

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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Guidelines for Contributors

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Please submit articles and reports to the editor via diskette or e-mail. Also send a hard copy for verification if requested. Do not submit an article until your proposal has been approved.

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

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This information may be sent directly to the Members' News Editor **Susan Cohn Lackman**; 2126 Mohawk Trail; Maitland, FL 32751-3943. E-mail is preferred: <Susan.Lackman@Rollins.edu>. Titles of compositions should be either in italics or in capital letters. Check recent editions of the Journal for format and style. Susan would appreciate your sending her a note about your special events shortly after they occur rather than waiting for the deadlines (May 15 and November 15).

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The information should be sent well in advance, keeping Journal publication dates in mind, and should include the mailing address and phone number, plus fax number and e-mail address, if available. Contact Opportunities Editor **Elizabeth Hayden Pizer**; 19458 Southshore Rd.; Three Mile Bay, NY 13693. E-mail: <75317.1544@compuserve.com> or <Elizabeth-Charles.Pizer@worldnet.att.net>.

Reviews

CDs, music and books for review should be submitted to Review Editor: **Ellen Grolman Schlegel**; 236 Braddock St.; Frostburg, MD 21532. E-mail: <eschlegel@frostburg.edu>.

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Pauline Oliveros: A Lifetime of Accomplishment

In this issue, the IAWM pays tribute to Pauline Oliveros, IAWM Advisor, for her outstanding contributions to the profession. The SEAMUS Lifetime of Achievement Award is the most recent of many honors she has received over the past four decades: the Foundation for Contemporary Performance Award, the Letter of Distinction from the American Music Center and the Bessie Award for Music Composition in the 1990s; an Honorary Doctor of Music degree from the

University of Maryland, a Pauline Oliveros Day in Houston, Texas, a City of Philadelphia Citation and NEA Fellowships in the 1980s; the Beethoven Prize from the city of Bonn, Germany, and a Guggenheim Fellowship in the 1970s; and the Gaudeamus Prize for the Best Foreign Work and the Pacifica Foundation Prize in the 1960s. Plans are now being made for a global celebration on the 50th anniversary of her work in the year 2001. (Ed.)

Pauline Oliveros Receives the SEAMUS Lifetime Achievement Award

By Elizabeth Hinkle-Turner

Pauline Oliveros was honored at the annual conference of the Society for Electro-Acoustic Music in the United States (SEAMUS) by receiving the society's Lifetime Achievement Award. Every year the SEAMUS Board of Directors selects a recipient of the award in recognition of lifetime achievement and contribution to the art and craft of electroacoustic music. Past honorees have included Vladimir Ussachevsky, Otto Luening, Les Paul and Bebe Barron. The award ceremony was held at the conference banquet. Unfortunately, Oliveros was unable to attend [she was traveling from Egypt at the time]; therefore, her noted colleague and sound artist, Brenda Hutchinson, accepted in her honor.

The composer, improviser, accordionist, author and creative listener is well-deserving of this recognition as a significant contributor to the growth of electroacoustic music during the 1960s and 70s and as a continuing influential innovator in the medium today. Oliveros first discovered the possibilities of music technology as a young woman in the early 1950s when presented with a tape recorder as a gift from her mother. Entirely self-taught, her first tape piece was a four-channel work, *Time Perspectives* (1960), created utilizing variable speed recordings of improvised sounds.

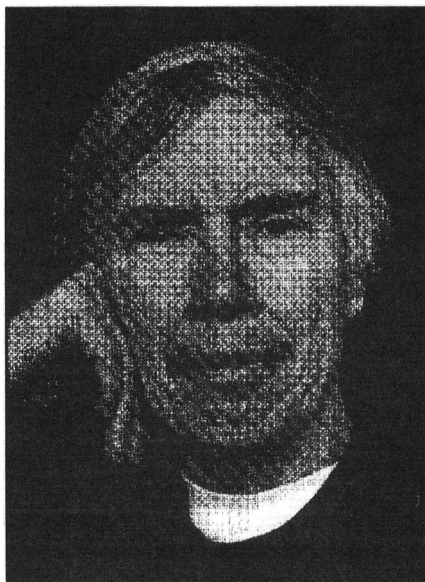
Oliveros came to the West Coast from her native Texas as a student of Robert Erickson, who was a music director at that time for a progressive radio station in the San Francisco area. The composer studied with Erickson for several years and through him met many important future colleagues and friends including Stuart Dempster, Terry Riley and Loren Rush. She was a co-orga-

nizer of the San Francisco Tape Center, established in 1962 at Erickson's radio studio, and helped maintain this alternative space and facility for several years. The Tape Center was eventually moved to Mills College in 1966 where Oliveros then served as its director before being brought to the University of California at San Diego a year later where she was a faculty member until 1981. At this time the composer resigned her teaching duties and moved to upstate New York, where she continues to make music and oversee

the Pauline Oliveros Foundation, a strong supporting institution for all new musics. In addition to her work with the Foundation, Oliveros continues to serve as a guest lecturer and composer-in-residence at many colleges, universities, and other listening centers.

It is impossible to make general stylistic statements about Oliveros' electroacoustic music because her creative output encompasses both the more "traditional" studio techniques found in her early work and the unconventional and effective sonic designs of her more recent recordings and performances. Her *Bye Bye Butterfly* (1965) is a beautiful and concise piece utilizing the combination of filtered white noise and sections of Puccini's *Madame Butterfly*, further modulated by the use of tape delay, a

technique which now accounts for much of the sonic phenomena in the composer's most recent works. Other early works are *I of IV* (1966), *5000 Miles* (1966) and *In Memoriam Nikola Tesla, Cosmic Engineer* (1969), all of which include both improvisatory elements and tape delay techniques in their realization.



Pauline Oliveros
(Photo by Gisela Gamper)

With the formation of the Deep Listening Band in 1988, Oliveros has effectively combined her meditational aesthetic with her considerable creative knowledge and abilities in the electroacoustic medium. [See the articles that follow for an explanation of her deep listening philosophy.] Live performances by Oliveros alone and with her collaborators often feature an elaborate and effective stereo delay system in which the right and left miked channels of live sound are mixed in real-time with ambient sounds and are modulated and reverberated through several digital processors. The composer invites a variety of performers of western and non-western instruments to participate in her work, making the music's message a universal one.

Oliveros' pioneering work, *Bye Bye Butterfly*, was featured on the final concert of the SEAMUS conference with all mixing and sound projection performed by Brenda Hutchinson. Although the work was composed more than 30 years prior to the other works on the concert, it was definitely one of the strongest pieces on the entire program, proving indeed that it is creativity and talent that make the music and not the instrument. About the work, Oliveros writes, "This work is a two-channel tape composition (with an enclosure) made at the San Francisco Tape Music Center in 1965. It utilizes two Hewlett-Packard oscillators, two line

amplifiers in cascade, one turntable with record, and two tape recorders in a delay setup. The composer arranged the equipment, tuned the oscillators, and played through the composition in real time." Charles Amirkhanian who first released the recording in 1977 further comments,

Though certainly not pre-planned by the composer, this fine, improvised musical gem, composed by an outspoken advocate for women's rights, symbolically bids farewell not only to the music of the 19th century but also to the system of polite morality of that age and its attendant institutionalized oppression of the female sex. The title refers to the operatic disc which was at hand in the studios at the time and which was spontaneously incorporated into the ongoing compositional mix.

Many of Pauline Oliveros' early works, originally only on LP, have recently been released on compact disc. These recordings and all of her publications are available from the Foundation catalog.

Elizabeth Hinkle-Turner is the computer operations manager for music technology at the University of North Texas. She is on the IAWM Board of Directors and is the Liaison for Women and Technology.

Book Review

The Roots of the Moment: Collected Writings 1980-1996 by Pauline Oliveros

By Monique Buzzarté

New York: Drogue Press, 1998, P.O. Box 1157, Cooper Station, New York 10276
ISBN 0-9628456-4-7 (softcover), 141 pp. with CD

"The way one chooses to listen to music or daily living is a factor in the quality of one's experience. Listening is a process. It can be like a bolt of lightning all at once in the moment, or it consists of good intuitive guesses and thoughtful references to past experience. Raw listening has no past or future. It has the potential of instantaneously changing the listener forever. It is the roots of the moment."

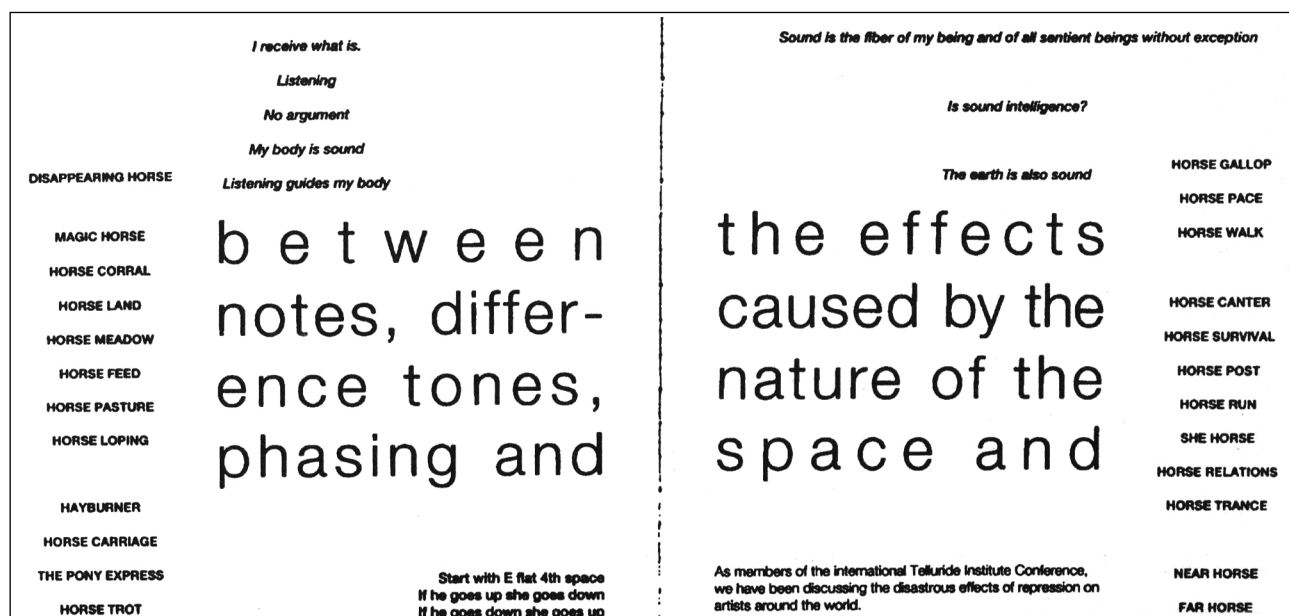
Pauline Oliveros in *The Roots of the Moment*¹

Pauline Oliveros, that "grand old lady of new music,"² has done it again. Within *The Roots of the Moment: Collected Writings 1980-1996*, Oliveros has assembled a diverse collection of her essays, prose, poetry, dreams, scores and recordings, all dating from 1981 to 1995. This book, with its enclosed compact disc, grants readers a unique glimpse into the creative mind of one of the most original composers of the 20th century.

The "polytextual"³ format, eloquently designed by Blair Seegram, transforms the traditionally passive experience of text reading into a form of interactivity between the reader and the book. Each page divides itself into several distinct

portions clearly delineated by typeface or layout, and each individual entry unfolds in a form of visual chamber music. The parallel presentation of different texts on each page provides a visual representation of the aural concept of simultaneous global and local listening, one of Oliveros' trademark listening strategies. Even if a reader chooses to read in a linear fashion by following one entry across a number of pages to its conclusion, the mere presence of the additional texts on each page—whether read or not—is noticed by the eye. With constantly changing visual combinations, "reading" the texts increasingly resembles "listening." Just as an improvising musician listens to inner and outer sounds and relates them in new ways unique to that particular moment, the conscious and unconscious juxtapositions of the texts suggest to the reader unlimited possibilities of new connections, new ideas and new relationships.

The example that accompanies this review shows two facing pages (left-hand side is p. 32, right-hand side is p. 33) which vividly illustrate the polytextual effect found throughout this book. Within these two pages, texts for five entries are displayed:



Pauline Oliveros, *The Roots of the Moment*, pp. 32-33. Reproduced with the permission of Drogue Press.

1) the text in gray capital letters running vertically down the left- and right-hand borders is a poem that serves as partial text for *DreamHorse Spiel* (1989), recorded on the enclosed CD;

2) the bold text in italics at the top of each page is a portion of *The Earth Worm Also Sings* (1992);

3) the large text in the center of each page is a program note for *Inside/Outside/Space* (1992), a duo for accordion in just intonation and Expanded Instrument System (EIS)⁴;

4) the small bold text on the bottom of the left side (p. 32) is a portion of the score of *MirrorrorriM* (1995) for saxophone and piano or any two instruments;

5) the small plain text at the bottom on the right side (p. 33) is an excerpt from the *Composer To Composer Manifesto* (1989) regarding artistic censorship.

While the 48 selections listed in the table of contents vary widely in tone and subject matter, what remains constant throughout the book is the affect of Oliveros' keen interest in and commitment to the process of listening. She calls this "deep listening" and describes it as "listening in every possible way to every thing possible to hear no matter what you are doing."⁵

The accompanying compact disc of four *HörSpiele* (a coined word loosely translated as "ear play") is located in a soft plastic carrier attached to the back cover. Three of the pieces, *A Poem of Change* (1993),⁶ *DreamHorse Spiele* (1989) and *Humayun's Tomb* (1987), were commissioned by Klaus Schöning of the Westdeutscher Rundfunk, and the fourth, *Time Piece* (1992), was commissioned by Harvest Works for New American Radio, Helen Thorington, director.

Not unexpectedly, considering their origins, each of these compositions makes extensive use of words and of the voice (spoken and sung) along with Oliveros' just-tuned accordion and electronics. The compositions unfold slowly over long periods of time (from 10 to 27 minutes). Since the

texts of these *HörSpiele* are included in *The Roots of the Moment* as poems, the "audience" of listeners and readers is able to experience realizations of Oliveros' creativity in differing genres. The mastery with which she elides boundaries between mediums and stretches parameters of meaning is exceptional.

Oliveros provides a concise and illuminating autobiographical description of her professional life in the preface; the appendix includes a listing of her books, scores and recordings as of 1995. (Current information is available on her Web page, located at <http://www.artswire.org/pof/peop_po.html>. The Pauline Oliveros Foundation, Inc., an organization committed to the support of all aspects of the creative process for a worldwide community of artists, may be accessed at <<http://www.artswire.org/pof>>.)

Along with being one of the earliest electronic composers, Pauline Oliveros is credited as the founder of meditative music, and she remains in demand as a teacher as well as a performer and composer. This past spring found her in residence at Oberlin Conservatory in Ohio, in the fall she resumes her five-year appointment as a Milhaud Professor at Mills College in California, and in the spring of 2000 she will be a guest professor at Agnes Scott College in Georgia. Throughout her career she has been at the forefront of new music and new technologies. Now poised to celebrate "fifty years of composing" as the world enters a new millennium, Pauline Oliveros continues to explore ways of integrating technology into humanistic artistic expression as tools of creativity.

The publication of *The Roots of the Moment* provides an enormous amount of previously unavailable material suitable for inclusion in both undergraduate survey classes and graduate seminars. A copy of this volume belongs in every library as both the long-awaited continuation of documenting her writings—Oliveros began with *Software for People*:

Collected Writings 1963-1980 (Baltimore: Smith Publications, 1983)—and as a welcome addition to her ever-growing discography.

NOTES

1. Pauline Oliveros, *The Roots of the Moment* (New York: Drogue Press, 1998), 10.
2. Kyle Gann, "My Favorite Women Composers of All Time," <<http://home.earthlink.net/~kgann/women>> (January 3, 1999).
3. Oliveros, *The Roots of the Moment*. Introduction by Jackson Mac Low, xv.
4. The Expanded Instrument System (EIS) is a project of the Pauline Oliveros Foundation, and is an electronic sound processing environment designed to provide improvising musicians

control over various interesting parameters of sound transformation. Detailed information about EIS is found within the Deep Listening Band's Web site at <www.deeplisting.org> (February 16, 1999).

5. Oliveros, *The Roots of the Moment*, 3.

6. Also available on "Lesbian American Composers" CRI CD 780.

Monique Buzzarté is an author, educator and trombonist-composer living in the wilds of Inwood Hill in upstate Manhattan. She completed the three-year Deep Listening Certificate program in 1999 and is the webminder for the Pauline Oliveros Foundation and Deep Listening Web sites and DeepL, the Deep Listening listserv. She is a former board member of the IAWM.

Deep Listening Bridge to Collaboration

By Pauline Oliveros

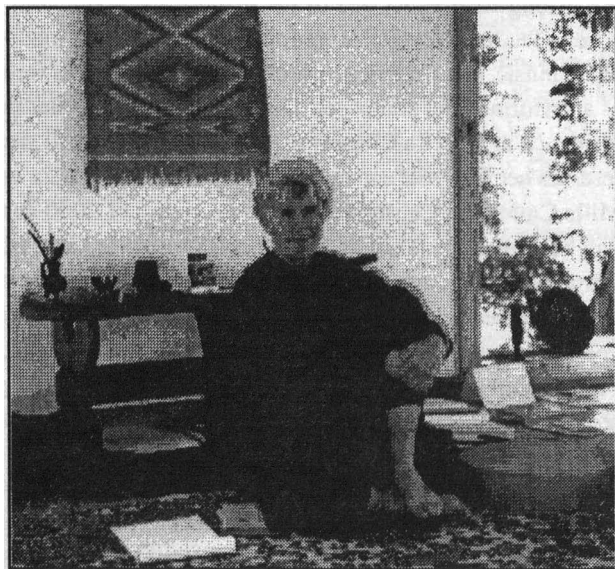
The following excerpt is from Pauline Oliveros' keynote address at a symposium held at Cooper Union, New York City, April 4, 1998 (printed with Oliveros' permission, copyright 1998 Deep Listening Publications, available in its entirety on her Web site). The essay, which provides the basis for Oliveros' Deep Listening philosophy, is followed by the reactions of a participant who attended a Deep Listening Retreat.

