, Cambridge, MA 02138. [SEAMUS]

The Atlantic Center for the Arts announces residencies for the periods of September 19-25, 1999, with master artist composer Chen Yi; and from October 31-November 20, 1999, with master artist composer Franco Donatoni. Receipt deadlines: for the September residency—**June 14, 1999**; and for the October/ November residency—**July 26, 1999**. For complete guidelines and application forms, contact: Atlantic Center for the Arts, 1414 Art Center Avenue, New Smyrna Beach, FL 32168-5560. Phone: (800) 393-6975. Website: <www.atlantic-centerarts.org>. [AMC]

19th Summer Course For Young Composers. Receipt deadline: **June 30, 1999**. Scheduled for September 1-15, 1999, in Radziejowice, Poland, the course will feature lectures, composer seminars, workshops with performers, and concerts devoted to main theme: Improvisation and Indeterminacy in Music. Lecturers (among others): Jaroslaw Kapuciński (moderator), Louis Andriessen, R. Murray Schafer, Yuji Takahashi, Zygmunt Krauze, Alejandro Vinao, Sukhi Kang. The language of the lectures and discussions will be English. For further information, contact: ISCM Polish Section, Mazowiecka 11, 00-052 POLAND. Phone: (48) (22) 827 69 81; fax: (48) (22) 827 78 04. E-mail: <iscm_pl@ddg.art.pl>. [GI]

Villa Montalvo Artist Residency Program. Postmark deadlines: **September 1**, for residencies from April through September; and **March 1**, for residencies from October through March. Writers, visual artists, musicians and composers, filmmakers and playwrights, architects, and artists working in new media are invited to submit applications for free residencies at Villa Montalvo. Five artists at a time reside from one to three months in fully-equipped apartments on the 175 acre estate of redwoods and formal gardens. Montalvo seeks an ethnically diverse and international community of artists which will broaden artistic perspectives and catalyze dialogue across boundaries. Because of the intimate nature of the program, Montalvo best serves the needs of a self-motivated, independent artist. It is not appropriate for those seeking either a communal experience or total isolation. While there is no charge for a residency at Montalvo, artists must provide their own food, supplies and living expenses. Montalvo offers several fellowships in the form of small stipends to offset these living expenses. These fellowships are based on merit, and are awarded during the

selection process. Artists do not apply for these fellowships separately. All applicants are considered for a fellowship during the review process. To receive a brochure and application materials, please send a self-addressed label plus adequate postage for 2 ounces, to: Villa Montalvo, Artist Residency Program, PO Box 158, Saratoga, CA 95071-0158. Website: <http://www.villamontalvo.org>. [CPCC]

Dorland Mountain Arts Colony. Deadlines: **September 1st** (with notification by Nov. 15th), and **March 1st** (with notification by May 15th). Applications are reviewed twice a year by an independent panel of recognized artists, writers, editors, composers and others. Dorland encourages visual artists, poets, writers, playwrights, composers, photographers and other artists to apply for residencies. Dorland is a non-profit colony set on 300 acres along a ridge overlooking the Temecula Valley. The colony and its buildings cover about 10 acres with the rest of the land left in its natural state. The property, a nationally recognized nature preserve, was homesteaded in the 1930's by Ellen and Robert Dorland. Ellen Babcock Dorland was a world famous concert pianist in the early part of the 20th Century. A gifted music teacher as well, Mrs. Dorland dreamed of founding a artist's colony similar to the ones she had visited on the East Coast. Her friend Barbara Horton, a dedicated environmentalist, shared her dream and was instrumental in founding the colony. What began as a private retreat for friends evolved into Southern California's only residential artists' colony and an Internationally recognized haven for visual artists, writers and composers. Average residencies are one month in length. Shorter stays are discouraged, but occasional 2 to 3 week residencies are allowed. Dorland provides each artist with an individual cottage containing a simple kitchen, bathroom, living and working areas. The cottages are heated by woodstoves and lit by kerosene lamps. Stoves, water heaters, and refrigerators are fueled by propane. Basic kitchen utensils, linens and housewares are provided. Firewood, propane, wicks and fuel are included in the modest cottage donations. Artists provide their own food and artist's materials. The total absence of electricity enables artists to detach themselves from the outside world and gain a greater amount of internal freedom. Battery-powered devices such as lights and radios are not provided, but we do suggest them, at the residents' discretion. Privacy is paramount at Dorland.

Residents are never disturbed in their cottages, except in an emergency. For relaxation, Dorland offers miles of natural trails, a spring-fed pond, scenic overlooks, and an eclectic library. For further information and applications, please send a request and an SASE to: Admissions Committee, Dorland Mountain Arts Colony, Box 6, Temecula, CA 92593. Phone: (909)-676-5039. E-mail: <dorland@ez2.net>. [orig]

New York Mills Arts Retreat Residency Program. Postmark deadline: **October 1**, for retreats occurring from January through May. Eligibility: recipients must be U.S. citizens, with half of the residency opportunities earmarked for Minnesota and New York City artists. A residency program that provides a unique taste of life in a small town, the New York Mills Arts Retreat immerses you in the culture of rural Minnesota while also allowing ample time to focus on your work. While the artist's privacy and concentration are fostered, the concept of involvement in the community creates the opportunity for exchanging thoughts and ideas with people who have different values and concerns. The Arts Retreat focuses on providing emerging artists with time and financial support for creative development and exploration. However, the real opportunity lies in the impact each artist has on the residents of the area, and in return, the impression the experience has on the artist. The New York Mills Arts Retreat operates from the New York Mills Regional Cultural Center. The Cultural Center, housed in a restored 1885 general store, is an innovative non-profit organization dedicated to expanding the cultural and creative opportunities of rural Americans. The Cultural Center offers a wide array of programs including: gallery exhibits, musical performances, theater, literary events, educational programs, the Great American Think-Off philosophy competition, and the Continental Divide Film and Music Festival. Visiting artists are welcome to attend performances at the Cultural Center and have the option of working in the studio space on the second floor. The purpose of the Arts Retreat, and its funder, the Jerome Foundation, is to assist promising artists in the formative stages of their careers. Our definition of "emerging artist" remains somewhat flexible in order to accommodate each individual. Yet, certain broad indicators are useful. The following criteria are used: recipient of limited previous grants and awards; at a developing stage in an arts career; committed to a life in the arts; under-recognized. Each artist is scheduled to spend