As a composer I have always been fascinated by whatever I hear—I am drawn to listening and have cultivated listening as a practice. An important tool in support of my interest in listening was given to me by my mother in 1953 as a birthday gift—a tape recorder. It was one of the first consumer models

to be made available on the home market. For musicians the tape recorder has provided immediate rehearsal feed back as well as documenting performances. The quicker the feedback the faster the learning. Because of this we are enjoying an unprecedented and phenomenal generation of musicians who have benefited from recording technology....

Shortly after receiving the gift of my tape recorder in 1953 I placed the microphone in the window of my San Francisco apartment and recorded the sound environment. Little did I realize the extent of the impact this simple act would have on me. Although I thought that I was listening while recording, I was surprised to find sounds on the tape that I had not heard consciously. With this discovery I gave myself a meditation: "Listen to everything all the time and remind yourself when you are not listening." ...I am still doing this meditation as the core of a practice that I call Deep Listening. Sustained listening is quite a task. Though hearing, if ears are healthy, is a continuous physical phenomenon and happens involuntarily when sound waves enter the ears, listening is intermittent and has to be cultivated voluntarily in its many forms. Though it may be surprising, many unenlightened musicians are hearing but not necessarily listening when they perform or compose—at least not to the sound of the music. Listening is processing what we hear—for meaning, understanding and direction or action.

Noticing the intermittent nature of listening through my own practice I was more and more drawn to the encouragement and promotion of listening in performers and students through my composing and teaching. Listening is rarely explored or taught even in music schools. Reading and writing skills seem to receive more emphasis by educators than listening skills even though listening is equally important and may be more essential for learning in all disciplines as well as music. I began to rely on listening in order to make music rather than on reading and writing.



Pauline Oliveros at Rose Mountain

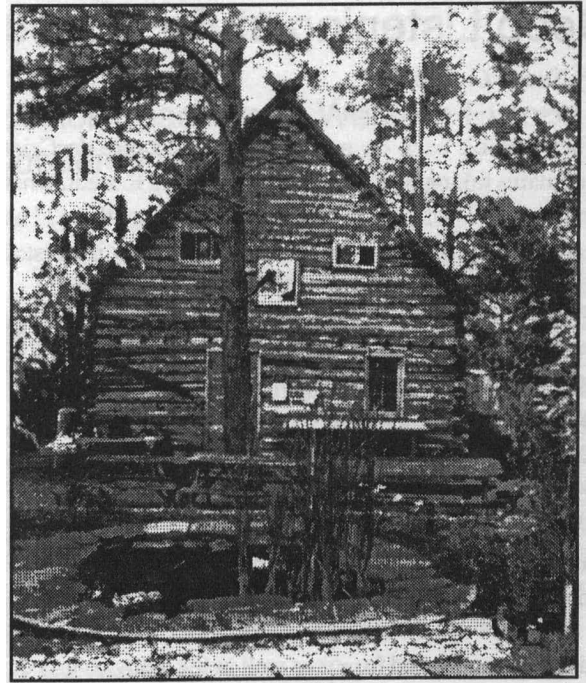
I gradually released the need to control pitch and rhythm through conventional notation in favor of the freedom to sculpt sound in time. Notation was no longer important to me when I began working on tape with electronic sound in the late 50s. Parallel to this development was my work in solo and group improvisation. Group improvisation was collaboration with a few like-minded colleagues. Our concerts of electronic music were liberally laced with free group improvisations—unheard of in concert music at the time. Ornette Coleman and Cecil Taylor were breaking free in jazz at the same time.

Today we have a large world-wide interest among musicians in freely improvised music. Boundaries between categories such as jazz and classical music are dissolving. Musicians with their phenomenal skills are listening to one another and making music together as never before by creating new sound-oriented languages. In this way musicians of different cultural backgrounds can play together.

In 1970 I began a body of work called Sonic Meditation. Sonic Meditations are recipes for ways of listening and sounding and are scores transmitted orally without conventional musical notation. I found that I could involve all kinds of people in Sonic Meditations whether or not they had any musical training. What mattered was an interest in participation, the cultivation of listening strategies and willingness to explore sound. At the time I was teaching composition and experimental studies in the music department at the University of California at San Diego [UCSD]. My Sonic Meditations flew in the face of traditional harmony and counterpoint and also of the complex written scores of contemporary music.

My interests turned to the field of consciousness and the study of attention.... Listening involves the direction of attention. There are two modes of attention: focal, which corresponds to an all or nothing state—attention to a point, and global, which corresponds to an open receptive state—attention expands to a field. Focal attention is sharp and clear. Global attention is warm and fuzzy. The two modes work together as expansion and contraction.

I met Dr. Lester Ingber, theoretical physicist and martial artist, at a conference on consciousness at UCSD. I recognized in his talk on attention elements that supported my work. He was trying to describe human attention as a theoretical physicist. I was trying to describe listening as a composer musician. Though our respective languages were vastly different we managed through listening to each other to collaborate by sharing our discoveries for the next ten years as I created more and more Sonic Meditations; Lester described attentional processes with complex mathematical calculations. Lester was also a fifth Dan Karate master as well. I studied with him for eight years and achieved a black belt. My Karate training with Lester was the key discipline which helped me to understand my own Sonic Meditations and the basics of listening.



Deep Listening Retreat at Rose Mountain

In 1973 at the new Center for Music Experiment and Related Research at UCSD, I conducted an experiment with my Sonic Meditations with twenty people four hours a day for nine weeks. I invited guests including Lester Ingber. We explored meditation, relaxation and body disciplines and performed Sonic Meditations. It was clear to me that listening was locked up by more exclusive attention to reading and writing. Simple as the instructions for Sonic Meditations were, it seemed necessary to do relaxation as a bridge for people to let go enough to participate. After engagement with sound making most people felt a deeper sense of relaxation and well being. Brain wave measurements and imaginal tests by a clinical psychologist at the beginning and end of the experiment supported the effects that Sonic Meditations seemed to have.

In the twenty-eight years that have passed since the beginning of my listening work, Sonic Meditations have been performed in many parts of the world, and musicologists are writing about them with keen understanding. This is very satisfying to me. I feel that I have been heard—that some people are listening.... I lead the Annual Deep Listening Retreat at Rose Mountain in the Sangre de Cristo Mountains in New Mexico. Each summer twenty people come together for a week...devoted to listening as the bridge to creativity and collaboration. There is an advanced retreat, a three-year certificate program which qualifies the certificate holder to teach a Deep Listening workshop, and a five-year apprentice program leading to qualification to lead a Deep Listening Retreat. These programs are intended to help the participants integrate Deep Listening with their own creative interests and professions.

Deep Listening at Rose Mountain

By Susan C. Cook

When I think back on my time in the Sangre de Cristo Mountains taking part in the Deep Listening Retreat, what I wonder first is why did it take me so long to go there? I had heard of the program years before, and with my interests in women composers, contemporary musical practices and music's power, it should have been a natural. Thanks to Casper Sunn's invitation to join her on her research project, which earned funding for both of us from the University of Wisconsin, I found myself making concrete plans to go to the Rose Mountain Retreat Center near Las Vegas, New Mexico, in July of 1998. Once I signed up, I met colleagues who had participated in earlier retreats and who promised a wonderful experience.

I could speak at great length about the many things that resonated for me as well as the many challenges and opportunities for growth. It is easy to sound almost cultist about it, so I'll refrain. Suffice it to say that first of all the setting—land owned and minimally developed by Andy Gold—was gorgeous, and each day brought new natural delights: birds in the morning, the wind crying around the mountain at night. I loved the daily ritual practices, the early morning wake-up bell, keeping silent until after breakfast and a contemplative walk with dance mistress Heloise Gold, the group meditation (aching knees and all), the making of music together especially out of doors, the practice of deep listening, and above all, the time for private creative work.

The assignment of composing something to perform for the group or with the group was the most challenging for me. As a musicologist, I have come to see myself as performing via my research, writing and teaching, in a careful, practiced way. It is not that I don't think I am creative, but it has been years since I had to make music entirely on my

own. I genuinely surprised myself with the sounds I could make and the way I could hear, even feeling sound energy coming up through the soles of my bare feet. Every afternoon I walked to a new place to work—thinking, writing,



Deep Listening participants at Rose Mountain

revising and practicing my movements in order to present my composition, a dance meditation created in response to the sound of the conch shell Pauline Oliveros used to signal the start of our class time. Since then, I find myself musing on other works I would like to create when I return and compositional ideas I would like to explore.

I know that my time on the mountain has affected all of the work I do in all facets of my life. The effects run the gamut of the radical (at least for me) to the subtle and barely perceptible. Above all, what I witnessed was a kind of integrated collaborative teaching and learning on a plane I had never experienced. Pauline, Ione and Heloise Gold met all of us where we were and brought out the best in us. Learning from them and from my fellow students has indeed transformed the way I teach and move in this world. I try not to take sound for granted, and I want to expose my students now to the tuned in and tuneful practice of listening. I try to be conscious of where I am quite literally (facing East and the rising sun, turned northward into the dying light) and what that can mean for my creative energies and the creative energies of others.

I have had the wonderful opportunity to be on sabbatical this year and thus to continue the process of thinking and writing begun in New Mexico. Each morning before I write, I have done the centering warm-up yoga stretch that Heloise taught us in the mountain meadow. I think anew of what it means to be given the gift of sound, of creativity, of life itself. It all feels very deep indeed.

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 (photos are courtesy of Susan Cook).

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Where are the Women?:

A Study of Women University-Level Composition Teachers in Western Europe with Suggestions for Closer International Cooperation

By Reinhold Degenhart and William Osborne

Among women in music, there are few groups that could have a stronger effect on society than those who teach composition at the university level. They have been given the voice and social status to genuinely affect the music world but have little identity as a collective. We have created this listing of women with substantial positions as teachers of composition in Western Europe to facilitate closer international cooperation among women musicians and to provide useful information for students wishing to study in a foreign country. The study also sheds an alarming light on how poorly women are represented as university-level composition teachers.

The Criteria

In our listing we include all women whose *main* area of teaching is music *composition* and who are *full-time, permanent* employees at *university-level* educational institutions. By “main area” we mean those who teach principally composition. By “full-time” we mean those who receive a full-time salary. By “permanent” we mean those who can plan to hold their jobs indefinitely. And by “university level” we mean any form of tertiary-level education, such as universities, colleges, conservatories, *Hochschulen*, and so forth.

In our survey we also asked for the names of women with *part-time*, permanent positions, if such appointments were a norm for both men and women within a given country. Interestingly, we did not find any women with *part-time, permanent* positions as composition teachers. Perhaps this is because many college teachers receive full-time salaries even if they have only limited work requirements at school.¹

There are many additional women who teach various aspects of music theory at the university level, but we have not included them. Rightly or wrongly, teachers in those fields often have less status than those who teach composition, and their positions are often not permanent, which makes an accurate listing difficult to create. In many institutions those teachers are frequently not composers, but rather theorists.² We also wanted to create a manageable focus for our study, which would provide the exact names and addresses for those women who have the most influence concerning the acceptance of composition students.

Our Methodology

It is difficult to collect accurate information for 18 countries encompassing 11 different languages. The music almanacs and similar sources for information concerning composition professorships for these countries are hopelessly inaccurate or out-of-date, if they are available at all. They also often say very little about what the employees actually teach, or about their status. Given the rarity of women as composition teachers with full-time, permanent, university-level positions, we felt, in the words of Lewis Carroll, as if we were hunting for “butterflies that sleep among the wheat.”

We thus decided to contact informed, reliable sources in each country and ask them to either provide, or help collect, the necessary data for us (though it should be remembered that we are responsible for any errors). These contacts are listed in appendix 2. In some cases, they might be able to provide additional information concerning the status of women in music in their countries and about studying there. They might serve as useful sources for questions. Many of them would also be excellent members of a core group for establishing a stronger international network among women in music.

Considering the difficulties of our undertaking, it is possible that some names are missing, but we believe the listing is essentially accurate. In cases of doubt, we asked secondary sources for corroboration and additions. In numerous cases, we contacted individual composers and schools to confirm information. If you have additions or updates, please carefully consider the criteria for inclusion in the listing and contact the authors at:

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Avery Fisher Prize

Three female violinists were honored on May 5 (Avery Fisher Hall, New York City) as winners of the Avery Fisher Prize for excellence in classical music: **Sarah Chang**, 18; **Pamela Frank**, 31; and **Nadja Salerno-Sonnenberg**, 38. Each will receive a \$50,000 cash award. In its 25-year history, this is the first time the prize has been awarded to a woman. According to Deborah Borda, executive director of the New York Philharmonic and a member of the Avery Fisher Artist Program, the absence of female recipients had become an issue. Time will tell whether the 1999 prizes represent a change in attitude.

The Findings

We found only 15 women with full-time, permanent positions as university-level composition teachers (their names and addresses are in appendix 1) in Western Europe, out of a total population of almost 386 million people. The statistics (as of April 1999) are given in the table below³:

Country	Population	Women Comp. Prof.
Austria	8,134,000	0
Belgium	10,175,000	1
Denmark	5,334,000	0
Finland	5,149,000	0
France	58,805,000	0
Germany	82,079,000	4
Greece	10,662,000	0
Holland	15,731,000	0
Iceland	271,033	0
Ireland	3,619,000	1
Italy	56,783,000	3
Luxembourg	425,017	0
Norway	4,420,000	0
Portugal	9,928,000	0
Spain	39,134,000	1
Sweden	8,887,000	0
Switzerland	7,260,000	0
United Kingdom ⁴	58,970,000	6
Totals	385,825,000	16

The 16 to 385,825,000 ratio results in only one woman composition professor for every 24.1 million people. Twelve Western European countries do not have any women teaching university-level composition in full-time, permanent positions. (In fact, our sources did not report any women teaching university-level composition at all, even in part-time, temporary positions in any of these societies.) The zero category countries represent a combined population of more than 135 million people, and include some of the world's richest and most socially progressive nations, such as Holland, Switzerland, Austria, Norway and Sweden. The most astounding case is France, which has 58.8 million citizens, and which reportedly spends more money per capita on the arts than any other country in the world, but which does not have a single woman teaching university-level composition.⁵

A Brief Analysis of the Data

We did not survey the number of men with such positions in Western Europe, but the numbers seem to indicate that women composers have considerably less than 10% of the full-time, permanent positions. This would be consistent with the numbers for the United States. On May 1, 1995, CMS Publications reported a total of 1,754 teachers of composition in all U.S. and Canadian colleges and universities. According to an analysis of the data conducted by Casper Sunn, only 171 (or less than 10%) were women.⁶

To understand these very low numbers for Western Europe, it must be remembered that the general status of women

in their universities is often low in many fields besides music. Even though Germany is above the European norm for women composition teachers, in 1997, at the University of Hamburg, women represented only 9.7% of the professors in *all* fields as a whole.⁷ And at the University of Cologne the overall representation of women professors was only 7.9%.⁸ At the University of Tübingen it was only 6.3%.⁹ The averages for women in the U.S., in *all* fields taken as a whole, is somewhat higher. In 1997-98, women represented 46.8% of the assistant professors (the profession's full-time entry position), but only 18.7% of the full professors.¹⁰

As alarming as this general representation is, the numbers for composition are even worse. Since women appear to have less than 10% of the composition teaching positions in the U.S, they are far below the averages for all fields taken as a whole. Similar patterns are found in Europe. This helps explain why there are only 16 women who have full-time, permanent positions as composition teachers at the university level. Again, we see music lagging behind the progress being made in the rest of society.

The low representation of women as university teachers is also of concern, since women represent the majority of students in many countries. In Germany, for example, women represented 52.6% of the student body at the University of Cologne in 1997—a trend found in most German universities.¹¹ In 1995, women in the United States represented 55% of people awarded the bachelor's degree, 55% of those earning the master's degree, and 39% of the doctorates.¹² In 1996 (the last year for which statistics are available), there were 8.4 million women and only 6.7 million men enrolled in college in the U.S. And by 2007, the Department of Education projects that the gender gap will be larger, with 9.2 million women and just 6.9 million men.¹³ All of these statistics reveal that women have every right to demand a larger role as university-level teachers.

Possible Solutions Through Creating a Stronger International Network

There has been discussion among some women-in-music organizations (such as the Internationaler Arbeitskreis Frau und Musik) as to whether their mission has been fulfilled, and whether they should disband. The alarming statistics concerning composition teachers suggest that much work still lies ahead, and that the mission of women-in-music organizations is far from completed.

Generally speaking, both the music industry and the music world's professional societies are being organized into ever more closely knit international networks. If women are going to obtain a just position in these structures, they must also form strong networks for international cooperation and advocacy. The international congresses organized by various women-in-music organizations are an important step in this direction. Here are six

specific suggestions for improving international collaboration among women in music, derived from our experiences collecting the data for this study:

1. **Multi-lingual Conferences.** We found that our contacts in Italy, France and Spain often did not speak English (or German). This trend holds true for many in those societies. It might be helpful to consider this when organizing international conferences outside of those countries. Translators should be included in at least some of the presentations, and/or an ample number of events presented in a second language, such as French, which is one of the most commonly shared languages in the "Latin" countries. If the notices for these congresses were printed in English and in one of the romance languages, it would reach the widest possible public.

2. **A Committee for International Cooperation.** A committee for closer international cooperation might be formed under the auspices of several women-in-music organizations. It should include representatives from organizations such as the IAWM, Frau und Musik Internationaler Arbeitskreis e.V., Mujeres en la Musica Asociación, Forum Musique et Femmes, Suonodonne Italia, the Association of Canadian Women Composers, the International Women's Brass Conference, Stichting Vrouw en Muziek, the Federation of Women Composers in Japan, Women in Music (Britain) and others, structured into a well organized international network. Goals, methods and timetables for closer cooperation should be discussed and established.

3. **International Symposia for Composition Teachers.** International symposia might be held for women who are university-level composition teachers at the congresses for women in music. This would allow the exchange of ideas and perspectives concerning pedagogy and the status of women musicians in universities from an international perspective. An important topic would be the consideration of why women are so poorly represented as composition teachers, and how the situation could be improved. A form of collective, international advocacy might be instigated.

4. **Closer Cooperation Among the Journals.** The journals of the various women in music organizations might consider devoting at least one page to a review of the contents of journals and activities from other countries. For example, America's *IAWM Journal*, Germany's *VivaVoce*, Switzerland's *clingKlong*, and other such publications might provide a brief summation of the contents of each other's journals—something like a listing of the major articles and scheduled events. This would be useful to scholars, and also tell the readers something about the activities and concerns of women musicians in other countries, thus creating a stronger sense of international community and cooperation. During our study, for example, we discovered a festival for women composers in Spain that was about to take place that few in the international community knew about.

5. **Introduce Foreign Composers.** The journals in various countries might use some space to regularly introduce com-

posers from other countries to their readers. As one option, this might be done in an interview format in which three or four composers from different countries answer common questions. (In the age of email and faxes, this is easily realizable.) It would be interesting, for example, to do a series with the 16 women composition professors of Western Europe. How would Teresa Catalán of Spain, Annette van de Gorne of Belgium, Adriana Hölsky of Germany, and Eibhlís Farrell of Ireland answer questions about music, their experiences as composers, and their views about teaching. What would the similarities and differences be?

6. **Collect More Empirical Data.** Much more work needs to be done collecting empirical data about the status of women in music. Gender theory is most convincing when it is associated with strong empirical evidence. This information is also essential for advocacy. Many of our contacts had only the vaguest idea about who the women composition teachers were in their societies, and sometimes no idea at all. It is difficult to work for the rights of women in music when we have no idea of what their status really is.

We hope that student composers will consider the advantages of foreign study, and that this listing will be useful to them. And we hope that the astoundingly low representation of women as university-level composition teachers will reinforce the conviction that advocacy for women in music is deeply necessary, and that it must be established on an international basis. Many of the people and institutions listed in the two appendices could be especially important in forming a stronger international collective to bring justice and equality to women in music.

Recommended Web Sites

A comprehensive bibliography called "The Woman Composer Question," compiled by Eugene Gates of the Royal Conservatory of Music in Toronto in 1998, is available online. The site lists books, a few dissertations, and a lengthy selection of articles, essays and parts of books on women composers. See: <http://www.interlog.com/~hart/Kapralova/BIBLIOGRAPHY.htm>

Another useful site provides one of the largest databases of international women composers, past and present. It offers a list of about 6,000 women, along with dates, country and links (if available) to online resources. The criteria for selection is (1) born prior to 1950, (2) listed in Aaron I. Cohen's *Encyclopedia of Women Composers*, (3) listed in the *R. E. D. Classical 1999 Catalogue* of recorded works. Composers listed in the catalogue but not in Cohen are given at the end of the database. The site also offers a short list (in progress) of recordings by a few of the composers, plus links to many other women-in-music sites.

It may be accessed at <http://www.interlog.com/~hart/Kapralova/DATABASE.htm>. We thank Karla Hartl of The Kapralova Society (which is dedicated to promoting women in music) for the information.

Appendix 1: The Sixteen Teachers

Country	Teachers	Addresses
Belgium	Annette van de Gorne	Conservatoire Royal de Mons 7 (or 12) rue de Ninny 7000 Mons
Germany	Violeta Dinescu	Karl-Ossietzky-Universität Oldenburg Postfach ohne weitere Bezeichnung 26111 Oldenburg
	Adriana Hölsky	Hochschule für Musik, Rostock Am Bussebart 11 18055 Rostock
	Isabell Mundry	Hochschule für Musik, Frankfurt Eschersheimer Landstr. 29-39 60322 Frankfurt
	Younghi Pagh-Pan	Hochschule für Künste Dechanatstr. 13-15 28195 Bremen
Ireland	Eibhlís Farrell	Conservatory of Music and Drama Dublin Institute of Technology Adelaide Road Dublin 2
Italy	Sonia Bo	Conservatorio di Milano Piazza della Repubblica 6 20121 Milano
	Silvana Dikotti	Conservatorio Statale di Musica "Giuseppe Verdi" Via Mazzini, 11 10123 Torino
	Teresa Procaccini	Conservatorio di S. Cecilia Via Dei Greci 18 00187 Roma
Spain	Teresa Catalán	Catedrática de Composición Conservatorio Superior de Zaragoza San Miguel 32 50001 Zaragoza tel: +34 976 28 07 42 email: Teresa77@arrakis.es
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	Nicola LeFanu	Department of Music University of York York YO15DD
	Silvina Milstein	Department of Music King's College London Strand London WC2R2LS
	Katharine Norman	Department of Music Goldsmiths College University of London New Cross London SE146NW
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Appendix 2: Sources and Contacts

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NOTES

1. The only country where a possible exception to this rule was mentioned was the United Kingdom. We found, however, that all women with permanent contracts there had full-time positions.
2. In most Western European countries, the divisions between composition and theory might be more distinct than in the U.S.; for example, composition is not considered a truly academic discipline in most European schools, and it is very rare that they offer doctoral programs for composers.
3. The population statistics are taken from the U.S. Census Bureau's Web site: <http://www.census.gov/ipc/www/idbsum.html>
4. There is an additional woman, Melanie Daiken, at the Royal Academy of Music, but she is on indefinite sick leave. One of our sources mentioned that many colleges in the U.K. (such as technical colleges) have recently been promoted to university status and that there might be some women teaching composition in these schools, but none of our contacts knew of any.
5. Betsy Jolas taught at the Conservatoire National Supérieur de Musique et de Danse de Paris but recently resigned. Michèle Reverdy teaches orchestration at the same institution, but not composition.
6. Unlike our study, these numbers for the U.S. include part-time, temporary positions by faculty who might not teach composition as the main subject. The representation of women with full-time, permanent positions might be even smaller.

7. *Frauenförderung an der Universität Hamburg* (Die Frauenbeauftragten des Akademischen Senats der Universität Hamburg: Bericht, 1997): 7. These numbers include all professors in categories C-2 to C-4 in all fields excluding medicine.

8. *Kölner Forum: Frauen in Bewegung* (Die der Frauenbeauftragten Fachhochschule Köln: Ausgabe I/98): 62. These numbers include all professors in categories C-2 to C-4 in all fields excluding medicine.

9. "Professorinnen sind selten," *Schwäbische Zeitung* (December 12, 1998).

10. The statistics are taken from the Web site of the American Association of University Professors: <http://www.aaup.org/Wrepup.htm>

11. *Kölner Forum*, 58.

12. U.S. Census Bureau Web site: <http://www.census.gov/Press-Release/cb98-226.html>

13. "U.S. Colleges Begin to Ask, 'Where Have the Men Gone,'" *New York Times* (December 6, 1998).

Reinhold Degenhart completed his Diploma in trombone under Professor Abbie Conant at the Musik Hochschule Euregio Bodensee in 1999. He is currently pursuing doctoral studies in both musicology and English literature at the University of Basel. William Osborne, a composer living in Germany, and his wife, trombonist Abbie Conant, founded "The Wasteland Company" in 1983. It is an ensemble devoted to exploring the identity of women through the medium of music theater. They have taken their productions to more than 60 cities throughout Europe and America over the last five years, and have presented their performances and workshops at many well-known music schools and universities. Osborne, who is a frequent contributor to the IAWM Journal, has been in forefront in making the world aware of gender discrimination in orchestras. In honor of his achievements, the IAWM presented him with a Certificate of Appreciation for Outstanding Service for his "tireless work in behalf of Women in Music." He was recently elected to the Pauline Oliveros Foundation Board of Directors.

FrauenMusikForum Receives the Dr. Ida Somazzi Prize

At its 17th Annual General Meeting on March 6, 1999 in Bern, the Swiss FrauenMusikForum (FMF) was presented with a prize worth 10,000 Swiss francs by the Dr. Ida Somazzi Foundation. The prize was presented by the Foundation's president, Swiss National Councillor Christiane Langenberger-Jaeger, who described the FMF's work as "indispensable." Yvette Jaggi, President of Pro Helvetia (the Swiss Arts Council) and Claudia Omar-Amberg, City Councillor of Bern, also congratulated the FrauenMusikForum. The Dr. Ida Somazzi prize will go to support a project by the conductor Monica Buckland Hofstetter to produce a CD of symphonic works by young Swiss women composers. After Lislot Frei stepped down from the FMF presidency last year and a year's interregnum, Hofstetter and singer Verena Ehrler-Hofmänner were elected as co-presidents.

The FrauenMusikForum's activities in 1999 include a coproduction in May of the opera *La Liberazione dall'Isola*

d'Alcina by Francesca Caccini in Düringen (Canton Fribourg). The FMF will also participate in the symposium "Starke Frauen" (Strong Women) in November, in collaboration with the Neues Forum für Alte Musik (New Forum for Ancient Music) in Zurich.

The FMF was founded in 1982 and currently has about 450 members. It promotes the work of women in music and aims to improve their position in the music business. The FMF has already put on three festivals: the Nationalprojekt (National Project) in 1985, Die Spitze des Eisbergs (The Tip of the Iceberg) in 1992, and Fra Nord e Sud (From North and South) in 1995. The FMF operates as an information center and maintains the European Archive of works by women composers in the Haus der Musik in Aarau. It also carries out research projects. The FMF is supported by the Federal Office of Culture.

Adventures of a Visiting Professor in China

By Frances Nobert

"Ladies and gentlemen, thank you for waiting. Flight 875 to Tokyo/Narita is now ready for boarding." Upon hearing this October 1998 announcement, I knew my dream to accept a long-standing invitation to perform and lecture at Beijing Capital Normal University was about to become a reality. As a result of the preparations of retired Professor of Music Yao Si-yuan, I embarked on the whirl-wind, two-week journey. I first met Professor Yao in 1987, when he spent a semester as visiting professor with the Music Department of Whittier College.

My first introduction to China had been in the spring of 1997 as a tourist, with accommodations in deluxe hotels and the usual bus trips to the Great Wall, the Forbidden City and other such attractions. Thus, to live on campus and to be completely a part of the university culture on my return trip was a pleasure and an enlightenment. Because I was in a hotel for visiting professors and foreign students, I was surrounded by internationalism as well as by three fellow Americans, two of whom were also visiting scholars. Often we dined in the hotel's restaurant and discussed the experiences of the day.

The very fine Boersendorfer concert grand of the Music Department of the University was made available to me several hours daily in order to prepare for an hour-and-a-half recital of women's compositions. I was surprised that such a long program with no break was the norm, but on the other hand, when professor Yao was at Whittier, he found it unusual that a class lasted only 50 minutes. Because I had proposed to present some chamber music in addition to solos, I had the opportunity to work with one master's degree student and various faculty members on literature for solo voice and for piano duet. I learned in rehearsing *Laudate Dominum* by Francesca Caccini that such sacred works in Latin were foreign to the repertoire of the voice faculty of that university.

The works I selected were from the 18th through the 20th centuries and in styles ranging from classical to jazz. The audience was unfamiliar with the repertoire: piano solos by Clara Schumann, Marianne von Martínez, Grazyna Bacewicz, Clara Kathleen Rogers, Maria Szymanowska, Zhanna Kolodub, Williametta Spencer, Orpha Ochse, Cécile Chaminade, Odette Gartenlaub, Madeleine Dring, Valerie

Capers and Margaret Bonds. The piano duets by Fanny Mendelssohn Hensel, Amy Beach and Margaret Garwood were also new to their ears. The listeners responded very positively to the variety of music, and afterwards, several teachers requested copies of the jazz solos and the contemporary works for four hands.

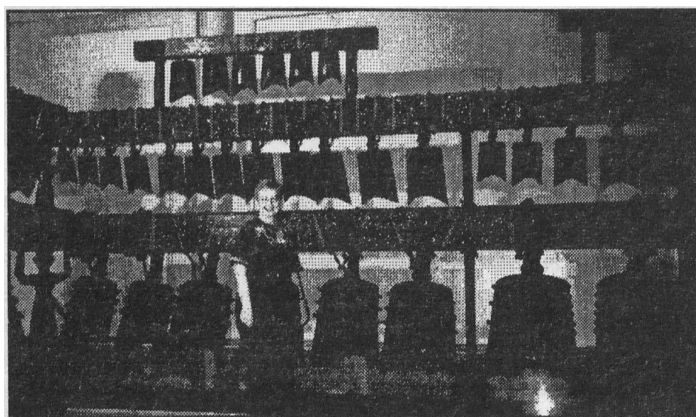
My other assignment was to give a two-hour lecture, without a break, on World Women Composers. It was a challenge to cover music from the 12th through the 20th centuries, representing 21 different countries, in a single lecture. I decided to focus on the music itself, especially since not everyone spoke English. I had an interpreter for my brief comments before each of the 30 musical examples. I decided to organize the presentation according to performing

forces in order to achieve maximum variety during such a lengthy session, and to present examples of solo (both vocal and instrumental), chamber, choral and orchestral music as well as electronic works. Again, the class was totally unfamiliar with the repertoire and seemed a bit overwhelmed by the amount of material. As with the Caccini sacred work, I

discovered when I played a recording of Elfrida Andree's Organ Symphony that the instrument was foreign to the majority of those in attendance. Having grown up in a country steeped in Christianity, I found it revealing to realize that my experience as a church musician was viewed as a somewhat unusual profession by many Chinese. Because the presentation took the entire two hours in the late afternoon, there was no time for discussion.

All was not work during my visit in the bustling Chinese capital. Dining was always an adventure, often on campus, occasionally in the city. Following my piano concert, the music faculty, students and a few honored guests from the conservatory and I feasted on a most delectable dinner of many courses.

Since I arrived in Beijing at the time of a Lunar celebration, I was included in a family dinner of moon cake and other delights at the home of Professor Yao, his wife and his son. Later in the week, a piano professor presented me with a lovely tin with yet more of the popular cake. During my entire visit, gifts abounded, especially CDs and scores, some by women composers.



Frances Nobert at the Beijing Bell Museum

I was told by Professor Yao that, on my departure from Beijing, he and his family would treat me to tea. I found this possibility most intriguing, since the appointed time was rather early in the morning. Upon arrival at the restaurant, we were seated and approached by people wheeling carts with all sorts of dumplings, noodles and other treats. Soon, I realized that their tea was what we would call dim sum.

Following this fine culinary send-off, my interpreter, Dr. Yao Heng-lu, son of Professor Yao, and I boarded a bus for a six-hour trip to Shanxi-University in the city of Tai Yuan. A hostess aboard served us tea and a box meal to ingest while watching continuous movies in Chinese at a very loud volume, with no possibility to tune them out—another “interesting” cultural experience.

Shanxi University also provided on-campus housing, this time without students. I had a very large living room and an equally spacious bedroom with two beds. The walls were covered with a silk-like material and there were lovely chandeliers along with several couches, chairs and a desk. At the hotel restaurant, in addition to meeting an Australian woman who was a visiting scholar teaching English, I enjoyed a wonderful meal with the president of the university and members of the music faculty. The use of chopsticks, which I had first learned in the United States, became a practiced art after two weeks and brought comments of surprise from the Chinese.

Because there were very few people who spoke English at Shanxi University, an interpreter was crucial. The students were extremely cordial and were intrigued to try to talk with me. After my lecture (which was the same as the one in Beijing) some of them approached me to converse a bit and to ask for my autograph. Before my evening piano concert, a group of them encircled me, took me to a practice room and smiled and tried to chat. Afterwards, one requested copies of the Margaret Garwood duets. I decided that I would make it a point to know more of their language than “hello” and “thank you,” should I ever return.

In both Beijing and at Shanxi University, I had the great fortune to meet and sometimes visit homes of important women musicians. One was a Beijing composer for the Central Philharmonic Society, Qu Xixian, who shared some of her life experiences with me and presented me with her music and a CD. She also holds some very important positions in the Chinese music society. The second woman, Professor Deng Ying-yi of Shanxi University, has translated into Chinese many well-known works, such as the choral portion of Beethoven’s Ninth Symphony. At her request, I sent her a copy of James Briscoe’s *Historical Anthology of Music by Women*, so that she might translate some of the works and have them performed.

Finally, Li Yiding, a graduate from the Composition Department of Shenyang Conservatory of Music, visited me in my hotel living room in Beijing. Through a translator she acquainted me with her work and gave me some compositions accompanied by a tape.



Frances Nobert, center, with singers and pianists after a concert at Beijing Capital Normal University

I was impressed with the hospitality and warmth of the Chinese, who provided numerous opportunities for me to experience the culture and to meet students and faculty. At both universities I was provided with student escorts for my walk to and from the music building to my place of residence. As a result, I met several lovely young people who knew some English. At the end of my first week, a charming young singer and master’s degree student from Beijing Capital Normal University escorted me to the fascinating Bell Museum. In Shanxi Province I was driven to Wu-Tai Mountain, the Buddhist Holy Land.

Aside from multiple adventures in dining, I was treated to two performances at the Beijing Concert Hall. The first was a morning program with incredibly talented and well-practiced Winners of the Young People’s National Piano Competition. The second was with orchestra and three zhengs, a multi-stringed, plucked instrument used that evening for both traditional Chinese pentatonic compositions and for modern melodies, such as “O Susanna.” It was interesting to observe the zheng and the techniques of the players, one of whom now resides in the United States. I look forward to a continuing relationship with my long-time and new Chinese friends, and I hope that some will join and become active members of the IAWM.