up to eight hours per week interacting with the community. This generally involves visiting area schools. The schedule usually amounts to several four hour days in the schools with the balance of the artist's retreat remaining uninterrupted and for their use. Other creative community outreach ideas are welcomed. The main studio space is located at the Regional Cultural Center. There is also a small alcove in the retreat house that may be used as studio space. The coordinator will contact each participant prior to the start of the retreat to discuss studio and equipment needs. Four to seven artists, drawn from all disciplines, are accepted during each nine month residency season. A generous cash stipend is an important feature of this retreat. The Jerome Foundation provides this support as part of its commitment to the arts. A four week retreat yields a \$1500 stipend which is presented in two payments during the artist's stay. For a two week residency, a \$750 stipend is allotted. This is a comprehensive sum intended to cover all the artist's personal costs including transportation, meals, and basic materials. For complete guidelines and application forms, contact: New York Mills Arts Retreat, PO Box 246, New York Mills, MN 56567.

Phone: (218) 385-3339;

fax: (218) 385-3366.

E-mail: <nymills@uslink.net>. [CPCC]

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]

Northwood University Alden B. Dow Creativity Center's Fellowship Program. Deadline: **December 31st** of year preceding summer residency. The Alden B. Dow Creativity Center offers four fellowships each summer for individuals in any field or profession who wish to pursue an innovative project or creative idea. The ten-week residency is on the Midland campus of Northwood University from mid-June to mid-August. Awards include travel to and from Midland for the residency. Expenses for foreign citizens will be covered from the point of entry into continental United States. If air travel is elected, some shipping expenses may be assumed by the Center. Living quarters are large, individual, furnished apartments in a wooded environment. Each apartment has an equipped kitchen. Laundry facilities are available on campus. Board is provided through a per diem allowance. Week day lunches are provided at the Creativity Center. A stipend of \$750.00 is provided to each awardee to be used at his/her discretion, and may be applied to project materials or travel during the summer. The Creativity Center welcomes applications from all disciplines and areas of interest including the arts, sciences and humanities. The applicant's Project Idea should be new and innovative and have the potential for impact in its field. While there are no specific applicant requirements related to age or academic experience, the program structure requires the maturity to work independently and live co-operatively. Foreign citizens must demonstrate ability to communicate in written and spoken English. Emphasis is placed on a totally creative learning experience independent of formal education. This residency provides each Fellow the freedom to pursue his/her own concepts through independent, non-scheduled study. It is an informal research approach for the highly motivated. Upon completion of the residency, Fellows will make oral presentations of their projects to a selected audience including Creativity Center Board members, evaluators, Northwood University staff and invited guests. Special certifica-

tion and recognition will be awarded on this occasion. Notice of accomplishments will be directed to selected media at the Fellows' requests. An application fee of \$10.00, check payable to Northwood University, is due with applications and is non-refundable. A cover page should accompany applications. On the cover page, please include your name, address and phone number, plus a brief summary (25 words or less) of your Project Idea. A simple, basic statement of your Project Idea including specific accomplishable goals for your residency, typed on no more than two 8 1/2" x 11" pages. Clarity of expression is essential. Please label both pages with your name, address and phone numbers. A list of facilities and equipment you would request the Creativity Center to provide. A personal resumé and three references with contact information. Appropriate support materials such as writing samples, slides, tapes, etc. that would aid in the evaluation of the project. Please enclose an SASE if you wish materials to be returned. Applicants will be notified immediately that their applications and materials have been received. Selection of Fellows is made by the Creativity Center Board with recommendations by evaluators (professionals in the proposed fields) and Center Administration. All applicants will be given careful consideration with major weight being placed on the inherent quality and uniqueness of the individual's Project Idea. Project Ideas remain the property of the applicant and are held in confidence. All applicants will be notified concerning the disposition of their Project Ideas. Individuals whose projects are under serious considerations for awards will be notified. Notification of awards will take place April 1. Awardees will be asked to confirm immediately. For complete guidelines and further information, contact: Northwood University, Alden B. Dow Creativity Center, 3225 Cook Road, Midland, MI 48640-2398. [CPCC]

(without deadlines:)

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

General Opportunities:

(without deadlines:)

Composing-in-the-Community Study.

The study focuses on the work of the composer in the classroom, in the community, in arts centres, and in other contexts where they have stepped outside their traditional role and sought contexts for their music and for the application of compositional skills outside the concert hall. It will be a survey of trends in Britain and Europe, with a study of their origins, and proposals for future action. Composers of any nationality who believe they have made a significant contribution to this area of work should respond to the survey. Please send information about your work in the form of a detailed biography, highlighting any community or education projects you have undertaken, plus a full list of works, published or unpublished. Material in the form of e-mail or floppy disk is preferred, but faxes, or hard copies through the mail are also acceptable. Any other relevant documentation you are prepared to submit in the form of publicity leaflets, project reports, musical scores, sound recordings, or videos are welcomed. The research programme will run in parallel with active work in the field organized and coordinated

by "Rainbow over Bath" through its various "composer-in-education" and "composer-in-the-community" projects in and around Bath, and in a number of centres in Europe, including Aix-en-Provence, Alkmaar, Zwolle, Kaposvar, Plovdiv, and Vienna. The research is also linked to BA modules in "Composing in Education," "Music in Action," and "Music Therapy" offered by the School of Music at Bath Spa University College. Projects being undertaken at York in connection with the MA in Community Music will also form part of the study. The research is being validated by the University of York. The "Rainbow over Bath" project, "Composing-in-the-Community," is financially supported until the year 2000 by a major grant from the Arts Council of England National Lottery Arts for Everyone scheme. The current research programme is supported jointly by the University of Bath, York University and the Joyce Fletcher Charitable Trust. For further details, and to submit materials, contact: Jolyon Laycock, Programme Director, Rainbow over Bath, The Music Office, University of Bath, Claverton Down, Bath BA2 7AY, UNITED KINGDOM.

Phone: (44) 225-826431/462508.

E-mail: <adsjol@bath.ac.uk>. [GI]

code to information sources:

[orig] = original documentation

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

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

[BMI] = Broadcast Music, Inc.