Frances Nobert is College Organist and Distinguished Service Professor Emerita of Music at Whittier College in California. She also serves as District Convenor for the American Guild of Organists and as Treasurer and Board Member of the IAWM. Dr. Nobert has performed throughout the United States and in China, Denmark, France, Germany, The Netherlands and Spain. She has been selected as an International Woman of the Year (1996-97) and as a recipient of the Twentieth Century Award for Achievement.



Composers' Corner

An Interview with Deon Nielsen Price, Outgoing IAWM President

By Jeannie Pool

Deon Nielsen Price concluded her three-year term as IAWM President at the June 1999 Board of Directors meeting. Jeannie Pool was asked to interview her about the current issues facing the IAWM and about some of Deon's recent activities as President. Deon and Jeannie have worked together in the women-in-music movement since 1981 and are close personal friends as well as devoted colleagues. We hope you enjoy their discussion which took place in May 1999.

Jeannie Pool: Deon, your term as IAWM President has been quite successful. You have provided clear leadership and should be very proud of the successes of the organization during your tenure. There are several aspects of the organization which I hope you will discuss in this interview as a way of inspiring other members to become more active and involved. First of all, on the international front, how is the IAWM, an international organization based in the United States with a majority of its members in the United States, working to maintain its international profile and influence?

Deon Price: First, I'd like to remind everyone that the IAWM gained international news coverage early in 1997 by supporting the efforts of Austrian women in their protest of the discriminatory hiring practices of the Vienna Philharmonic. Our letter campaign and demonstrations helped influence the VPO, on the morning of their departure for concerts in the United States, to offer a token membership to Anna Lelkes, who had played harp with the orchestra for 26 years. Now we are watching for evidence of a real change in policy.

We have been increasing the number of active international IAWM leaders, Board Members and International Liaisons. We continue to expand our international contacts through IAWM Congresses on Women in Music, which have been held in Vienna, Los Angeles, and London. Previous Congresses, which were produced by one of our parent organizations, International Congress on Women in Music, began in 1980 in New York City, and were subsequently held in Mexico City, Atlanta, Heidelberg, Bremen, Paris, and elsewhere.

Annual invitations from Patricia Adkins Chiti, President of the Donne in Musica Foundation, have allowed our officers, Sally Reid, Susan Wheatley, Frances Nobert and me, to each represent the IAWM on the World Report Symposium in Fiuggi, Italy, where we have had the opportunity to talk informally with women-in-music leaders from many different parts of the world.

We have also become acquainted with international women-in-music leaders during our participation in the Festivals of Women Composers International held at Indiana University, Pennsylvania, Susan Wheatley and Sarah Mantel,

co-chairs. At all of these congresses and conferences we are learning about the varied needs of women-in-music in different countries. And we are encouraged by learning that in some cultures there is great respect for the creative arts and artists.

Through personal discussions we have been able to establish liaisons with several countries and organizations, such as Margaret Myers, our International Liaison to Europe, Kyungsun Suh in Korea, Mihaela Vosganian in Romania, Agnes Bashir Dztsoeva in Jordan, Margaret Lucy Wilkins in England, Jin Hi Kim to the Asian Composers League, and Monica Hofstetter to FrauenMusikForum (FMF) in Switzerland. Also, we are affiliated with Women in Music (WIM) in the United Kingdom and Canadian Women Composers, Janet Danielson, Chairperson.



Deon Nielsen Price (left) and Jeannie Pool

In 1999 there have been three major international projects undertaken by the IAWM: First, the IAWM Liaison with FMF received a Pro Helvetia grant from the Swiss government to co-sponsor the IAWM Ninth Annual Chamber Music Concert at the National Museum of Women in the Arts in Washington, D. C. on June 20, chaired by Patricia Morehead. The grant covered the commissioning of a new work by a Swiss composer, performers' fees, and travel expenses for Swiss conductor Monica Hofstetter.

Second, the Eleventh International Congress, "New Century Perspective," in a joint meeting with Feminist Theory and Music 5, was held July 7 to 11 in London, England, with chairpersons and committee members residing in California (Beverly Grigsby, Christine Clark, Frances Nobert, Jeannie Pool, Deon Price), Texas (Sally Reid), Virginia (Fred Maus), England (Sarah Rodgers, Katharine Norman, Rhian Samuel) and Italy (Sara Torquati), and with performers and composers attending from every continent.

Third, Jin Hi Kim, IAWM International Liaison with Asia, has been developing an Asia Outreach Project since 1996, conducting seminars and panels representing the IAWM. The culmination will be "Asian Women in Music Today," two concerts and a panel discussion co-presented by the Asia Society and Mutable Music in association with the IAWM at the Asia Society in New York City, October 22 and 23.

In the past several years, besides exchange status with several national organizations in the United States, the IAWM has established exchange status with a wide scope of international organizations: the International Music Council of U.N.E.S.C.O., the International Women's Meetings in Greece, Archivio Music in Italy, Australian Music Centre, Canadian Music Centre, Canadian Women Composers, Centro para la Difusión de la Musica Contemporanea in Spain, Contemporary Music Centre in Ireland, Delta Omicron International Music Fraternity, Frau und Musik in Germany, International Computer Music Association, International Female Composers Library, International Musician AFM, Icelandic Music Information Center, Japan Federation of Composers, Kvinder i Musik in Denmark, Mujeres en la Musica Asociación in Spain, EUTERPE in Sweden, Nainen ja Musiikki (NAMU) in Finland, National Library of New Zealand, Norwegian Music Centre, Society for the Promotion of New Music (SPNM) in Great Britain, Swedish Music Information Centre, Venezia Nuova Musica in Italy, and WINDS, Journal of BASBWE in England.

Additionally, in the interest of providing information to our composer members, as President of the IAWM, I have had the privilege of talking with the directors of international composer and performing rights and royalties organizations, such as SACEM in France, PRS and BAC&S in the United Kingdom, and GEMA in Germany, as well as AACO, AMRA, ASCAP, and BMI in the United States.

JP: With what seems to be the recent backlash against affirmative action and a commitment to the concept of diversity, what things can the IAWM do to create new opportunities for women in music while continuing to advocate equal access and diversity in the music world?

DP: At the 10th IAWM Congress held in 1997 in California, I was especially impressed with the pronounced confirmation of the same vision of a women-in-music community which had motivated the merging in 1995 of three organizations to form the IAWM. I am referring to the vision which underlies the IAWM Mission: that it is necessary for composers, performers, conductors, musicologists, librarians, educators, and publishers to cooperate and help each other celebrate and disseminate music by women composers. I believe we can make more of an impact by joining together to accomplish our broader goals than by working in isolation.

The even larger perspective involves helping ourselves by also helping others in promoting new music by male and female composers of every culture and race. We encourage our members to be active in other music organizations and to work with men to support and promote new music in general.

JP: What can the IAWM give minority women and women from poorer, less developed countries around the world as additional support for their desires to have professional careers in music?

DP: The encouragement and strength from affiliating with an organization which includes many such members; the opportunity to propose projects that would help them specifically; the opportunity to have their work documented by being included in international events and publications; the opportunity to know what is current in all parts of the world as reported in IAWM publications; the opportunity to meet and communicate with professional musicians from many parts of the world both in person and via the internet; the knowledge of professional opportunities open to them which are listed in issues of the *IAWM Journal* and on the IAWM Web site.



IAWM Meeting after a Price Duo concert of music by women composers, West Virginia University. L-R: Berkeley Price, Deon Price, Janis-Rozena Peri, John Beall

JP: Why must women in music become more vocal against injustices and inequalities facing women in music around the world? Isn't this a challenge as President of the IAWM, when most of our membership can hardly find enough time to practice, compose, and do their research and writing?

DP: The challenge is too large to be met by a commitment of just one or a few persons, regardless of whether they are paid or volunteer. The only way we can make an impact is by 1) spreading the work and responsibility of the organization in manageable amounts among many, many members, and 2) every member bringing an awareness of women in music in her own locale through affiliation with other organizations and through education, lectures, and concerts.

During presentations to groups of patrons of the arts, for instance, we request that they notice the gender of composers on concert programs and bring oversights to the attention of the music directors of school ensembles, music teachers, and presenters of professional concerts. We need to constantly advertise that today much good music by women composers is readily available and ought to be included in performances for the enrichment of the performers, the composers, and the audience. I have personally experienced the enthusiasm of an audience to exciting new music by women composers. I believe we need to fuel this audience

reaction by providing much more of such high quality music by women.

There has been a tremendous amount of progress since the beginning of the modern women-in-music movement begun in the 1970s. This turn of events is very encouraging and shows the fruits of nearly 30 years of efforts pioneered by the IAWM's parent organizations: the International League of Women Composers, American Women Composers, and The International Congress on Women in Music. Today, I believe, the personnel make-up of every world-class symphony is integrated, at least on paper. Festivals of music by women and research on women composers and performers abound throughout the world. The glass ceiling is being shattered by women winning major competitions in which women have never before been winners. There are still many performers and conductors, however, who do not know about the existence of music for their medium by women. There are impresarios and audiences who seem content to hear solely the music of dead, white, male, middle-European masters. Actually, we have only scratched the surface of advocacy for music by women composers.

JP: What has been the impact of the internet on the development of the IAWM in recent years? Wouldn't you agree that many of the activities of the IAWM are only possible because of our online communications? How can these online services and communications be expanded and enhanced?

DP: Since the pioneering efforts to put the IAWM on the internet, which were begun in 1994 by Sally Reid, who took on the responsibilities of IAWM President in June 1999, the membership of the IAWM has doubled. Communication with other international organizations has become immediate through FAX and electronic mail. During the past year many more of our international members have gained access to the internet, and this new opportunity for online communication promises very rapid expansion of our membership base. Most of the organizational concerns have been addressed and debated via electronic mail.

As President, I have allocated one to four hours daily for internet dialogue. Because our membership is so geographically spread one of the quandaries has been whether to, and how to, establish a voting procedure over the internet. The advocacy project protesting the hiring practices of the Vienna Philharmonic was conducted entirely by e-mail with several Europeans supplying current status reports and three chairpersons, Regina Himmelbauer in Vienna, Monique Buzzarté in New York City, and Nora Graham in Los Angeles, who all finally met in person at the 10th International Congress in California, which you chaired. An innovative online component of the 10th Congress was made possible by technical specialists who kept a dialogue going via electronic mail by reporting summaries of presentations and then relaying questions between persons not in attendance to the presenters at the Congress.

Our excellent IAWM Web site has been maintained and enhanced by the volunteer efforts of Carolyn Bremer, Canary Burton, Monique Buzzarté, Lynn Gumert, Elizabeth Hinkle-Turner, Nancy Stokes, Sara Whitworth and Sally Reid. We are hoping to expand the IAWM's online services, however, by also being able to hire professional technical support.

JP: What type of an organization do you think the IAWM should be to best meet the needs of its members?

DP: Early in 1997 we came to a realization that the IAWM should not be a top-down organization. It needs to be a learning organization with an organic looseness that allows it to be dynamic and adaptable so that it can move with flexibility according to the timely pursuits of its members almost anywhere in the world. This type of organization will probably always be in flux. I believe the IAWM has the necessary ingredients for success as a learning organization: vision, values, integrity, and dialogue. We have vision as expressed in our Mission Statement. The Board of Directors annually determines the priorities for the next year. We are constantly working on our integrity as a volunteer organization. We have ongoing dialogue both over the internet and in face-to-face meetings together.

The IAWM's operations seem to fall into two categories: external and internal. The external has included interviews with and articles for the media, advocacy letters to governments and performing organizations, representing the IAWM in lectures and concerts of music by women, and connecting with other organizations whose missions relate to those of the IAWM. The internal operations have been concerned with establishing legal, non-profit status; opening lines of communication with members; helping support project chairs in their efforts; conducting various IAWM meetings and functions; pulling together and integrating diverse viewpoints and arriving at composite wisdom; maintaining a leadership style which includes the broad perspective of our IAWM Mission Statement; organizing a structure which is not hierarchical, but is collegial and decentralized.

JP: After three years of being involved with the daily concerns of the organization as President, did you have time to be musically creative? What are your personal professional aspirations at this point?

DP: Although as President I found the hours long, I have been deeply touched by the genuine interest and sincere efforts of hundreds of other volunteers in furthering the celebration of women in music. While President, I personally performed much music of women composers, including my own, did some arranging, prepared some scores for publication, and participated in the release of two compact discs of my music, but I was not able to focus on any new musical creations. I have been stimulated by working with so many accomplished IAWM members and I look forward now to accepting commissions to compose new works.

JP: What involvement and contribution do you expect to make to Women in Music as Past-President?

DP: I envision exponential growth and great successes for the IAWM in the next few years under the capable leadership of our new president, Sally Reid. She and I have met many times and the transition has been very smooth. I look forward to helping Deborah Kavasch, Lucille Field, and you to find outside sources of funding to supplement the members' support of the many worthwhile proposed IAWM projects. Procuring such funding seems to be difficult because most is for projects in specific geographical areas rather than for those with an international scope. I expect to continue participating in IAWM Congresses and to be enriched by continuing to connect with the remarkable, talented individuals, both women and men, from all over the world that I meet there. I plan to continue everywhere possible to represent the interests of the IAWM and all women in music through performing music by women and by composing, lecturing, and participating in other organizations. I invite all members of the IAWM to do the same in their own locales.

When the call to be president of the IAWM came to me in early 1996, I felt that I had benefited so greatly by the work of others in the women-in-music movement, that this would be an opportunity for me to give something back. I had just been diagnosed with breast cancer and thought if this was IT, it was not a time to retreat. I believed the IAWM to be the best place for me to try to make a contribution during whatever years I had left. Actually, as I have had to face my own mortality, the experience of facilitating the everyday business of the organization and listening to and trying to synthesize diverse viewpoints has proved to be a stabilizing and healing factor for me. So THANK YOU ALL, IAWM!

JP: On behalf of the IAWM, Deon, I'd like to thank you!

Jeannie Pool is founder of the International Congress on Women in Music and producer of numerous congresses and international conferences on women in music. She has served as the Executive Director of the Society for the Preservation of Film Music since 1990. An award-winning radio producer, she is heard weekly on KPFF-FM, Pacifica Radio in Los Angeles, and she produces recordings for Cambria Records. She has served on the IAWM Executive Committee and Board of Directors and is now an Honorary Advisor.

Congratulations to Melinda Wagner: Winner of the 1999 Pulitzer Prize for Music

Melinda Wagner was awarded the 1999 Pulitzer Prize "for distinguished musical composition of significant dimension" for her Concerto for Flute, Strings and Percussion, which received its premiere in Purchase, NY, on May 31, 1998 by Paul Dunkel, flutist, and the Westchester Philharmonic. The announcement, as reported in *The New York Times* (April 13), describes the three-movement concerto as a work in which "considerable expressive variety is demanded of the solo flute line, which is set against a sparkling, tactile orchestral texture." According to the composer, her music is accessible and is "not really about anything that could happen in the world." It is concerned with "the exploration



Melinda Wagner

and potential of ideas concerning sound."

An article about her in the *Philadelphia Inquirer* (by Peter Dobrin, April 14, 1999) characterizes the score as "vibrant" and "luminous,"

with an "extensive battery of percussion (Wagner's husband, James Saporito, is a percussionist)." The concerto "quotes from the solo harp movement of Benjamin Britten's *A Ceremony of Carols*" and also from Beethoven's Symphony No. 7, although using quotations from earlier compositions is not a technique Wagner often uses. (A review of a Washington, D.C. performance of the concerto appears elsewhere in this issue.)

The 42-year-old composer and mother of two was born in Philadelphia and raised in suburban Swarthmore; she now lives in Ridgefield, New Jersey. She studied with Richard Wernick, George Crumb, Shulamit Ran, and Jay Reise, and she earned a doctorate in composition at the University of Pennsylvania in 1986.

She is not a prolific composer, and she has written "only about ten pieces she considers good enough to admit ownership." She works slowly and "does a lot of reworking"; the flute concerto, for example, took a year to complete to her satisfaction.

She has received many honors, including a Guggenheim Fellowship, and her works have been performed by organizations such as the Chicago Symphony Orchestra, the American Composers Orchestra, and the Chamber Music Society of Lincoln Center, but very little of her music has been recorded. The Pulitzer Prize will no doubt bring Melinda Wagner international recognition, countless commissions and widespread performances and recordings of her compositions. The IAWM joins the musical world in extending its congratulations to this talented young composer.

In Celebration of Siegrid Ernst's 70th Birthday

By Ute Schalz-Laurenze and Elisabeth Brauner

Music in the Rhythm of the Century

Without her, one cannot even imagine what the state of women in music in Germany would be. As co-founder and longtime president of the international working group Frau und Musik, as co-founder of the International Congress on Women in Music and as organizer of numerous festivals, Siegrid Ernst has made decisive contributions toward a changed image of women's cultural achievements. "Women composers—are there any?" was a question raised as little as 20 years ago. Today, however, feminist research involves thousands of people—and that is only the beginning—thanks, at least in part, to Siegrid Ernst.

Since 1970, Ernst has lived and worked as a pianist and composer in Bremen, Germany, but her rich artistic, pedagogical and cultural-political activities have extended throughout Germany. She often collaborates with women in interdisciplinary projects: the visual arts, literature and performance. She pursues new techniques, but she strives to create music that appeals and is comprehensible to performers and listeners alike.

By Ute Schalz-Laurenze

Review: A "Double Portrait" Concert

On March 12, 1999, in the broadcast studio of Radio Bremen, a concert was given to celebrate the 70th birthday of Siegrid Ernst (which was on March 3). The "Double Portrait" program featured works by Ernst and by her younger colleague, Violeta Dinescu, professor of composition at the University of Oldenburg.