[CPCC] = Center for the Promotion of Contemporary Composers

[GI] = Gaudeamus Information

[IAWM-eml] = International Alliance for Women in Music electronic mailing list

[IAWM-J] = International Alliance for Women in Music *Journal*

[SEAMUS] = Society for Electro-Acoustic Music in the United States

[SNM] = Society for New Music (Syracuse, NY)



IAWM Dues

In past years, the IAWM membership renewal notices for the current year have been sent in February. This year, the IAWM Board has decided to mail the membership renewal notices for 1999 in December for payments to be made in January. You will still receive the three *IAWM Journals* and the annual *Women and Music*. Also, rather than a separate fund-raising event, we are now combining efforts so that additional contributions may be sent along with the dues payment. As a special thank you for monetary donations, we will be offering a variety of gifts including buttons, books, and CDs of women in music.

*Kristine Burns, Membership
Director*

Athena Festival and Competition

The Athena Festival, to be held at Murray State University in Murray, Kentucky, March 11 to 14, 1999, will be devoted to the study and performance of keyboard and vocal music written by women. Featured presenters are Barbara Harbach and Karin Pendle. For information, contact:

Athena

Department of Music
Murray State University
PO Box 9

Murray, KY 42071-0009

phone (502) 762-4288

fax (502) 762-6335

[http://www.murraystate.edu/quad/cfac/
music/athena.htm](http://www.murraystate.edu/quad/cfac/music/athena.htm)

email: ATHENA@murraystate.edu

Members' News

news of individual members' activities

Compiled by Susan Cohn Lackman

We look forward to hearing about your activities, and we would appreciate your sending the news items to Susan, edited according to our standard format, by April 1, 1999 for inclusion in the Summer issue. (See the Guidelines for address information.)

Appointments

Tina Davidson was appointed to a three-year residency (1998-2000) at the Fleisher Art Memorial in Philadelphia. In January 1998 she initiated a city-wide "Young Composers" program to teach students in public schools how to write and perform music through improvisation, instrument building, graphic notation, and invented notation. In October she was appointed coordinator of the Philadelphia Chapter of the American Composers Forum. She also administers the "Community Engagement Projects," whose aim is to find innovative ways to actively engage communities in the creation and presentation of new music.

Rosemary Killam is serving as a Visiting Scholar at the University of Massachusetts, Amherst for the 1998-99 school year. In Spring 1999, she will teach an interdisciplinary course: "Music of 20th Century Women Composers," using the syllabus she published in her 1997 Music Theory Online article. The course is cross-listed with the Five-Colleges Consortium of Amherst, Hampshire, Mt. Holyoke, and Smith Colleges. She welcomes any suggestions for expanding the syllabus, which is available on the SMT web site of Music Theory Online, via email: <RKILLAM@MUSIC.UNT.EDU>.

Hope Lee has been invited to teach composition at the University of Calgary, Canada.

Since leaving the Navy Music Program last January, **Cherilee Wadsworth Walker** has been appointed to the music faculty at East Central University in Ada, Oklahoma, where she teaches conducting, choral literature, and voice, and has founded a new vocal jazz ensemble.

Judith Lang Zaimont has been appointed Master Artist at the Atlantic Center for Arts in New Smyrna Beach (FL). Information on the Center and on all the 1999 Master Artists is available at www.atlantic-centerarts.org

Citations

An article entitled "Artists in Residence," published in the October 1998 edition of *City Paper*, describes the Philadelphia 1427 SALON Performance Series, founded and hosted by **Andrea Clearfield**. The series features classical, contemporary, jazz, electronic, and world music and celebrated its 12th-year anniversary in September.

An article on **Judith Lang Zaimont's** piano music, "All-American Appeal," by Peabody Conservatory faculty member Clinton Adams appeared in the November-December 1998 issue of *Piano and Keyboard* magazine.

Commissions

Andrea Clearfield is working on two commissions: a piece for piano and percussion for the Hoffmann/Goldstein duo, and a piece for tenor saxophone and piano for XNiels Bijl, a tenor sax player from Holland. She is also writing a work for the Los Angeles Jewish Symphony entitled *Women of Valor*, which is based on biblical women and is scored for soprano and mezzo-soprano soloists and orchestra.

Tina Davidson's *The Delight of Angels*, a new work commissioned by the Cassatt Quartet, is scheduled to be premiered May 22-23, 1999.

Tsippi Fleischer recently completed *The Judgement of Solomon*, a six-minute opera for children's choir in biblical Hebrew. This multimedia project was commissioned and produced by the Israeli Ministry of Education, MOFET branch. It was premiered at the Bible Museum and was subsequently filmed. In addition, she has received a commission from OPUS ONE to record her Second Symphony, *The Ornamental Symphony*, in April 1999 in Katowice, Poland. It will be performed by the Polish Radio National Symphony Orchestra, David Oberg conducting.

The Philadelphia Orchestra has just announced the commissions for its Centennial Celebration: **Jennifer Higdon** was commissioned to write a 30-minute *Concerto for Orchestra* for the 2001-02 season.

Patricia Morehead was commissioned to write a two-piano composition by pianists Ursula Oppens and Aki Takahashi. *The Handmaid's Tale* was inspired by Canadian author Margaret Atwood's book of the same title. It was premiered at Pick-Staiger Hall, Northwestern University on May 9, 1998, as part of the 15th Anniversary Celebration of American Women Composers Midwest.

Rhian Samuel is currently completing an orchestral work entitled *Dawnsiau'r Nant* (Dances of the Stream), commissioned for the first night of the Welsh Proms at St. David's Hall, Cardiff, on July 15, 1999, to be performed by the BBC National Orchestra of Wales conducted by Owain Arwel Hughes.

Heather Schmidt has received seven commissions for works this year, including a piece for the 1999 Canadian Broadcasting Company's Young Performers Competition.

Naomi Stephan has received commissions for choral works from St. Ambrose University, *And All Shall Be Well*, to a text by Julian of Norwich; from St. Thomas More Church in Austin, TX, an anthem for All Soul's Day, *Now You Go to Gentle Rest*; and from the University of Vermont, *O Virtus Sapientie*, to a text by Hildegard of Bingen. In addition, Naomi was one of three composers chosen for a commission by the Portland Gay Men's Chorus for a special spring program entitled "In Celebration of Women," featuring compositions by women using poetry by women; she is setting *O Diva Divine*, text by Sue Carroll Moore and Naomi Stephan.

Jeanne Zaidel-Rudolph recently completed a commission to write a work for two pianos called *The Juggler and the King*. She has been invited to compose the score for a multi-media, full-length work on the Anglo-Boer War (1899) to which a large international community has been invited to attend, including Prime Minister Tony Blair. The work is to be premiered in October 1999.

Honors and Awards

Tina Davidson was nominated for the prestigious Cal Arts \$50,000 Fellowship Award, 1998.

The Sonneck Society for American Music has announced that the third annual non-print subventions award was presented to Calcante Recordings for the CD "Chicago Renaissance Woman: The Organ Works of Florence B. Price," performed by **Calvert Johnson**, playing on the Harrison and Harrison organ at Christ Church (Episcopal), Savannah, GA. This recording complements the

four-volume edition of Price's organ music edited by Johnson (ClarNan Editions, 1993-96). Copies of the recording may be ordered from Homer Edwards, Jr., President, Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850-6303 (phone: 607- 273-3675).

Vanessa Lann was the winner of the 1st Annual Collegium Novum Composition Competition. The work chosen for the prize was *Inner Piece* for piano solo (1994). It was performed by Brad Aaron Friedman on November 21, 1998 on the campus of the University of Illinois.

Composer **Sarah Michael** and choreographer Anandha Ray received a composer/ choreographer residency grant from the San Francisco Bay Area Chapter of the American Composers Forum. It will support the creation of a new work shown at the ACF Salon on December 19th.

Vivian Adelberg Rudow was awarded the 1998-99 ASCAP Symphony and Concert Standard Award, an award she has received each year since 1987.

Marilyn Shrude was the first female recipient of the Cleveland Arts Prize in Music in the award's 37-year history. She was honored along with the other recipients in literature, visual arts, and public arts in a ceremony in Cleveland on September 22, 1998.

Judith Tick received an ASCAP Deems Taylor award for her biography *Ruth Crawford Seeger: A Composer's Search for American Music* (Oxford University Press, 1998).

Performances/Productions/ Presentations

Beth Anderson's piano solo, *September Swale*, was performed by Scott Tinney at the Festival of New Tonal Music in Bucharest, Romania,

on October 16, 1998, and was broadcast by VRT Radio 3 in Belgium, on Romanian Radio, and on EBU (European Broadcasting Union).

Flo Aquilina, an American pianist and teacher of chamber music and accompanying at the University of Cape Town, celebrated South Africa's annual (since the 1993 change of government) Woman's Day with an August 11th concert and discussion of the music of women composers. The commentary was intended not only to familiarize the audience with the composers represented but also to correct the prevailing misconception that women composers remain few and unrecognized. Flo and her colleagues in the Michaelis Chamber Players performed works by Rebecca Clarke, Judith Weir, Amy Beach, and Shulamit Ran. The concert opened with a performance by a student ensemble of Joan Tower's *Fanfare for an Uncommon Woman*.

Carolyn Bryan performed a recital of works by women composers at the 1998 Biennial Conference of the North American Saxophone Alliance at Northwestern University. The program included **Lori Laitman's** *I Never Saw Another Butterfly* for soprano voice and alto sax, and Katherine Murdock's *Three Soliloquies* for solo alto saxophone. In January, Carolyn gave the world premiere of work written for her: David P. Jones' *Twilight Time* for soprano/ alto saxophones and piano. The performance took place at Ball State University as part of the Fourth National Symposium of the National Association of College Wind and Percussion Instructors.

Several of **Andrea Clearfield's** works were performed in November 1998 at the Banff Centre (Canada), where she was composer-in-residence: *Four Songs for Violin and Double Bass* after poems by Pablo Neruda were performed by Edgar Meyer, bass, and Heide Sibley, violin;

and *Gaia* and *Love Song* were performed by Nan Hughes, mezzo soprano, Lawrence Cherney, oboe, and Jane Perry, piano. Handling the soundtrack, Clearfield collaborated in a performance with Laurens Tan, Australian animation video artist. This past fall her *Sax Trax*, for saxophone quartet, was played three times by the Helikon Saxophone Quartet in Amsterdam; the work also received one performance by the Diastema Quartet in Paris. *Gaia* for soprano, oboe and piano was performed by the Missouri Chamber Players twice on a Scandinavian tour this past summer, and again on September 8 at Southwest Missouri State University.

Tina Davidson's *Dark Child Sings* for cello quartet and *Lullaby* for cello octet received four performances by Music Fabrik in Paris, September 9-10, 1998. Music Fabrik also performed *Lullaby* at the Donne in Musica International Festival, Fiuggi, Italy, on September 12. *They Come Dancing*, for full orchestra, will be performed by the Women's Philharmonic in San Francisco on May 28, 1999.

Nancy Bloomer Deussen's *The Pegasus Suite*, performed by Anna Toste, flute, and Marc Bolander, piano, was presented by Star Classics in San Francisco on November 6, 1998. In 1999, her *Trio for Violin, Clarinet and Piano* was performed by The American Chamber Ensemble on January 24 at Massapequa Bar Harbor Library, Massapequa, NY. Her *Woodwind Quintet no. 1* was performed by The Stanford Woodwind Quintet on January 29 at Dinklespiel Auditorium, Stanford University. On February 5 *Parisian Caper* (for saxophone, clarinet, and piano) was performed at the National Saxophone Convention in Atlanta, GA. On February 17 *The Pegasus Suite* is to be performed by Janet Maestre, flutist, at the Berkeley Piano Club, Berkeley, CA; Nancy will also guest lecture on March 3 when the work is performed

at Musica Delle Donne, Hayward State University. March 4 brings a performance of *Ascent to Victory* by The Hayward State University Symphony Orchestra directed by Kirk E. Smith. On March 21 *The Voyage of Christopher Columbus* (concert band) will be played by The Peninsula Community Band, Palo Alto, CA. On March 24 Nancy's *San Andreas Suite* (flute, violin, viola and cello) will be performed by St. Lukes Chamber Ensemble (2nd Helpings Series), Dia Center for the Arts, New York City. Please note that the following were incorrectly listed under Nancy's news items in the Fall 1998 issue: appointments at Mills College and Oberlin Conservatory and commissions from Ensemble Resonanz and Dance Makers.

Lori Dobbins' Percussion Quartet was performed by the Juilliard Percussion Ensemble at Alice Tully Hall in New York City, November 25, 1998. Her *String Quartet* was performed by the North Shore Pro Musica at the Society of Composers, Inc., Region II Conference at SUNY at Stony Brook, December 5, 1998.