It was evident that the two women's compositions had many characteristics in common, but the differences in their approaches and sources of inspiration were even more obvious. In Dinescu's works, for example, the use of motifs from Romanian folklore was a recurring element, and the folk ideas were often charmingly contrasted with rigid, almost mathematical, developments. This was especially clear in *Echoes I*, performed energetically and expressively by pianist Werner Barho. *Frühlingsland* (Spring Country), commissioned by Deutschland Radio Berlin, had a strong operatic flavor, especially in its dramatic presentation by soprano Mechthild Rieh and pianist Barho; the work offered colorful images, despite a text that was almost impossible to understand. Other works by Dinescu were the sophisticated and tuneful *Dialogo* for flute (Carstein Hustedt) and viola (Andreas Gerhardus); *Parra Guitarra*, performed so eloquently by guitarist Hans-Wilhelm Kaufmann that one became more aware of the richness of its creation than of its great technical demands; and *Improvisation* for solo saxophone.

Saxophonist Christoph Hansen also played a work by Ernst, *E...staremo freschi!*, that had a multitude of surprises

and avant-garde techniques, such as multiphonics and quarter tones, extreme tempo changes, wide leaps and glissandos. Hansen performed with remarkable intensity and accuracy. Ernst's *Spirale* was inspired by Raymond Queneau's *Stilübungen*, a work in which small, everyday events are described in 105 different ways. Soprano soloist Rieh understood perfectly how to characterize the increasingly grotesque variations and how to unite them in a great musical sweep.



Siegrid Ernst

Spaltung (Splitting) involved the collaboration of Ernst as pianist and Marc Pira on the electronic part. The computer-generated sound, which was taken from the original piano music and was heard over four loudspeakers that distributed the sound throughout the room, was combined with supplementary material played live on the piano.

The last work on the program was the premiere of Ernst's *Trio* for flute, viola and guitar. The distribution of the music was surprisingly untypical, as for example when the guitar was used not to accompany but to play the melody while the flute and viola together weaved a supporting tonal carpet. The *Trio*, which is somewhat unusual in its combination of instruments, created very new and refreshing colors; the music gradually evolved out of a sound-chaos into its rhythmic and lively culmination. At the end of the concert, the audience gave long and heart-felt applause to the extraordinary interpreters and composers plus a special ovation for Siegrid Ernst to commemorate her birthday.

By Elisabeth Brauner

Siegrid Ernst: Work List

(Publishers: Furore-Verlag, Stefanie Hunzinger-Bühnenverlag, Tonger-Verlag)

Works for Orchestra

Variationen (1965) for large orchestra

Facetten (1984)

3 Stücke (1984), arr. of *Kleinen Suite* for piano

Recitativo appassionato e salto (1985) for string orchestra

Jaga und der kleine Mann mit der Flöte (1993), suite from the children's opera

Triade (1993/94) for 10 instrumentalists or chamber orchestra

Peace Now (1983/1997) in three movements

Wieder-Ver-Einigung (1995) for singer, 2 speakers and chamber orchestra

Chamber Music

Sextett (1956) for flute, 2 oboes, clarinet, 2 bassoons

Kleine Suite (1963) for piano

Quattro Mani dentro e Fuori (1975) for grand piano with two players on the keys and strings

Mutabile (1977) for 3 players on 11 recorders

Spiel, für Pedal und Register (1980) for organ

Wege... (1988) for voice, saxophone, cello and Klangsäule (chimes/sculpture invented by Anne Baisch)

Concertantes Duo (1991) for recorders and percussion

E...staremo freschi! (1992) for tenor saxophone

Spaltung (1998) for piano and electronic instrument

Trio (1998/99) for flute, viola and guitar

Song Cycles and Cantatas

7 Miniaturen nach Japanischen Haiku (1961) for low voice, viola or cello, and piano

Kleine Hand in meiner Hand (1966) 12 Lieder for soprano and piano (also as 6 Lieder for mezzo soprano and piano)

Wohin (1972) for 3 ensembles: 1) alto and string quartet, 2) bass and organ, 3) choir and string orchestra (text, Ingeborg Bachmann "Reklame")

Damit es anders anfängt zwischen uns allen (1982) for choir and organ (text, Hilde Domin)

Kreisgerade (1991) musical scene for voice, saxophone, cello, Klangsäule (see *Wege*) and dancers (text, Isolde Looch)

Hommage (1992) for soprano, trombone, percussion and organ (text, bible)

Noch sind die Wege offen (1995/96) oratorio for soprano, tenor, baritone, choir, 2 trumpets, 2 trombones, tuba and organ (text, Klaus Meyer-Bemitz)

Spirale (1997) humoresques for soprano solo (text, Raymond Queneau)

Music for Children

Fünfzehn neue Weisen von A- und andren Meisen (1983) for children's choir and various instrumentalists

Jaga und der kleine Mann mit der Flöte (1989/90) children's opera for 5 soloists, choir and orchestra (story by Irina Korschunow)

Wie singt uns Sprache, was spricht Musik (1992) for voice, clarinet, cello and percussion

Siegrid Ernst: Literature

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WAM Calls for Submission of Articles

Women and Music: A Journal of Gender and Culture, a publication of the IAWM, is seeking submissions of varying length for the fourth issue, which will appear in the fall of 2000. WAM is a journal of scholarship about women, music, and culture. Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music, and culture, with special attention being given to the concerns of women.

Vol. 3, 1999 includes articles by Margaret Sarkissian, Michael Lee, Elizabeth Gould, Carol Matthews, Liz Garnett, David Hunter, Pirkko Moisala, and Mary Natvig, on topics including gender studies in ethnomusicology; musical gender in performance; Annea Lockwood; Native Women's music, poetry, and performance as resistance; Poor Clares—female monastics prior to the 16th century; Margaret Cecil, Lady Brown: persevering enemy to Handel; and sexual politics in the Barbershop.

Author Guidelines:

1. Submit a brief abstract (two paragraphs) along with three copies of your typescript, two without identifying information and one with.
2. For footnotes, please conform to *The Chicago Manual of Style*, 14th ed. (Chicago: University of Chicago Press, 1993).
3. Authors with accepted articles will be asked to provide camera-ready, publication-quality musical examples.
4. Authors are responsible for providing necessary copyright permission.
5. Submissions received after December 1 will be considered for the following year's issue. Send all submissions to the following address:

Women and Music
Attn: Prof. Catherine Pickar
Department of Music
B-144 Academic Center
The George Washington University
Washington, DC 20052
USA
email: cpickar@gwu.edu

Amy Beach Joins the Ranks of Honored Composers

By Eve R. Meyer

Fifteen American (or American by adoption) musicians were chosen for recognition at the 1999 American Classical Music Hall of Fame and Museum in Cincinnati, Ohio, on April 24. Only two were women: mezzo-soprano Marilyn Horne and composer Amy Marcy Beach. The Hall, which officially opened in 1998 with the induction of a diverse group of 26 of American music's most noteworthy names, declares as its mission statement its intent to honor and celebrate "the many facets of classical music in the United States" and "to recognize those who have made significant contributions to classical music in America." A small but growing museum in downtown Cincinnati features photos and summaries of the accomplishments of all inductees.

Beach enthusiasts, who contend that such acclaim is long overdue, welcome the increasing attention that is being paid to her music: a well-received biography has recently been published (see below); both large- and small-scale works are being recorded and programmed, some at all-Beach concerts; and papers on various aspects of her life and music are being presented at conferences, including those devoted entirely to Beach.

"Gaelic" Symphony

Music by Beach was featured at the New England Conservatory Festival on March 8-11 in a series of events entitled "Reclaiming the Past: Musical Boston a Century Ago." Her works were presented at concerts on each of the four days, with the highlight being a performance of the Scherzo and Finale from her "Gaelic" Symphony in E minor, op. 32 (1894), played by the New England Conservatory Festival Orchestra under the direction of Richard Hoenich.

Bostonians had an opportunity to hear the fourth movement again just a few days later, this time played by the Boston Symphony Orchestra at Symphony Hall, March 10-13. It was scheduled in conjunction with Women's History Month under the heading "Unsung: Women Composers in Western Music," as part of the orchestra's Youth Concerts, which are conducted by Keith Lockhart of Boston Pops fame.

Juilliard Summer Concert Series

"Uncommon Voices: A New Presence in Music" was the theme of the Juilliard School of Music's Summergarden Friday evening concert series, performed by students and graduates under the direction of Joel Sachs. The outdoor concerts were given in the Sculpture Garden of the Museum of Modern Art in New York City. This year's festival featured works by **49 contemporary women composers** in celebration of the fact that "talented women are breaking the old barriers in composition," according to Mr. Sachs.

Other women whose works were performed were Hildegard of Bingen, Fanny Hensel, Clara Schumann, Cécile Chaminade, Lili Boulanger, Joan Tower, Ellen Taaffe Zwilich, and 12-year-old Julia Scott Carey.

Liane Curtis, who provided a review of the concert for the IAWM listserv, admired the concept of introducing the music of women composers to young listeners, along with interesting commentary by the actress and educator Catherine Moore (who portrayed Beach). Curtis remarked that the New England Conservatory performance of the Beach symphony was the "more exciting" of the two and that it had greater "crispness and energy in the string articulation." She commented that a work "so organically conceived (in a Brahmsian fashion)" needs a complete performance to be fully appreciated.

New Yorkers will soon have an opportunity to hear the "Gaelic" Symphony in its entirety. It will be performed by the American Composers Orchestra, under the direction of Dennis Russell Davies, on a program entitled "Roots" on January 9, 2000 at Carnegie Hall.

A New Biography

Fascination with Beach's life and music will no doubt be further stimulated by the engaging and thoroughly-researched recent biography of her by Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (New York: Oxford University Press, 1998; 409 pp., \$45). The book has received glowing reviews, such as the one by Lawson Taitte in *The New York Times* Sunday Book Review section (January 31, 1999), which gives the review a full-page spread.

Block provides extensive biographical and musical information, places Beach within the cultural and social milieu of her time, presents analyses of major works and offers a generous number of illustrations and musical excerpts. The book is highly recommended for both the scholar and the general reader. As the "amazon.com" review states, this "is an excellent biography for anyone interested in the life of a remarkable woman; for those who are also interested in music and composition, it's a real treat." A more detailed review will appear in the next issue of the *IAWM Journal*.

Conference on the Music of Amy Beach

A conference devoted to Beach's music will be held on December 5, 1999 at the Mannes College of Music in New York City. At each session musicologists and music theorists will present papers devoted to a specific work to be followed by a performance of that work. For further information, please contact Adrienne Fried Block and Poundie Burstein at: <AMYBEACH@aol.com> and see <<http://members.aol.com/AmyBeach/conference.html>>.

Action Aisle

Vienna Philharmonic Update

By William Osborne

The performance of the Vienna Philharmonic, under the direction of Riccardo Muti, on March 10, 11, and 12 at Carnegie Hall, New York City, provided yet another reminder that this renowned organization still does not accept women musicians as the equal of men. William Osborne, who has written extensively on this topic as well as on discrimination against women in other orchestras, provided the following information.

When the Vienna Philharmonic performed in New York in 1997 and '98, members of both the IAWM and the National Organization for Women (NOW) actively protested and attracted considerable media attention. At this year's protest, there were eight participants: six from NOW (the IAWM did not participate) and two professional musicians who came with their own handmade signs. The protestors split into two groups, half of them standing at the east end of the marquee and half at the west end. Carnegie Hall management had three of its own people out there to monitor what was happening; the man in charge was polite and friendly and even clucked that he was sympathetic to the protest. The fliers that were distributed were quite presentable, and one protester who had a ticket to the concert distributed fliers inside the building, but not very openly because there was a strong atmosphere of intimidation.

In its reviews of the concerts in 1997 and 1998, *The New York Times* dismissed the protests, and this played a significant role in bolstering the VPO's resistance to change. This year, however, the *Times* had a considerable change of heart. The March 15, 1999 review by music critic Anthony Tommasini carried the heading: "The Vienna Philharmonic Returns, Still Virtually a Male Bastion." After mentioning the NOW protesters and the recent hiring of women harpists, the article briefly summarized events that took place in the last two years: "bowing to pressure from women's groups abroad as well as Government officials at home and dismayed over the bad publicity that the protests overseas was generating, the orchestra voted to open its ranks to women." Despite the vote, the only women who have been hired are harpists.

The orchestra has not limited its exclusionary practices to women—they extend to foreigners, especially those who are not caucasian. In referring to typical racial comments and code words used by orchestra members "about the need to protect the orchestra's national character," Tommasini, quoted from the William Osborne article, "Art Is Just an Excuse: Gender Bias in International Orchestras," that appeared in the *IAWM Journal* (October 1996). [Osborne's article may also be accessed on the internet: <http://music.acu.edu/www/iawm/articles/oct96/osborne.html>] To illustrate his point, Tommasini referred to the comment

by the orchestra's principal flutist, Dieter Flury: "If one thinks that the world should function by quota regulations, then it is naturally irritating that we are a group of white-skinned males who perform exclusively the music of white-skinned male composers." Flury added that "for the sake of the orchestra's incomparable pedigree, it is worthwhile to accept this racist and sexist irritation."

Tommasini said that "officially, Flury's position has lost out. The reasons long given by the old guard for barring women—that they will cause disorder and create competition among the men, that they play with a different character than men, that their pregnancies would disrupt scheduling—seem laughably antiquated." He believes, however, that

a change in its membership policy will not soon change the makeup of the Vienna Philharmonic, as the eerie sight of one lone female [harpist Julie Palloc, and not Anna Leikes, as stated in the *Times*], amid a stage full of white males during the Shostakovich symphony made abundantly clear. Bringing more women to the orchestra will take a huge dose of something akin to affirmative action, a policy that is dreaded in conservative Austria and that is controversial most everywhere else, and that will never happen.

At the end of his review, Tommasini became reflective, with his thoughts mirroring those so often expressed by the IAWM:

Obviously, the unanimity of purpose that the Vienna Philharmonic has achieved is a precious thing and you can understand their fear of diluting it. But what accounts for this quality? The maleness of the players? Maybe that was so in a time when women were routinely oppressed, but it makes no sense any longer. More likely the special cohesiveness comes from a shared commitment to a revered heritage. Why should fine female musicians not be able to embrace this heritage and work ethic as well as men? Over the decades many sons have followed their fathers into this orchestra. Cannot daughters do the same?

Interestingly, the orchestra always has sought young players. At auditions no one over 35 is selected. Looking at all the youthful faces, I kept wondering what these men must think about the orchestra's history of prejudice against women. Do they approve? Are they go-along, get-along chauvinists or closet feminists waiting for the old guard to pass away?

If more women join its ranks, the orchestra certainly will change. But why should that not be an enriching change? The players already have a weighty tradition to uphold. It must be tiring to also cart around all that manhood.

As the players walked onstage to take their places on Thursday, a friend who had come with me, a woman whose feminist convictions were offended by the orchestra's male domination but who was vanquished by the music making, sighed and said, "All those men look so lonely up there." They need not be.

A Second Woman Harpist is Hired

The Vienna State Opera Orchestra/Vienna Philharmonic recently hired another woman harpist, Julie Palloc. She is French and will begin working with the orchestra in the year 2000. She will replace Adelheid Miller, who was the third harpist in the State Opera, and who did not play with the Philharmonic due to a conflict she had with them some years ago. Activists should not anticipate support from Palloc. In an interview, she dismissed the prospect of protests during the America tour as "ridiculous." She told the Austrian weekly *News* that whether the orchestra plays "with men or women is completely beside the point."

Even though Palloc performed with the orchestra on its recent tour, she is not yet officially a member. Three years of service in the State Opera is required before Palloc will qualify for membership in the Philharmonic, and then, only if she is approved by her male colleagues. At about that time Anna Lelkes (their current second harpist and the only woman in the Philharmonic) will retire. In other words, Palloc will officially enter the Philharmonic just in time to replace their one woman member. Hiring a woman harpist therefore does not represent change. In fact, it is not at all unusual for the orchestra to hire women harpists (especially with a non-membership status). Christine Anders worked with them for many years before Lelkes and Miller joined the Staatsoper. Even at the turn of the century a certain Frau Dreyer-Zeidler regularly performed with them.

The Philharmonic is trying to present the hiring of Palloc as a big step forward, but the press reports in Austria have had a cynical tone. Vienna music critic Franz Endler acknowledges that women musicians continue to have "formidable hurdles" because "even young [male] members of the orchestra say, 'We have to...exclude women; [they] have a disruptive influence, they distract the men, they will result in a bunch of affairs while the orchestra is touring.'" This answers the question posed in *The New York Times* article about the attitude of the new young musicians in the orchestra. Orchestra spokesman Wolfgang Schuster, however, persists in his declaration that the orchestra is now "open to musicians of all sexes, races and nationalities, as long as they can produce the Viennese sound."

Vienna Volksoper

The orchestras of the Vienna Volksoper and the Vienna State Opera share a common administration. The members of the Volksoper Orchestra are also contractually obligated to sub in the State Opera, though only its male members are called upon to do so. The Volksoper Orchestra, which is 27% women, has taken the initiative to counter the Staatsoper/Vienna Philharmonic's claim that it is making progress. Below I have translated a press release issued by the Orchestra Committee of the Vienna Volksoper on February 14, 1999. Given the nature of the Austrian music world, it has taken courage for the Orchestra Committee of the Volksoper to openly criticize the Staatsoper/Vienna Philharmonic:

We congratulate our male colleagues of the State Opera Orchestra, who are also members of the private organization of the Vienna Philharmonic, for employing a woman as harpist starting in September 2000. Even though the equal right of women to employment in key orchestral positions has long been self-evident worldwide, we would like to show understanding that the Vienna Philharmonic apparently needs considerable time to overcome deeply ingrained traditions.