Tsippi Fleischer was invited by the Deutsch-Israelische Gesellschaft to participate in a series of events in Kassel, Germany, in honor of Israel's 50th anniversary. Her presentation on October 6, 1998 was entitled "A Celebration with Music of Tsippi Fleischer."

Jennifer Fowler's *Voice of the Shades* for soprano, clarinet and flute, and *Lament* for alto sax and cello, were performed by Ensemble Prisma Berlin in Berlin, Germany, on December 19, 1998. They were part of a concert of works by British women composers organized for GEDOK-Berlin.

Recent hearings of works by **Sylvia Glickman** include a performance by The Lehigh Valley Chamber

Orchestra, Donald Spieth, music director, at Lehigh University, Bethlehem, PA, of *The Walls Are Quiet Now*, a work for chamber orchestra that they commissioned in 1993 and have performed several times since. In September at Bryn Mawr College, Bryn Mawr, PA, and in October at the Academy of Vocal Arts, Philadelphia, PA, the Network for New Music and the Hildegard Chamber Players joined to present two concerts of music by contemporary women composers. Julian Rodescu, bass, and a combined instrumental ensemble performed Sylvia's cantata *Am I a Murderer?* Other works on the program were by Shulamit Ran (*Mirage*) and **Cynthia Folio** (*Through Latticed Windows*, a collaborative commission from both groups in honor of Hildegard's 900th birthday).

Maria Anna Harley's paper entitled "Composing in Color: Marta Ptaszynska's *Liquid Light*" was presented at the Women Composers of Our Times International Conference in Cologne, Germany, October 28-31, 1998, "in absentia," since Maria was not permitted to leave the U.S. due to her pending permanent residency application, a situation that prevented her from appearing at three international events to which she had been invited. In November Maria organized an international conference, Polish/Jewish/Music! (November 15-16) at the University of Southern California. Among the works performed was Maria Szymanowska's *Romance de Saule*, based on an edition Maria completed for *Women Composers: Music Through the Ages* (G. K. Hall, vol. 4, part 2). Also in November, during the Polish Music Festival at Northwestern University, Evanston, IL, Maria presented three lectures about Polish music.

Jennifer Higdon's *Deep in the Night*, a setting of her own poem, was performed at the centennial celebration of the Fleisher Art Memorial (Philadelphia) on October 24, 1998 in

a performance by Voces Novae et Antiquae under the direction of Robert Ross. Higdon, as both flutist and composer, presented a recital of eight of her works at Skidmore College on November 14.

Ann Kearns' song cycle *Four Poems of Li Ching-Chao* for soprano and piano was sung in November at the Region I conference of the Society of Composers, Inc., and her choral cycle *A Wild Civility: Four English Lyrics* will be performed at the SCI national conference in April 1999 in New York City.

Vanessa Lann's *In the Moment* for recorder quartet was performed by the BRISK Recorder Quartet on September 29, 1998 in the Grote Kerk of Doesberg, The Netherlands, and on November 18 in Muziekcentrum De IJsbreker (Amsterdam). Lann's *My Dove, My Beautiful One*, for mezzo soprano and piano (to a text by James Joyce), was performed in many locations in The Netherlands by Patricia Werner Leanse and Liesbeth Kraaijpoel, who feature songs of women composers in their programs. The Center for Dutch Music (CNM) sponsored a series of four concerts in Muziekcentrum Vredenberg in Utrecht, The Netherlands, this 1998-99 season, each concert featuring works of a female composer living in Holland but born elsewhere. February 1, 1999 was the evening of Lann's music: *Inner Piece*, performed by Reinier van Houdt, solo piano; *Coming Home*, played by the Maarten Altena Ensemble; and *In the Circumference of My Solitude*, with Mary Oliver, viola, and Pieter Smithuysen, doublebass.

Angela Louise Manso, piano, performed Louise Talma's *Pastoral Prelude*, Julia Perry's *Prelude for Piano*, Valerie Capers' "Billie's Song" from *Portraits in Jazz*, and Zenobia Powell Perry's *Homage* on October 19, 1998, at the New York Bahá'í Center. Also, on October 4, she per-

formed Louis Ballard's *Four American Indian Piano Preludes* and Ernest Bloch's *Visions et Prophéties*.

Pamela Marshall's *Elements* for flute, clarinet, violin, viola, and bassoon, and *Pascal's Theorems* for cello and doublebass were performed in May 1998, and *Jazz-Influenced Etudes* for trumpet was performed in November on Just In Time Composers and Players concerts in Brookline and Cambridge, MA. *Through the Mist*, in an expanded version for orchestra, was accepted for the San Francisco Women's Philharmonic Reading Sessions in the 1998-99 season.

Patricia Morehead gave oboe/English horn/oboe d'amore recitals of music by women composers and lectures on the compositions in the Boston area at Tufts University, Medford, MA, and Wheaton College, MA, in March 1998.

Pianist Patrizio Mazzola performed **Maria A. Niederberger's** *Vernissage* on September 16, 1998 at the Music Conservatory in Berne, Switzerland; on October 1 at the University of California-Berkeley campus, and on October 3 at the Davis campus. Violinist Juhani Palola performed *Album Pages* for solo violin on October 28 at the Seminar Rohrschach in Thal, and *A Swift Progression* for solo violin on a Contrapunct concert in the Tonhalle St. Gallen, Switzerland, on November 5.

A number of **Deon Nielsen Price's** compositions were performed in 1998: *Affects* and *Playful* for clarinet and piano and *Hexachord* (cl.) were played on April 16 for the Society of Composers, Inc., Indiana University, IN. On December 23, three works for clarinet and piano—*Affects*, *Big Sur Triptych* and *Mésurée*—and *Angelic Piano Pieces* were played at the Temple Hill Series in Los Angeles. *Angelic Piano Pieces*,

Big Sur Triptych and *Mésurée* were performed on November 22 at the Church of the Lighted Window, La Canada, California. *Angelic Piano Pieces*, *Mésurée*, *Playful* and *Big Sur Triptych* were played on December 27 at a Community Concert in Hemet, CA. *Angelic Piano Pieces* was played on October 8 for Mu Phi Epsilon in Los Angeles, and on October 15 at Whittier College. *Diversions* (piano) was performed for the Women's Philharmonic Committee in Los Angeles on January 14 and for the San Fernando Valley Committee on September 8. *Passacaglia and Allegra Barbara* for piano received a number of performances: on January 14 for the Women's Philharmonic Committee in Los Angeles; on March 18 at the Festival of Women Composers, Indiana University of Pennsylvania; on June 7 at Pacific Inn, Torrance, CA, along with *Playful*; on October 8 for Mu Phi Epsilon, Los Angeles; and on December 23 at the Temple Hill Series, Los Angeles. *Three Chorales for Brass Ensemble* was performed on July 12 by the Hollywood Brass Ensemble at the Pacific Composers Forum, Pasadena, CA. *Up, My Neighbour, Come Away* (SSA arr.) was performed on August 8 at the Mu Phi Epsilon International Conference, Tacoma, WA, and on November 1 at a Mu Phi Epsilon Memorial, Palos Verdes, CA.

Vivian Adelberg Rudow reports the following performances: October 24-25, 1997, *With Love*, Mark Schroeder, cello; and *Rebecca's Rainbow Racing Among the Stars*, **Nanette Kaplan Solomon**, piano, Ohio University in Athens, Celebrating 100 Years of Women Composers Conference; March 5, 1998, *Ars Nova* was played by Heather Schneider and Vanessa Kulisch Ferrai, bassoons, University of Maryland, College Park, MD; April 19, *The Bare Smooth Stone of Your Love* (a mother's love poem in memory of her son), Troy Stuart, cello, Adam Mahonsky, piano, Ronald

Mutchnick, narrator, Christ Episcopal Church, Columbia, MD. *With Love* for cello was performed several times by Jennifer Combs in Richmond, VA, and Bushnell Park, CT; and by Jose Maria Manero in Madrid, Spain, JIEM '98 Festival. Tanya Merchant and Heather Schneider, bassoons, performed *Ars Nova* at Peabody Conservatory of Music and at the International Double Reed Society Conference, Arizona State University (Tempe). Tanya Merchant also performed *Kaddish* at the Peabody Conservatory. *Devy's Song* was performed on November 15 by the Quilchena Players, St. Andrews Church, Kamloops, British Columbia, Canada.

Ellen Grolman Schlegel conceived of and performed in a recital called "Nine Centuries of Music by Women" at Frostburg State University on November 8, 1998. Using departmental faculty as well as guest performers, the recital featured music by Hildegard of Bingen, Margarethe Danzi, Elizabeth Claude Jacquet de la Guerre, **Marilyn Bliss**, **Vivian Rudow**, **Katherine Hoover**, **Elizabeth Hinkle-Turner** and **Stefania de Kenessey**. Featured guest performers included **Nanette Kaplan Solomon**, who performed de Kenessey's *Sunburst* and Rudow's *Rebecca's Suite*, and Hinkle-Turner, who performed her own *An Object Of*. Ellen Schlegel joined two faculty colleagues in a performance of la Guerre's cantata *Rachel et Jacob*.

Heather Schmidt's *Efflorescence* was performed by the Calgary Philharmonic Orchestra under the direction of Bramwell Tovey on December 11 and 12, 1998.

Jeanne E. Shaffer reports a performance of her *Montgomery Quintet* for Brass Quintet at the Society of Composers Region IV annual conference at Valdosta (GA) State University. She continues to write a script and record an hour of her radio

program, "Eine kleine Frauenmusik," every week.

Judith Shatin's *1492* for amplified piano and percussion was performed by the Core Ensemble at St. Mary's College at Strathmore Hall in Rockville, Maryland, and at the Harid Conservatory in Boca Raton, FL. Her *Ruah* for flute and chamber orchestra was performed by the Women's Philharmonic, January 23, 1999, conducted by Apo Hsu, with Renee Siebert as soloist.

Anita Sleeman's *Picasso Gallery II* for clarinet, violin, cello, and piano was performed in the Vancouver New Music Society's concert on November 14, 1998 by the Vancouver New Music Ensemble. It is slated for broadcast on CBC Radio's "Two New Hours."

Elizabeth Walton Vercoe's *Fantasia for Flute and Percussion* was performed by Rochelle Mann and John Pennington at the National Flute Convention in Phoenix, Arizona, in August, following an earlier performance at Fort Lewis College in Durango, Colorado. Her *Elegy for Viola and Piano* was performed by Erika Eckert and Mitsumi Moteki on a concert honoring Ross Lee Finney and his students at the University of Colorado at Boulder in March 1998.

Cherilee Wadsworth Walker presented "Monteverdi and the Duke: a Musicological Comparison of Two Composers in Transition" at the International Association of Jazz Educators' Conference, January 1999 in Anaheim, CA. The paper compares the development of Monteverdi and Duke Ellington as each moved from the realm of the popular music of his day to the art music,

Wang An-Ming's *Ali San* was performed by Tiffany Temple, soprano, and **Jennifer Barker**, piano, at the Society of Composers, Inc. Confer-

ence held at Christopher Newport University on October 31, 1998. Her composition, *Fantasy for Organ*, was taken on tour to the West coast in January 1999 by organist **Calvert Johnson** of Agnes Scott College.

Premieres

The premiere of **Jennifer Margaret Barker's** *Nollaig* by the Virginia Children's Chorus and the Virginia Symphony took place on December 13, 1998 at Hampton Coliseum in Hampton, VA. The Celtic-based work was commissioned for these performances by the Virginia Children's Chorus. Four subsequent performances were given in December at Chrysler Hall in Norfolk, VA.

Andrea Clearfield's *Reminiscence for English Horn and Piano* received its West Coast premiere by Beth Clements, English horn, and Mary Ann Brown, piano, at California State University.

Tina Davidson had several premieres in 1998. *Shadowed Sun* for cello and choreographer Anna Sokolow was premiered in Philadelphia on May 2. *River of Love, River of Light*, a work for chorus and ensemble written to celebrate the centennial of the Fleisher Art Memorial (Philadelphia), was premiered there October 24-25 in a performance by Voces Novae et Antiquae under the direction of Robert Ross. The 25-minute work is a setting of seven spiritual texts about the Virgin Mary using the words of Hildegard von Bingen and other women mystics. Tina's opera-theater piece, *Billy and Zelda*, which was commissioned and produced by OperaDelaware, was premiered on December 11-13 at the Grand Opera House, Wilmington, Delaware. It is scored for five singers, actress, string quartet, cello, and percussion.