We thus allow ourselves to point out that the employment of a woman harpist does not in any respect represent progress. In this century the harp position in the Vienna State Opera/Vienna Philharmonic has typically been occupied by women. Anna Lelkes, for example, has played harp in the orchestra of the State Opera since 1971 and in the Vienna Philharmonic since 1974. The fact is that in these orchestras it has been impossible for women in any instrumental group, outside of the harp, to take part in a fair audition procedure. The State Opera Orchestra, with 149 members, has at this time only ONE WOMAN; this indicates a 0.7% representation of women. With the recent engagement of a second woman harpist, the representation of women in the State Opera Orchestra reaches 1.4%, the same percentage it had from 1977 to 1998.

In addition, we note that 40 additional women would need to be employed to approach the same representation of women that exists in the orchestra of the Vienna Volksoper, which, with 27%, has the largest representation of the Viennese orchestras. The public portrayal of the employment of ONE woman harpist as a success stems from a cynical contempt for women.

[Signed] Gabrielle Mossyrsch, Orchestra Committee Chairperson; Sibyllee Honeck, Treasurer; Mag. Michael-Clifford Wolf, Orchestra Committee Vice Chairperson

The Orchestra Committee of the Volksoper is led by Gabrielle ("Gabi") Mossyrsch, who is so articulate, and so full of vision and energy, that they have made her the orchestra chairperson, even though she is very young. The Vienna Philharmonic has responded to her criticism with demeaning personal attacks in the Viennese press. Please let Gabi know that women in other countries stand behind her and support the women musicians of Austria in a very just struggle. More than ever, it is a time for international solidarity. You can contact her at Gabrielle Mossyrsch, Volksoper Orchestra Committee Chairperson, at tel/fax: +43 1 317 8653, or send her email c/o Abbie Conant at <113316.670@compuserve.com>.

Funding

In Vienna, three institutions, the Burg Theater, the Vienna State Opera, and the Volksoper, are organized under a single administration known as the Bundestheater (Federal Theater). The Burg Theater is for spoken theater (one of the most important in the German-speaking world). The Volksoper is Vienna's smaller opera house. The orchestra for the State Opera is the Vienna Philharmonic.

All three institutions are financed from a single fund of about 1.8 billion schillings (equals about 142 million U.S. dollars) supplied by the Federal Government.¹ (I believe these three institutions in one city thus receive more funding than the entire NEA in the United States.) The fund is distributed among the three institutions according to their yearly needs, and the proportionment fluctuates based on their costs. This system has been problematic, since production costs for each institution can vary greatly from year to year. This makes it difficult for administrators to plan, and for the government to gain an overview of the finances.

A new law is being proposed which would assign each theater a set yearly percentage of the fund. The Vienna Philharmonic has responded that they are not being paid according to their "market value," and are demanding that an extra 40 million schillings (ca. three million dollars) yearly be paid into their pension fund. There has also been mention of a compromise which would give them higher salaries and additional positions in the orchestra. With the additional positions they could present more Philharmonic concerts and increase their income.

The critical point is that the Volksoper has 27% women, and 30% less pay, than the State Opera Orchestra (all-male except for the harpists). In complete contradiction to both Austrian and European law, women musicians are being excluded from the better paying government jobs.

To make matters even more extreme, the Staatsoper/Vienna Philharmonic is already one of the highest paid orchestras in the world. It is not, as they claim, paid below its market value. Here are some details about their income as researched by the Austrian newspaper *Der Standard*²:

- Yearly State Opera Salary: 390,000 to 728,000 schillings (\$31,000 to \$58,000), plus a very lucrative benefit package

- New Year's Concert Royalties: 100,000 schillings (\$8,000)
- Average Tour Payments: 50,000 schillings (\$4,000), of which there are several per year
- Salzburger Festspiel Salary: 130,000 schillings (\$10,300)
- Total (counting only 3 tours): \$61,000 to \$88,000 per year

To this is added an entire second income from their Viennese concert season as the Philharmonic, which includes about 80 to 90 performances per year.³ This second income is made possible because the orchestra's contract with the State Opera allows it a great deal of free time to function as the Vienna Philharmonic. (No other opera orchestra in the world has so much free time. With this and pensions, the government heavily subsidizes the Philharmonic.) In addition, they are the best-selling recording orchestra in the world. It should also be noted that about 20 high-paying, full-time professorships at the Wiener Musikhochschule are in effect reserved for members of the Philharmonic. All together, the income of the orchestra is enormous.

In an open letter addressed to the Chancellor of Austria and other responsible officials, Austria's largest women's rights organization, "Frauennetz," protested: "The State Opera Orchestra, which continues to value the qualities of 'male' and 'white' more than the open competition of musicians—regardless of which gender or skin color they have—earns about 30 percent more than the Volksoper Orchestra. Notably, women represent about 30 percent of the Volksoper Orchestra.... This is how an orchestra is punished that employs women."

They then add the threat of a boycott, "...the preferential treatment of a traditional men's organization through civil service positions must come to an end. Otherwise, we will encourage women and men to forgo the various presentations

Great Women Composers: The Controversy Revisited

In the March/April 1999 issue of *American Record Guide*, John Barker, in his review of the music of Elisabeth-Claude Jacquet de la Guerre, mentions "the feminist program of exhuming the music of female composers," music that was "supposedly suppressed or handicapped by male chauvinism." In the May/June issue, a letter of complaint led to a heated reply by Barker and an even more vehement response by editor Donald R. Vroom, who wrote: "We are surrounded by propaganda that would make us believe that if there are few black physics professors, it is because of racism; and by the same token, if there are few women composers it is because they have been suppressed. That is utterly unproved and unlikely—in both cases." He concluded: "We cannot rewrite the canon. All the great composers were white males, and no amount of research will change that (unless someone proves that Beethoven was a black female!). Nothing we have uncovered in the rush to find 'women composers' has affected that in the least." (*The American Record Guide* address is 4412 Braddock St.; Cincinnati, OH 45204.)

of the State Opera Orchestra.” The letter was signed in the name of 20 different women’s organizations in Austria.

In a written response, dated March 26, 1999, Ioan Holender, the Director of the Vienna State Opera, brushed the discrimination aside, noting that the Staatsoper Orchestra is higher paid because it has higher quality: “In art, as in medicine, science, and sports, just to name a few additional examples, payment—and this is the same everywhere in the world—is based on supply and demand.” He then added a seemingly odd illustration, “Even a pair of pants can’t be bought at a unit price....”

The Business of Music Of What Value Music?

By Deon Nielsen Price

To commercial broadcasters, music is merely the necessary filler between the income producing commercials! To dentists, therapists, supermarkets and restaurants, music is a technique for reducing pain or anxiety and establishing a tranquil environment. To songwriters and composers of film music, jingles or library music (music rented out for use in television or films), it provides a way to use musical creativity in making a living. To musicologists, performers, educators, librarians and publishers, well-documented music is the content of their profession. To composers and performers of serious art music who do not support themselves through their musical efforts, their music provides a *raison d’être* and the satisfaction of making a personal contribution to the culture. To the vast majority of users and producers of music, it provides life enrichment, an outlet for creativity, content for skill development, social interactions, listening pleasure and so forth.

So, how does one place a monetary value on music? This intriguing question forms the basis of the discussions and seminars of the American Alliance of Composer Organizations (AACO), where Beverly Grigsby and I represent the IAWM. We have learned that until the music is documented with copyright its value cannot be measured monetarily. There is hardly any music heard in public that is not protected by copyright, with the exception of some categories of symphonic, chamber and piano music. In addition, we have learned that the more than 100 performing rights organizations (PROs) worldwide often arrive at different conclusions in their struggle with the questions of monetary value and the distribution of revenues. For example, the Performing Rights Society (PRS) in the United Kingdom has recently established a new policy of basing royalty payments solely on the length of the music, that is, the number of minutes performed or broadcast. By contrast, other PROs have established weighting systems, different in each PRO, in which one genre of music is assigned greater value than another. Such PROs include the American Society of Composers, Authors, and Publishers (ASCAP) in the United States, the Société des

Naturally, it is unjust for an orchestra to openly break the law by excluding women. This is all the more astounding, since it is actually the Austrian Federal Government that is the employer of the State Opera Orchestra. By institutionalizing this discrimination, the Austrian government is breaking laws it is sworn to uphold.

NOTES:

1. “Ein Meisterorchester im Sturm,” *News* (Issue 8, February 1999).
2. Ibid.
3. Clemens Hellsberg, “Demokratie der Koenige” (Zurich: Schweizer Verlagsaus, 1992): 614.

Auteurs, Compositeurs, et Mechanistes (SACEM) in France, and the Gesellschaft für musikalische Aufführungs-und-mechanische Vervielfältigungsrechte (GEMA) in Germany.

Several dimensions of this question of value were illuminated in the GEMA seminar I attended in Los Angeles on February 25, 1999, co-produced by AACO. Professor Dr. Jürgen Becker of Munich, President, expressed his support of GEMA’s nearly 100-year-old tradition of promoting works of cultural significance through its weighting system. (He also made a vague comment to the effect that GEMA does not concern itself with unknown works or with “rubbish.”) He said that in Germany, professional composers join GEMA at the start of their careers and entrust to GEMA exclusive rights to their music, with the expectation that they will have successful careers through GEMA. GEMA then carries the responsibility of licensing venues; collecting fees for use of the music in live performances, broadcasts and recordings; and distributing royalty payments to its members.



GEMA Seminar (l to r): Prof. Dr. Reinhold Kreile (President of GEMA and CISAC), Dr. Deon Price (Past-President of IAWM), Mark Northam (publisher of Film Music magazine)

After the value of the music is determined by the weighting system, 10% is deducted for GEMA’s social, cultural and welfare relief fund and another 13.5% for operating expenses. The remainder is then divided among the inter-

ested parties: composer, lyricist, publisher. It is divided into twelve shares and distributed in the following way:

A. Composer	12/12		
B. Composer	8/12	Lyricist	4/12
C. Composer	8/12	Publisher	4/12
D. Composer	5/12	Lyricist	3/12
	Publisher		4/12

The current digital age with its rapid development of multimedia technology and the internet are challenging the established ways of identifying, tracking, measuring and respecting the value of music. The Common Information System (CIS) was formed by The International Confederation of Societies of Authors and Composers (CISAC) in 1995, and is the global organization established to meet these challenges. In the seminar, Professor Dr. Becker and his colleague, Professor Dr. Reinhold Kreile, described CISAC as the guardian of cultural diversity throughout the world as a result of its composition of the societies of more than 90 countries representing music, literature and photography. Kreile is President of the Executive Bureau of CISAC and immediate past-president of GEMA.

I would like to quote some relevant sections of speeches by these two gentlemen in their respective reports of two 1998 Berlin conferences: the 41st CISAC Congress in September, and the GEMA General Assembly in July, as published in GEMA NEWS (Issue 158, December 1998). The main aims of CIS are summarized by Becker as follows:

- The simplification and standardization of the identification of right holders, works, agreements, recordings, sound carriers and audio-visual productions through the introduction of an international numbering system.
- The standardization of the data exchange between the societies.
- The setting up of an infrastructure that enables data exchange in electronic form. This includes a facility for automated computer-to-computer communication.
- The establishment of a common integrated information pool, as it were, of a "virtual database," consisting of the most varied local database systems. The data are processed and collected only once and as close to their source as possible. The aim in our digital age is also to guarantee and to extend the protection of intellectual property—in other words, the protection of composers and authors, painters and sculptors, film producers, directors and photographers—by means of a common information system based on state-of-the-art technical standards and the most intensive international co-operation.

In addressing the subject of telecommunications and the new digitized world of communications that will be a determining factor in values assigned to music in our future, Kreiler states:

...The ultimate questions are then what place the author and his work will occupy in this digitized communications society and whether authors' societies will be needed in the future at all. The answer I give is clear and unmistakable: if the authors' societies had not been created at the end of the last century or early in this century, then they would have to be established and organized now. Because now more than ever before the authors, not only, but mainly the authors of music will find themselves in a situation where they cannot exercise their rights themselves in the broad, real and virtual world of communications, but will have to use all their efforts to ensure that the collective administration of rights can and will also embrace the new world of global communication....



SACEM Seminar (l to r): Deon Nielsen Price, Claude Gaillard, Angelica Schouler

As a contemporary composer, I believe that our personal intellectual creations deserve to be valued first by ourselves, and then by others, and rewarded in monetary terms. Composers owe it to themselves to learn about the functions of composer organizations, performing rights organizations, mechanical rights organizations and the new documentation possibilities such as watermarking, encoding and direct licensing. Composers also should know about the benefits of belonging to various rights organizations in countries where their music is performed. Music educators need this information to guide their students. All women in music need to become informed about the value of the music with which they deal. Reports of other seminars co-sponsored by the AACO have also appeared in earlier issues of the IAWM Journal (regarding PRS in the UK, SACEM in France, and identification numbers from CISAC). I hope to be able to keep readers abreast of information from future seminars. I also plan to submit a report to the IAWM Journal about related presentations at the Eleventh IAWM Congress and FTM5 Conference in London.

The Business of Music

Interview with the SACEM Delegation in Los Angeles

By Deon Nielsen Price

On April 27, 1999 Beverly Grigsby and I met at the luxurious Hotel Bel Air to interview Jean-Loup Tournier, President of the Société des Auteurs, Compositeurs, et Mechanistes (SACEM) from France. It was a pleasure to meet again with him and the administrative delegation— Claude Gaillard, Samantha Messica and Angelica Schouler—prior to their Second SACEM International Music Rights Forum for the American Alliance of Composer Organizations.

Mr. Tournier discussed recent newspaper reports that the telecommunications giants expect to have the software and internet technology for music and other entertainment via the digital highway available by the end of 1999. He was greatly concerned that the recording companies will not be ready by then with encoding and tracking mechanisms and that government regulation laws protecting the authors and composers in cyberspace most certainly will not be in place by then. He noted that already record companies and creators are losing a tremendous amount of money because of illegal copying. Mr. Tournier is also a long-time board member of CISAC, The International Confederation of Societies of Authors and Composers, who have lobbying power in Brussels with the European Community. He indicated, however, that agreement among the member countries has not yet been reached regarding what constitutes fair compensation.

Mr. Gaillard explained how SACEM compensates members—composers of contemporary classical music who may not have performances in the large venues that would be picked up by their regular collection. He said that to be

compensated, these composers send in documentation of live performances (printed programs) and radio or television performances (logs). If a contemporary classical instrumental piece of music is performed live with visual presentation of the performer, such as by an orchestra, the value ("co-efficient") of the compensation is rated at 16, far above the next rating of 6 for a live performance of a song.



SACEM Seminar,
Jean-Loup Tournier

The scale for musical works is determined not by the music itself, but by how it is used. For instance, if Ravel's Bolero were performed live by a major orchestra on television, it would receive a rating of 16; if it were used in a feature film, without showing the orchestra, it would receive a rating of 4; if the same piece were used as background music, the rating would be only 2.

Ms. Messica confirmed that she would participate in the Eleventh IAWM Congress in London and I look forward to seeing her there. Ms. Schouler enjoyed reading the report of the previous SACEM Forum, published in the Summer 1998 issue of the *IAWM Journal*, but graciously pointed out an editing error. I will correct the translation here: "rights of authors" in French would be translated *droits d'auteurs*. Unwittingly, I had written *doights d'auteurs*, which, of course, means "fingers of authors"!



SACEM Seminar,
Samantha Messica

Deon Nielsen Price is IAWM Past-President and Liaison to AACO.

Congratulations to Tania Léon

Tania Léon, IAWM Honorary Advisor, was a recipient of a special citation from The [New York] Governor's Commission Honoring the Achievements of Women for their remarkable participation in the arts. Léon was described as "one of the most vital personalities on today's musical scene." Special citations were also presented to **Judith Jamison** and **Beverly Sills**. Recipients were nominated and voted on by a government-appointed commission of 50 members as a tribute to the 150th Anniversary of the first Women's Rights Convention in Seneca Falls, New York, in 1848. New York's First Lady, Libby Pataki, chaired the commission; the Vice Chair was Lynn Bedell, President of the National Women's Hall of Fame.

IAWM Search for New Music by Women Composers

Award Winners of the 18th IAWM (1999) Search for New Music

By Marilyn Shrude

The International Alliance for Women in Music is pleased to announce the results of the 18th IAWM (1999) Search for New Music by Women Composers. Five prizes in three categories have been awarded.

Winner of the First Prize in the Student Composer category is **Stacy Garrop**, a doctoral student at Indiana University, and previous two-time winner of this award. Her recent performances include the Aspen Music Festival, the North American Saxophone Alliance Region 5 Conference, the Fifth Annual Musica Donne Festival and the Round Top Festival in Texas. Next year she will be in residence at the Banff Centre for the Arts and Villa Montalvo Artist Colony.

Sarana Tzu-Ling Chou, winner of the Second Prize, was born in Taiwan and is the youngest winner of the Taiwan National Composition Competition (1989, 1990). She has studied composition with Gordon Chin since 1995 and is currently a student of Samuel Adler at The Juilliard School. She is the recipient of the Richard Rogers Scholarship, the Gretchaninoff Memorial Prize, the Albert Szirmai Scholarship and the 1997 Taiwan National Gifted Students Competition.

Erin Hollins is the winner of the Ellen Taaffe Zwilich Prize (for women 21 and under). She is a double major in

music and psychology at Oberlin College, and has written numerous folk/blues songs, as well as works for a variety of instrumental ensembles. Her high school training included electronic music at California Institute of the Arts and acoustic composition at The Walden School. In 1996 she was named a California Arts Scholar.

Tied for First Prize in the Miriam Gideon category (for women 50 and over) are **Janice Hamer** and **Ruth Lomon**.