Jennifer Fowler's piece for alto flute, viola and harp, *Lament for Mr. Henry Purcell*, was premiered by the Sabeth Trio Basel at Lausanne, Switzerland, on October 5. It was also recorded by Radio Suisse Romande.

Jennifer Higdon's commissioned chamber work, *Wissahickon poeTrees*, an homage to a nature preserve in Philadelphia's Fairmount Park, was premiered on November 15, 1998 in a concert presented by the Network for New Music at Settlement Music School (Philadelphia). In connection with the concert, Higdon was featured in a full-page article in the *Philadelphia Inquirer* (November 13). In a review of the concert (Nov. 17), *Inquirer* music critic Daniel Webster described the music as bursting "with energy to guide listeners through its evocative narrative." He also praised its "richly explored unusual timbres."

Ann Kearns' So Be It: Amen for SAB and organ was premiered at the Five College Choral Festival in February of 1998 by the 650-voice combined choirs of Hampshire College, Amherst College, Smith College, Mount Holyoke College, and the University of Massachusetts.

Vanessa Lann's Masquerade in Ribbons for five saxophones and five strings was premiered in the Amstelkerk (Amsterdam, The Netherlands) on September 20, 1998. The piece was written for and performed by the Escher Ensemble under the direction of Rolf Buijs. Another premiere was on October 3 when the Insomnio Ensemble performed her *Bambino Sonoro* for mandolin, harp, violin, bass clarinet, and percussion in Jakarta, Indonesia, as part of the Jakarta Art Summit; repeat hearings occurred in Jakarta and in November in the Bethanienklooster, Amsterdam. Lann's new piano solo, *Recalling Chimes*, was premiered on December 11 by Ivo Janssen as part of his "Toccata" series at the Theater De

Nieuwe Veste in Breda, The Netherlands. A fourth premiere was Lann's work for large ensemble, *The Way of the Ram*, on February 3, 1999 at the Milkweg, Amsterdam. The performers were the Orkest De Volharding, who played the piece in three other Dutch locations in February.

Jezebels for solo clarinet by **Patricia Morehead** was premiered at the Arts Club of Chicago CUBE concert on May 4, 1998 by clarinetist/composer David Keberle. The *Edible Flute* for flute and piano was chosen to be played at the Indiana University of Pennsylvania Women Composers Festival in March 1998. Patricia's most recent commission, *Event Horizon: on the Edge of the Millennium* for saxophone quartet, was premiered in Fiuggi, Italy, at the Donne in Musica Third International Symposium and Festival on September 10 and 13 and was also recorded for release on a festival CD. A new work for oboe and harpsichord premiered at the Smart Gallery, Hyde Park, on November 1.

Recent first performances of works by **Rhian Samuel** include *Dear Night* for SATB chorus and organ, performed by St. Peter's Singers, Hammersmith, who commissioned it, at the Chichester Festival, UK, on August 30, 1998; *One Charming Night* for violin and piano, performed by Joji Hattori, violin, and Joseph Seiger, piano, at the Wigmore Hall, London, on October 29; and *Through Windows and the Balustrades Beyond* for flute, viola and harp, performed by Katherine Baker, flute, Cian O'Duill, viola, and Suzanne Willison, harp, at the Royal Academy of Music, London, on October 30. These works have all recently been published by Stainer & Bell, along with *Ymddiddan/Dialogue* (pron. um-thee'-than) for two pianos, which was premiered by Glen Inanga and Jennifer Micaloff at the Purcell Room, London, on

February 2, 1999, and *Trois Chansons de François Villon* for high voice and flute (1969, rev. 1998).

The premiere of **Jeanne E. Shaffer's** *Wedding Music for Violin and Cello: Wondrous Love, The Greatest of These is Love, The Love of God, O Perfect Love and Top of the World* took place in Grand Detour, Illinois, at the October 10 wedding of Jeanne Lorann Griffin and Kelly Oliver. In November Jeanne's *Let All Mortal Flesh Keep Silence* for SATB and organ was premiered at All Saints' Episcopal Church in Montgomery, Alabama.

Recent performances of works by **Judith Shatin** include two premieres, her *Fantasia sobre el Flamenco* for brass quintet at St. Mary's College on a program called American Brass; and *Songs of War and Peace*, a setting of four Israeli songs for chorus and piano at the University of Virginia. The latter was performed by the Virginia Consort on a program offered in conjunction with UVA's Nobel Peace Conference. *Songs of War and Peace* was also performed December 3 at the Jimmy Carter Center in Atlanta as part of a program presented by the Israeli Consulate celebrating the 20th anniversary of the Camp David accords.

American jazz violinist **Hollis Taylor** and British Baroque violinist Monica Huggett joined forces on January 10 at Lewis & Clark College for a premier of Taylor's *Box Set* and *The Crawl Ball*. *Box Set* is a remake of Bach's Partita no. 1 for Solo Violin in B Minor. In eight sections, the work includes elements of slow blues, jazz waltz, bebop harmonies, and funky bass lines. *The Crawl Ball* was inspired by the "creepy, crawly bugs which haunted me during an artist's residency in the Dominican Republic in 1997," Taylor said. Scored for two violins, bass and percussion, the dance suite's movements are set to the rhythms of the tarantella, a bold

Neapolitan dance; the samba, a famous Brazilian dance; the cha-chacha, a mid-tempo Cuban dance; and the mambo, a bright, up-tempo dance that originated in Cuba and was later developed by the New York big bands.

Betty Wishart's *Remembrance* was premiered by pianist Julie Ng on June 9 in Margate, Florida. On November 20 the Charleston String Quartet performed *Experience* at the University of Connecticut. *Memories of Things Unseen and Seen* was performed at the University of Montana on November 22 by Margaret Schuberg, flute, Maxine Ramey, clarinet, Margaret Baldridge, violin, and Fern Glass-Boyd, cello.

Ellen Taaffe Zwilich's Second String Quartet was premiered by the Emerson Quartet on December 2, 1998 at Carnegie Hall in New York City. In his review in the *New York Times*, music critic Paul Griffiths commented that the work's "homogeneity is its strength," that the four movements are "strongly bound by two recurring motifs." He also noted the work's resemblance to Shostakovich's style in its soaring opening passage as well as in its conclusion with a "high, slow melody pouring on against an accompaniment of arpeggios and repeated chords."