Dr. Janice Hamer, a graduate of Harvard University, Westminster Choir College and City University of New York, is on the faculty of the Curtis Institute of Music. Among her honors are fellowships and grants from the Bunting Institute, Virginia Center for the Creative Arts, American Music Center, New Jersey and Pennsylvania Arts Councils, ASCAP and Meet the Composer. In 1993 she was the winner of the Dale Warland Singers New Choral Music Competition. She is currently composing an opera with assistance from American Opera Projects.

Ruth Lomon is a Resident Scholar in the Women's Studies Program at Brandeis University. She has received grants and awards from the Massachusetts Council for the Arts, the New England Arts Commission, the New Mexico Arts Division and the NEA. Most recently her trumpet concerto was commissioned and premiered by the Pro Arte Chamber Orchestra with Charles Schlueter of the Boston Symphony Orchestra. In the fall she will begin a six-month residency in Tokyo, where she will interview members of the Japanese Federation of Women Composers.

The judges for this year's competition were Dr. **Deborah Kavasch**, Professor of Music Theory/Composition and Voice at California State University, Stanislaus, and Dr. **Zae Munn**, Associate Professor of Music at St. Mary's College in Notre Dame, Indiana. Dr. **Marilyn Shrude**, Director of the MidAmerican Center for Contemporary Music and Chair of the Department of Composition and History at Bowling Green State University, served as contest coordinator.

The IAWM congratulates the winners and all those who submitted their music for consideration. The deadline for the 19th IAWM (2000) Search for New Music is **January 14, 2000**. Through the generosity of **Theodore Front Musical Literature, Inc.**, a new award, the "**Aaron Cohen Prize**" for women 22 to 49, will be offered this year. This category will not only honor a group of women who have been unable to participate in the competition before this time, but also will celebrate a scholar who championed the achievements of women composers for many years. Contest guidelines are included in this issue of the journal and are also available on the IAWM Web page.

"The Century List" of Classical Music

A list of 100 works under 20 minutes by 100 twentieth-century composers was compiled by Frank J. Oteri for *Chamber Music Magazine* (June 1999). Described as "100 Reasons to Play This Century's Music," the list of recorded music was prepared to identify "the vital music of this century" and to stimulate radio broadcasts of the music of our time. A music writer, commentator and staff member of the American Music Center in New York, Oteri originally prepared "The Century List" for presentation at the 1998 annual meeting of American Personnel in Public Radio. The entire list may be viewed at: <http://newmusicbox.org>. Among the 20 works by living American composers, three are by women:

Judith Lang Zaimont: *Doubles* (1993, 8:53) Arabesque Z6667, performed by Lisa Kozenko, oboe and Dana Burnett, piano. (*Doubles* was performed at the IAWM 11th International Congress in London in July.)

Ellen Taaffe Zwilich: *Celebration* (1984, 8:16) New World 336, performed by the Indianapolis Symphony Orchestra, John Nelson, conducting.

Meredith Monk: *The Tale* (1973, 2:47) BMG/ECM New Series 1197, performed by vocalist Meredith Monk, violinist Colin Walcott, and pianist Steve Lockwood.

18th IAWM (1999) Search for New Music Contest Results

Student Composer Prize

for women currently enrolled in school

Works for Any Medium

1st Prize (\$250)

Juliet's Dagger: Vocal Suite for soprano, high
baritone, flute/piccolo, clarinet/bass clarinet, violin,
viola, cello, piano/celesta, percussion

by **Stacy Garrop**

Bloomington, Indiana

2nd Prize (\$150)

String Quartet No. 1

by **Sarana Tzu-Ling Chou**

New York, New York

Ellen Taaffe Zwilich Prize

for women 21 and under

Works for Any Medium

1st Prize (\$150)

You'll Wake My Mother for soprano and piano

by **Erin Hollins**

Ridgecrest, California

Miriam Gideon Prize

for women 50 and over

Works for Voice and Piano or

Voice and Small Instrumental Ensemble

1st Prize – A Tie (\$250 each)

Daughter, Awake With the Moon II for mezzo
soprano or soprano and piano

by **Janice Hamer**

Ardmore, Pennsylvania
and

Songs of Remembrance for soprano, mezzo soprano,
tenor, baritone, flute, oboe/English horn and piano

by **Ruth Lomon**

Cambridge, Massachusetts

Judges: Deborah Kavasch and Zae Munn

The 2000 Search for New Music deadline is

January 14, 2000

For contest information contact:

Marilyn Shrude,

SNM Coordinator

College of Musical Arts

Bowling Green State University

Bowling Green, OH 43403

or the IAWM Web site

(<http://music.acu.edu/www/iawm/opportunities/snm.html>)

Laura Elise Schwendinger Wins Berlin Prize Fellowship

We are pleased to announce that Laura Elise Schwendinger was awarded an American Academy in Berlin Prize Fellowship, the first composer to receive this prestigious award. The IAWM offers its congratulations.

This is the most recent of Schwendinger's many honors. She won First Prize in the 1995 ALEA III International Composition Competition, being the first American winner in over a decade, and this year she was awarded a commission by the Harvard Musical Association of Cambridge, MA. She has also been the recipient of a Charles Ives Scholarship from The American Academy of Arts and Letters, the Judge's Commendation from The Barlow Endowment, the Norton Stevens Fellowship from the MacDowell Colony, two Meet the Composer Grants, and an American Composers Forum Grant. She has had residencies at the MacDowell, Yaddo, and Millay Colonies, and the Atlantic Center for the Arts, and in July 1997, she was a fellow at the Rockefeller Foundation's Bellagio Center in Italy.

Her *Chanson Innocente* was performed by Dawn Upshaw and Gilbert Kalish at Carnegie Hall, the Herbst Theater in San Francisco, Veteran's Wadsworth Theater in Los Angeles and Wigmore Hall in London. Her work for The Theater Chamber Players, *Songs of Heaven and Earth*, was premiered at The John F. Kennedy Center for the Performing Arts in Washington, D.C. in February 1998. Her music has been performed by such groups as the New York Camerata, ALEA III, the Chicago CUBE Ensemble, Washington D.C.'s New Music Forum, the New Millennium Ensemble, Northwestern University New Music Ensemble, Vancouver New Music, Fear No Music of Portland and the Berkeley and Marin Symphony Orchestras. Her works have been performed at the Aspen, June in Buffalo, Bowdoin, Bloch, Sandpoint, Pacific Contemporary, Norfolk Chamber Music and April in Santa Cruz Festivals.

Dr. Schwendinger is an assistant professor of music at the University of Illinois at Chicago, where she teaches composition and theory. Her music has been described as having "considerable power" by *The San Francisco Chronicle*, "an impressive luster and transparency" by *The Washington Post*, and "an extravagant expressiveness" by *The Seattle Weekly*. Her *Chamber Concerto*, reviewed in *The American Record Guide* as "melodic and atmospheric," is available on the Capstone label.

The International Alliance for Women in Music

is pleased to announce the

19th IAWM (2000) Search for New Music by Women Composers

- **Student Composer Prize** (for women currently enrolled in school)

Works for any medium

First Prize - \$250 • Second Prize - \$150

- **Ellen Taaffe Zwilich Prize** (for women 21 and under)

Works for any medium

First Prize - \$150

- **Aaron Cohen Prize** (for women 22 to 49)

Works for 1 to 5 instruments

First Prize - \$300

Sponsored by Theodore Front Musical Literature, Inc.

- **Miriam Gideon Prize** (for women 50 and over)

Works for solo voice and 1 to 5 instruments

First Prize - \$300 • Second Prize - \$200

Contest Guidelines:

- A composer may submit only one piece.
- The work submitted must be unpublished, have won no prior awards, and have no plans to be recorded at the time of entry in the competition.
- Please send a score (not the original) and a cassette tape if available.
- Submissions are anonymous. Please do not put your name on either score or tape. Submissions with names on them will be automatically disqualified. Each score and tape should be identified with a 6-digit number and the following:

Student Prize = "ST"

Aaron Cohen Prize = "AC"

Zwilich Prize = "Z"

Gideon Prize = "G"

- On a separate piece of paper, please write the following: your 6-digit number; the title of the submitted work; your name, address and phone number; and your birth date, if you wish to be considered for the Zwilich, Cohen or Gideon Prize. For the Student Composer Prize, please include a statement from your composition teacher verifying your student status.
- Please place the paper and student verification statement in a sealed envelope and write your 6-digit number on the outside. Enclose the envelope with your score.
- Please include a self-addressed stamped envelope for the return of materials. All works without return postage will become the property of the IAWM.
- Contestants must be IAWM members or be willing to join at the time of entry (\$45 individual; \$25 student/senior). If necessary, please enclose a check with your entry and make it payable to: International Alliance for Women in Music (IAWM).

Postmark Deadline: January 14, 2000

Awards for the Search for New Music will be announced in the *IAWM Journal* and on the IAWM Web site.

Mail entries to:

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

For further information:

mshrude@bgsu.edu
IAWM Web site: <http://music.acu.edu/www/iawm/opportunities/snm.html>

International Alliance for Women in Music
Call for Scores for June 2000
National Museum of Women in the Arts Concert

**Commission Opportunity
for Women of Color/Cultural Diversity:**

Two commissions (\$1000.00 each) will be awarded by the IAWM to American (U.S.A.) women of color/cultural diversity in celebration of the millennial year 2000. This opportunity is funded by a grant from The Lucius and Eva Eastman Fund and gifts from IAWM members. The commissioned works will be performed during the June 2000 IAWM/NMWA concert at the National Museum of Women in the Arts in Washington, D.C. (exact date TBA).

Women of color/cultural diversity may apply for commissioning consideration by sending **three** samples of their work to:

att. Hansonia Caldwell
c/o IKORO Communications
P.O. Box 5065
Culver City, CA 90231

Questions may be directed to: HCALDWELL@DHVX20.CSUDH.EDU

The selection committee will employ an anonymous submission process to ensure fairness. Please mark each score, tape (if included), and an envelope with a **pseudonym** only. Send scores (copies only; no originals) and cassette, if possible (computer-generated tape is acceptable). If you would like your materials to be returned, enclose a return envelope with sufficient postage.

In the envelope bearing your pseudonym, please include:

1. Name and social security number
2. Mailing address and phone number
3. Email address and fax number (if you have them)
4. Titles of works
5. Short biography

Deadline

for commissioning women of color/cultural diversity project scores submission:

October 15, 1999

IAWM General Call for Scores for June 2000

National Museum of Women in the Arts Concert

General call for scores world-wide for the International Alliance for Women in Music (IAWM) concert at the National Museum of Women in the Arts (NMWA) in Washington, D.C., June 2000 at 3:00 pm, exact date in June TBA

Deadline for international general score(s) submission: **January 15, 2000**

Instrumentation: flute/piccolo/alto flute (1 player); oboe/cor anglais (1 player); clarinet/bass clarinet (1 player); bassoon and French horn; violin, viola, cello, piano and voice. Composers are requested to submit scores that use a combination of at least two and at most six of the listed instrumentation.

Submissions are welcome from female or male members of the IAWM. Composers who are not presently IAWM members may apply by becoming members and including a check for membership along with their submission (\$25.00 for students, and \$45.00 for other individuals).

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), 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 <<http://music.acu.edu/www/iawm/info/composer.html>>, copy the one printed in the Fall 1998 *IAWM Journal* (p. 57), 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. Email 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. Submissions without SASE or postmarked after the deadline date will not be returned. Please send materials to:

Patricia Morehead
Chair, IAWM Advocacy Concerts
600 S. Dearborn, Apt. 2016
Chicago, IL 60605
USA
<mo7r@midway.uchicago.edu>

President's Message

Building Community: the Challenges and the Promise

By Sally Reid

As I begin my two-year service as your President, I offer my heartfelt thanks, on behalf of all of us, to Deon Nielsen Price for providing the capable leadership which has led us to this level of maturity and possibility. We want to continue to build a coherent, committed organization that will be able to act on many fronts with conviction and proper planning. It will largely be the responsibility of those coordinating our various projects to assure our success. It will be my role to facilitate and delegate. Toward this end I will continue to refine our organization and processes.

We face many challenges. This is a time for vision and hope and lots of work. We are building a women-in-music community, always searching for new ways to cooperate. We have cultivated a magnanimous spirit of good will and respect. When any one of us has even the smallest success, it reflects positively on us all. This makes it easy to celebrate the successes of our friends. This is the promise of our community.

Efficiently coordinating our volunteer efforts is a formidable task. We hope you will be patient and forgiving. Please remember that Alliance volunteers are, like all of us, composers, performers, scholars, musicologists, educators and students. If you see an area that needs improvement perhaps you have the skills to contribute to a solution.

The Alliance is an intriguing mixture of commercial and academic interests. We have created a community that fosters a rich interaction and we have tasted the rewards. Perhaps we are not as obsessed with establishing our own legitimacy as we once were. We are more open to new collaborations and combinations both within and without. It will be exciting to see what new possibilities unfold in the months ahead.

We are working on several new initiatives:

- * a board module for the publication of minutes, reports and planning and administrative calendars <<http://www.acu.edu/iawm/board/>>
- * general election of board members to insure a continuing supply of fresh energy and initiative within our leadership
- * expanded use of the distribution list for dialogue directly related to the Alliance and its projects
- * guidelines for the formation of chapters and study groups
- * expansion of our promotion and publicity efforts
- * formalization of affiliate relationships
- * preliminary planning for UNESCO membership
- * expansion of the Search for New Music awards
- * formation of various action committees

Through all this we hope to cultivate a spirit of openness and fairness, improving communication between leadership and membership. We also need to revisit the issue of administrative assistance to help us achieve our

goals. The Alliance was formed with a deep and genuine respect for the past. We warmly embrace the heritages of our parent organizations, the ILWC, ICWM and AWC. The board strives to serve the full spectrum of our membership and to adequately support all ongoing projects. In addition to the initiatives mentioned above, we will continue to:

- * expand our international membership
- * increase minority participation in all our projects
- * seek increased cooperation with like-minded groups
- * develop our web archive as an educational vehicle
- * increase the visibility of Alliance projects and mission
- * connect performers and publishers of music by women

Our ability to accomplish what we dream has been hampered in recent months by limited resources. Membership dues fund only our publications and a few principal projects. Money to support some worthy efforts and to initiate new ones has not been available. We must continue to expand our membership base and to identify additional funding sources if we are to thrive. In the meantime I believe it is possible to identify projects that can be accomplished with academic support or minimal budget allocation.

Our publications remain our most important projects. Historically, these were the center of our communications network. For many of us, the journal was an initial window out of our creative isolation. The IAWM electronic distribution list now shares this role, connecting over 450 IAWM members in daily dialogue. Please join us online <<http://www.acu.edu/iawm/info/elist.html>>.

We will continue to document the activities and achievements of women in music. It is important to recognize and celebrate our accomplishments. But if we promote ourselves only to each other, we have accomplished little. We must search for new ways to collaborate with other organizations. We must keep our focus on our mission and realize that some of our objectives may best be achieved through cooperation with established organizations. I believe devoting energy to corporate needs facilitates the accomplishment of individual goals.

This is an exciting time. It is a time for innovation and creative partnerships. The age is right for us to promote music by women in a variety of forums. It is time to ask more questions of those responsible for programming. It is time for us to approach our task with confidence and authority and high expectations. We invite your participation. We seek your support, good-will, talents and energies to build an ever stronger future for all women in music.

May we develop a shared vision that will best realize our collective potential and promise.

Sally Reid

"Asian Women in Music Today"

Concerts and Panel Discussion Presented by The Asia Society, World Music Institute in Association with the IAWM
The Asia Society, New York City, October 22-23, 1999

By Jin Hi Kim

"Asian Women in Music Today," sponsored by the Asia Society, World Music Institute in association with the IAWM, will be presented on October 22 and 23, 1999 at the Asia Society (725 Park Ave., New York City). The program, conceived of by the composer and IAWM International Liaison to Asia, Jin Hi Kim, will be comprised of two evening concerts and an afternoon panel discussion.

Innovative music will be presented by leading virtuoso soloists who have been pioneers in the creation of new music based on their individual cultures and Asian roots. "Asian Women in Music Today" will feature Michiko Ako (Japanese noh flute), Jin Hi Kim (Korean komungo/electric komungo), Min Xiao-Fen (Chinese pipa), Nithyasree Mahadevan (Indian carnatic singer) and Ketut Suryatini (Indonesian singer). The concerts will highlight outstanding new works by women composers and musicians whose work is informed by materials reflective of the traditions and history of their respective countries within a contemporary context.

The panel, "Traditional Roles and New Directions of Women in Asian Music," will focus on issues relating to women composers in Asia. The discussion will explore the changing roles of women in music and will offer examples of the significant influence Asian women have had in the history of music. Invited panelists include Pauline Oliveros (composer), Dr. Deon Price (former president of the IAWM), Dr. Su Zheng (ethnomusicologist at Wesleyan University), Dr. Corazon Dioquino (musicologist at the University of the Philippines), Jin Hi Kim, and Rachel Cooper (Associate Director for Performing in Arts and Public Programs, Asia Society).

For information contact:

Rachel Cooper
at the Asia Society
e-mail: Rcooper@asiasoc.org
telephone: 212-327-9249

Jin Hi Kim
e-mail: JHKSOURCE@aol.com
telephone: 203-367-9061

The 1999 IAWM Awards for Internet Contributions

By Deon Nielsen Price

The IAWM is pleased to honor the following persons in recognition of their outstanding contribution in establishing the presence of women in music on the internet. The presentations were made at the Annual Meeting of the Board of Directors on June 19, 1999 at The George Washington University.

Clara Lyle Boone (Washington, D.C.), founder of Arsis Press, for her undaunted pioneering years of service to women in music by publishing their compositions.

Jane Brockman (California) for her service to women in music by developing an online presence for Arsis Press as Technical Consultant.

Kristine Burns (Florida), creator of the WOW'EM Web site (Women on the Web-ElectronMedia), for her concern for young women interested in music and art and for her maintenance of the festivals and concerts module on the IAWM Web site.