Publications and Recordings

The third publication of **Beth Anderson's** article, "Beauty is Revolution," appeared in Belgium in the September/October issue of *Tijdingen*, a well-read magazine produced by De Rode Pomp, a concert hall organization.

Andrea Clearfield's *Reminiscence for English Horn and Piano* and *Love Song* for soprano, flute and piano were recently published by International Opus.

Emma Lou Diemer reports four recent (1998) recordings: *Fantasy for Piano* on the album "Sunbursts," **Nanette Kaplan Solomon**, pianist (Leonarda LE 345). *Psalms for Organ* (solo); *Psalm 122* for bass trombone and organ; *Psalm 121* for organ, brass, and percussion; *Psalm 151* for organ; and *Psalms II: I lift my eyes to the hills*, Joan DeVee Dixon, organist, and the Emmanuel Brass (RBW Record Co., P.O. Box 14187, Parkville, MO 64152). *Concerto in One Movement* for piano, Betty Oberacker, pianist, Czech Radio Symphony Orch., Vladimir Valek, conductor (Master Musicians Recordings, P.O. Box 2127, Woburn, MA 01888. MMC 2067). And finally, *Four Chinese Love Poems* on the album "American Art Song Today Alive!" Anne Marie Church, soprano, Linda Sweetman-Waters, piano (Josara Records, P.O. Box 195, Midland Park, NJ 07432). Emma Lou also had a new chamber work published, *Psalms for Flute and Organ or Piano* (Seesaw Music Corp., 1998).

Recent publications of **Maria Anna Harley** include "A Mystic in the Cathedral: Music, Image and Symbol in Andriessen's *Hadewijch*" in *Signs in Musical Hermeneutics*, a special double issue of the *American Journal of Semiotics* 13/1-4 (Fall 1996 [1998]): 249-75; "Canadian Identity, Deep Ecology and R. Murray Schafer's *The Princess of the Stars*," in *Yearbook of Soundscape Studies* 1, Tampere, Finland, 1998, pp. 119-42; "On Life and Music: A Semi-Serious Conversation. Maria Anna Harley Talks with Henryk M. Gorecki," and "Gorecki and the Paradigm of the 'Maternal,'" both in *The Musical Quarterly* 82/1 (Spring 1998).

Jennifer Higdon's *running the edge* for 2 flutes and piano was recently released on CRI's "American Lesbian Composers" disc (CRI 780). *Autumn Music* for woodwind quintet is available on the Crystal Label on

the new Moran Quintet disc, "Postcards from the Center" (CD 754).

Ann Kearns' Six Poems of Mary Oliver for solo soprano and bassoon was published by Hildegard Publishing.

Pamela Marshall's *Mandolin Night*, recorded by mandolinist Neil Gladd, is available on a disc called "Mandolin X 4" from Plucked String, Inc.

Zlata Razdolina's symphonic work, *The Song of the Murdered Jewish People*, was recently issued on an ACUM CD in a performance by the Moravian Philharmonic Olomouc, Victor Feldbrill conducting. The work (a Requiem) was originally scored for soloist (cantor), choir, and orchestra and was a setting of the poem by Itzhak Katzenelson, written shortly before he was deported to Auschwitz. The work was premiered in Israel on "Holocaust Memorial Day" in 1998 and was broadcast on radio and TV. The CD may be ordered from the composer: 8/11 Soskin St., Nahariya 22405, Israel; fax: 972-4-9981530; <razdolin@netvision.net.il>.

CDs released in 1998 with **Vivian Adelberg Rudow's** music are *With Love* on "Cello in Electronic Time," Craig Hultgren, cellist (Living Artist Recordings); and *Rebecca's Suite* on "Sunbursts," **Nanette Kaplan Solomon**, pianist (Leonarda LE 345, see below).

Nanette Kaplan Solomon announces the release of her new CD entitled "Sunbursts: Solo Piano Works by Seven American Women" on the Leonarda label (LE 345), which is available through the Leonarda web page:

<<http://music.acu.edu/www/iawm/leonarda/le345.html>>. The CD includes *Sunburst*, op. 33, by **Stefania de Kenessey**; *Fantasy quasi Theme*

and Variation by Sheila Silver; *In Homage of...24 Preludes* by **Ruth Schonthal**; *Three Preludes*, op. 68, by **Diane Goolkasian Rahbee**; *Fantasy for Piano* by **Emma Lou Diemer**; *Pianismus* by **Diane Thome**; and *Rebecca's Suite* by **Vivian Adelberg Rudow**.

Recent recordings of the music of **Judith Lang Zaimont** include: "The

Vocal-Chamber Art: Music by Judith Lang Zaimont" (Leonarda CD 343): *Chansons Nobles et Sentimentales*, Charles Bressler, tenor; *Greyed Sonnets*, Elena Tyminski, soprano; *Two Songs for Soprano and Harp*, Berenice Bramson, soprano, Sara Cutler, harp; *Songs of Innocence*, Elena Tyminski, soprano, Pierce Brown, tenor, Nancy Allen, harp, Barbara Bogatin, cello, Patricia

Spencer, flute, Roger Nierenberg, conductor; and *The Magic World: Ritual Music for Three*, David Arnold, baritone, Jonathan Haas, percussion, Zita Zohar, piano. "Hesitation" Rag is featured on Virginia Eskin's "Spring Beauties—The Ragtime Project" (Koch CD 3-7440-2H1).

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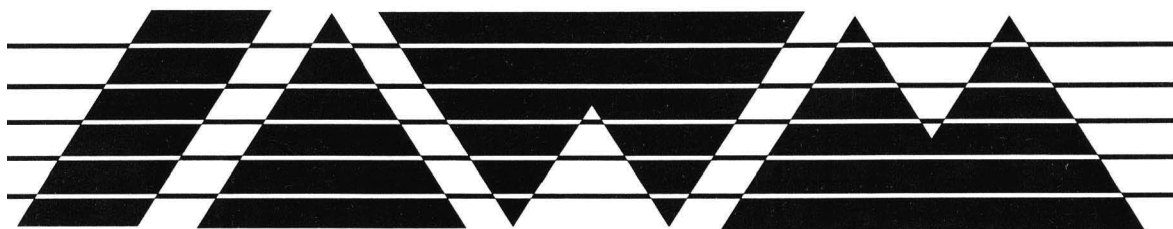
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