Monique Buzzarté (New York), creator of the VPO Watch Web site, developer of the IAWM Advocacy Pages, creator of the first online database of works for brass by women, and maintainer of the member links and IAWM information modules on the IAWM Web site, for her diligence in advocating for women in music.

Judith Coe (Mississippi), developer of online resources for women in music, for her research and presentations on behalf of women in music.

Sylvia Glickman (Pennsylvania), founder of Hildegard Publishing Co., for her years of service to women in music and for developing an online presence for Hildegard's publications on the IAWM Web site.

Lynn Gumert (Pennsylvania), Hospitality Ambassador for the IAWM Web site, for her service to women in music by developing the IAWM distribution list online directory.

Marnie Hall (New York), founder of Leonarda Press, for developing an online presence for compositions by women composers on the IAWM Web site.

Cynthia Green Libby (Missouri), developer of an online bibliography of oboe literature by women, for procuring a university grant to support this significant contribution to performers and composers on the IAWM Web site.

Pauline Oliveros (New York), developer of the Bay Area Women in Creative Music Web site, for her service to women composers in the San Francisco Bay Area.

Karin Pendle (Ohio), developer of a bibliography on women in music, for her willingness to share it with others through the IAWM Web site.

Sally Reid (Texas), President of the IAWM, for her many years of service to women in music and for her creation, development and maintenance of the IAWM Web site and Distribution List.

Jeanne Shaffer (Alabama), producer of "Eine kleine Frauenmusik" and creator of the online women composers chat room, for her many years of service to women in music and for making programs of music by women available online through <womensmusic.com>.

Nancy Stokes (Ohio), Information Ambassador for the IAWM Web site and Distribution List, for her continuing service to women in music on the internet.

Elizabeth Vercoe (Massachusetts) for her service to women in music by publishing music by women and by developing an online presence for Arsis Press as associate editor.

Sarah Whitworth (New York), creator and developer of Web site modules: Early Music Women Composers, Chronology and CD Discography, and Missa Gaia, for her development of the historical women composers links module on the IAWM Web site.

Message from the Editor

By Eve R. Meyer

Please note that this is a special double issue (nos. 2/3) of the *IAWM Journal* and that the journal is no longer titled according to the season of publication. In the year 2000, two journals will also be published, and one will be a double issue. We anticipate that members will receive their copies in March and September (unless there are unexpected delays). Be sure to check the inside front cover for the revised deadline dates for receipt of materials.

We offer our special congratulations to Catherine Pickar, editor of *Women and Music: A Journal of Gender and Culture*, and to the journal's board for producing a publication of such high quality that it has been accepted for publication by the prestigious University of Nebraska Press. We extend our appreciation to Cathy for her persistence during the lengthy negotiation process, and we look forward to reading the 1999 issue this fall.

The *IAWM Journal* welcomes Lynn Gumert to the editorial staff in the important position of Production Editor. Her responsibility is to prepare the page layout for the entire journal. Previously, she was in charge of library subscriptions, which will now be handled by the University of Nebraska Press. She continues to serve the IAWM in several other capacities—as Hospitality Ambassador for the IAWM Web site and as a newly elected member of the Board of

Directors. She also updates the electronic discussion list. Lynn is a composer, arranger, performer and adjunct professor at Gettysburg College, and she does free lance music copying. She recently earned a doctorate in music composition at Indiana University.

As always, I wish to thank the members of our editorial staff, all of whom volunteer their services. As an IAWM member, you are invited to offer comments and suggestions and to contribute an article, a report or a review. Please continue to keep us informed about your activities and accomplishments.

In this issue we present a major study on the number of women professors of composition in Western Europe by Reinhold Degenhart and William Osborne. As a special feature we highlight the achievements of two of our distinguished members, Pauline Oliveros and Siegrid Ernst, and we bring to your attention the unprecedented number of major awards and prizes won by women this year. We pay special tribute to Past-President Deon Nielsen Price, who has done so much to further the cause of women in music, and we welcome our new President, Sally Reid, whose contributions to the IAWM and to the *IAWM Journal* have been enormous. We are indeed fortunate that both Deon and Sally have been and continue to be so generous with their time and energy!

Contributions to the IAWM in 1998

The International Alliance for Women in Music gratefully acknowledges the many generous contributions to the 1998 Fund Raising Project. We appreciate the work of Casper Sunn (who handled and processed the donations), Jeannie Pool (who prepared the request letter and took charge of the mailing), Frances Nobert (who compiled the donor list), Kristine Burns, Deon Nielsen Price, Lucille Field, Deborah Kavasch, and Elliot Barker, all of whom assisted in this effort. We also wish to thank those who contributed names

for invitation mailings in our "New Member Search," especially Jennifer Fowler, William Osborne and Rosemary Killam, who took the time to prepare lengthy lists. We are very grateful to those who donated premium gifts:

Radie Britain	Maria A. Niederberger
Nancy Fierro	O.O. Discs
Furore Verlag	Deon Nielsen Price
Hildegard Publishing Co.	Naomi Stephan
Musica Femina	

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Marcia Citron	Deborah Kavasch	Catherine Pickar	Naomi Stephan
Elizabeth Clemmens	Kris Kennedy	Deon Nielsen Price	Roberta M. Stephen
Karen L. Clute	Anne Kilstofte	Zlata Razdolina	Mary Stolper
Judith Coe	Mary Ellen Kitchens	Nancy Binns Reed	Kyungsun Suh
Abbie Conant	Dina Koston	Leanne Rees	Casper Sunn
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Dorothea Endicott	Binnette Lipper	Patsy Rogers	Elizabeth Vercoe
Julie Feves	Ruth M. Lomon	Rebecca T. Rollins	Susan Wells
Gertrud Firnkees	Melissa Maier	Judith Rosen	Lynette Westendorf
Tsippi Fleischer	Pamela J. Marshall	Elena Ruehr	Susan E. Wheatley
Cynthia Folio	Margaret S. Meier	Rhian Samuel	Patricia A. Wheelhouse
Sheila Forrester	Eve R. Meyer	Nancy E. Schechter	Marlene Woodward
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Outreach Assistant

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Miriam Gideon Prize

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**Some of the donations to the 1998 Fund Raising Project were received in 1999, and many of those listed contributed more than once.*

Songs by Women Composers

Furore Verlag announces the publication of *Von Goethe inspiriert* (Songs by Women Composers of the 18th and 19th Centuries Inspired by Goethe). The songbook includes a summary of the commentary in English (#fue 630, DM 49, US \$29). The accompanying CD, performed by Elisabeth Scholl, soprano, and Burkhard Schaeffer, piano, is available with a booklet in English and German (price before September 30: DM 30, US \$18, and after: DM 36.95, US \$21). Another recently issued songbook is *Bettine von Arnims Goethe Vertonungen* (Goethe Songs by Bettine von Arnim) (#fue 631, DM 25, US \$15). Contact: Furore Verlag, Naumburger Str. 40, D-34127 Kassel, Germany. Tel: 49/(0)561/897352. Fax: 49/(0)561/83472. Email: FuroreVerlag.Kassel@t-online.de. Internet: www.furore-verlag.de

The 11th IAWM International Congress on Women in Music

By Sally Reid

Congratulations to all responsible for the success of the 11th IAWM International Congress in London.

- To Beverly Grigsby, who made it all happen, a thousand bravas!
- To Deon Price, Jeannie Pool, Christine Clark, Frances Nobert and many others, our thanks and admiration.
- To all the wonderful members of Women in Music, United Kingdom, thank you for your support and cooperation. We look forward to more interaction in the future.
- To all of those who participated in the International Liaison meeting, thank you for your presence and we look forward to increased cooperation with you as well.
- Thanks to all the members of the IAWM (both the board and the general membership) who gave many hours of support at the registration table, greetings at the sessions, staffing the exhibits, serving as stage managers for concerts, and minding all the many details that kept things running smoothly. Everyone was just wonderful.
- Thanks to the members of FTM5 (Feminist Theory and Music 5) for organizing the paper sessions and for sharing this adventure with us. This contributed a great deal and we look forward to other opportunities in the future when their efforts may enrich ours as well.
- The performances were of the highest level—as fine as any such event in my experience. Thanks to all the performers who spent such energy and devotion in the preparation and execution of the repertoire.
- And the FOOD! Beverly, finding this caterer was pure genius.

What an amazing group of people you are. No wonder we had so much fun. How could good things not happen whenever we are together. So here is looking forward to our next opportunity. The board is now receiving proposals regarding a site for the next congress scheduled for North America in 2001.

The Journal will include a full report on the congress in the next issue.

IAWM Board of Directors Meeting

By Deon Nielsen Price

On my last day as President of the IAWM, it was an honor to preside over the Old Business sections of the Board meeting held at The George Washington University, Washington, D.C., on June 19-20, 1999. Our meeting of many hours allowed much discussion, creative thinking and problem solving, which had been limited somewhat at the previous two half-day Board meetings in 1997 and 1998.

Awe-inspiring and stimulating are the far-reaching activities of our approximately 60 active IAWM Board members, Coordinators and Liaisons, as represented in the nearly 40 reports submitted. These reports represent tremendous volunteer efforts to carry out the IAWM Mission of celebrating contributions of women-in-music. (The 24 attendees over the two days also funded their own travel expenses to Washington.) It is this kind of solid commitment by members everywhere that will speed the work of the IAWM across continents.

We heard exciting details for this year's three major international projects: (1) Concerts Chair Patricia Morehead reported on the Ninth Annual Concert co-sponsored by the National Museum for Women in the Arts, June 20, this year with additional grant support from Pro Helvetia of Switzerland for a commissioned work by Swiss composer Maria Niederberger and travel for Swiss conductor Monica Buckland Hofstetter. (2) Congress Chair Beverly Grigsby reported on the elegant plans for the capacity number of registrations for the Eleventh Congress on Women in Music to be held in London, July 7-11. (3) International Liaison

Jin Hi Kim reported on the Asian Outreach Project and the IAWM's collaboration with the Asian Society for a concert and symposium to take place in New York City, October 22 and 23.

We thanked those who are rotating off the Board of Directors: Lily Hood Gunn, Nancy Fierro, Margaret Myers, and Monique Buzzarté; and we welcomed new Board members: Judith Coe, Lynn Gumert, Monica Buckland Hofstetter, Susan Cohn Lackman, and Melissa Maier. And we were pleased that Monica agreed to be the new International Liaison with Europe. We also welcomed the following new IAWM Advisors: Tania León, Jeannie Pool, and Judith Shatin.

The historical highlight of the meeting was the signing by Catherine Pickar and myself of a contract with the University of Nebraska Press for the publication of the IAWM's scholarly journal, *Women and Music*. And, as my last official act as President, it was a great pleasure to honor members who have established a presence of women-in-music on the internet.

Thank you, IAWM, for the honor of serving you in this capacity and for this lovely gift, a beautiful clock with the inscription: "Deon Nielsen Price, IAWM President 1996-1999, given in appreciation by members of the International Alliance for Women in Music." Happily, I turn the Presidency over to Sally Reid. She is the ideal person to guide the IAWM into the next millennium; she is caring at the personal level and experienced at the organizational level, with a global perspective through cyberspace.

Report

"Teaching Women and Gender in World Music"

The College Music Society Weekend Workshop at Agnes Scott and Spelman Colleges
Atlanta, Georgia; February 5-7, 1999

By Anita Hanawalt

The College Music Society's Committee on Women and Gender in Music scheduled three weekend workshops in 1998 and '99 on the topic of "Teaching Women and Gender in Music." The first, in January 1998, was given at the University of Texas at Austin. The second, featuring women in world music, was held in Atlanta, February 5-7, 1999, and is the subject of this report. The third workshop, "Teaching Women and Gender in Popular Music," took place June 11-13, 1999 at the University of Wisconsin-Madison.

The "Teaching Women and Gender in World Music" workshop offered a marvelous mix of faculty instruction; it featured presentations by participants, performances, sharing of resources, and fabulous food. The schedule was intense, yet allowed time to renew acquaintances, form new ones, and bask in Atlanta's unseasonably warm winter weather. Shades of purple were preferred for handouts. **Susan C. Cook**, who was the Workshop Facilitator, offered thought-provoking instruction while encouraging spirited participation from everyone. **Calvert Johnson** was the site director of many hats (including van driver to Spelman College) whose skills wove the weekend into a colorful world mosaic.

The workshop opened on Friday afternoon with introductions of the leaders and brief round-the-room self-introductions. This was followed by a faculty instruction session, "The Content of Women and Gender Studies in World Music," led by Cook. She polled the participants as to why they had come and what they hoped to take with them from the workshop.

The group tackled the tough issues of what is meant by specifying "sex" and/or "gender," and what, if any, is the distinction between "world" music and "non-western" music. We determined that "world" music implies greater possibilities (although it is impossible to cover it all), while "non-western" music implies being non-inclusive and presumptive. Cook brought a Disney gypsy figure to encourage us to unpack our assumptions about classic erotic, exotic symbols.

After a coffee break, we reconvened for three presentations. **Lisa Urkevich** of Bucknell University shared her experiences of living in Saudi Arabia for six years in "An Eye in Hell and an Eye in Heaven: Some Thoughts on Women, Music, and Islamic Culture in Saudi Arabia." To vividly illustrate her points, Urkevich brought an illustrative sampling of veils Saudi women wear—some of which she wore herself when interviewing women about their music making activities. **Karen Garrison** of Auburn University presented "Native American Flute Music," and included a brief historical sketch of the history of the flute in Native American culture. Garrison played Katherine Hoover's *Winter*

Spirits to demonstrate a contemporary representation of Native American style on the modern orchestral flute, and several *Songs of the White Buffalo Woman* on a replica of a Native American flute. **Sharon Mirchandani** of Westminster Choir College of Rider University presented "Ruth Crawford's *Three Chants for Women's Chorus: A Western Composer's Representation of an Eastern Spiritual Practice*." Her handout included reviews of performances by the Chinese opera singer Mei Lan-feng in 1930. Despite the rampant exoticism of the reviews, they served as a means of opening the culture of the 1930s to new possibilities. Crawford's *Three Chants* are not well known currently, but Mirchandani's scholarship should encourage further exploration of these examples of spiritual fusion (capturing a spiritual essence of an image).

Ama Aduonum and the Agnes Scott College African Drum and Dance Ensemble jolted us out of the ivory tower with a vibrant performance: "Yes! Women Can and Do Drum." Although Aduonum formed the ensemble the previous semester, the group was able to come together for this special performance—a powerful unleashing of rhythmic restrictions placed on women.

Friday evening was in "ABA" form. The "A Sections" were a delicious sampling of Indian food and a concert of Classical (Carnatic) Music of India by **Prema Bhat** of Emory University. The "B Section" was a Keynote Lecture by **Ellen Koskoff** entitled "Women, Men and Music: Looking Back and Looking Ahead." During her energetic lecture, which often referred back to her work with Lubavitcher Hasidic Jews in America, she suggested that a possible sub-title for the lecture might be "Sometimes Ethnomusicology and Feminism Don't Mix."

On Saturday morning Ama Aduonum and **Virginia Danielson** shared audio-visual resources in their areas of expertise. Then, **Judith Coe** continued her hands-on group cyberspace challenge, from the Austin Workshop, with a 37-page webliography. Visit www.lib.berkeley.edu/TeachingLib/Guides/Internet/FindInfo.html for a guided tutorial on the internet. We made the transition from cyberspace to recital space with a program of not-often-enough-performed vocal music by African-American women offered by **Jane Christeson** and **Kristie Born** of Stetson University. The repertory they chose raised the continuing question of what is implied by "world" music.

After lunch, Ellen Koskoff provided a bibliography of printed sources, with verbal annotations. There were many ways she could have chosen to structure the list, but she ultimately decided to focus on traditional musics outside

the canon based on living cultures and fieldwork, rather than “popular” musics, which are often western music adapted for a local context. Koskoff gamely answered the “p” question—“What is postmodernism, anyway?”—during the question/answer period. To her, there are two strains of postmodern scholarship in music: 1) cynicism regarding western music, and 2) let’s have a party! The workshop participants seemed to be inclined toward the second approach. After a coffee break, Susan Cook and Ellen Koskoff guided a discussion on teaching methods for women and gender activities. Cook offered several handouts, often borrowed with permission, to be freely dispersed.

Martha Rees of Agnes Scott College spoke on “Separate but Equal? An Anthropologist’s View of Gender Roles.” Rees is a social anthropologist specializing in household economics in Mexico, and she shared her work in a classroom especially designed for multi-media presentations. She made clear the distinction between matrilineal societies and matriarchy—a man-made myth. Her parting screenread: “It’s not the work; it’s who controls the stuff.”

For the Saturday evening session, we van/car pooled to Spelman College. Another culinary delight (in the form of a catered Lebanese dinner) was served in the Women’s Studies Conference Room prior to Virginia Danielson’s presentation on Umm Kulthum. The video, “Umm Kulthum: A Voice Like Egypt,” was shown following Danielson’s lecture. The video is based on her 1997 book: *The Voice of Egypt: Umm Kulthum, Arabic Song and Modern Egyptian Society*. The Arab American Women’s Society of Georgia sponsored a reception following the film that featured bountiful food and a special coffee that Lisa Urkevich remembered fondly from her time in Saudi Arabia.

On Sunday morning, **Roxanne Reed** of Miami University in Oxford, Ohio, offered a presentation on “Trope as Theory: A Model for Gospel Music.” She is developing a spherical model of feminized space and spiritual continuity as a part of her doctoral work in gospel music. **David Hawkins** of East Carolina University followed with “Women in Latin Music: Celia Cruz as Pioneer.” Celia Cruz is considered a feminist salsa icon, and Hawkins recommended any of her recordings, including the song “Usted Abuso.” **Lois Alexander** of the University of Michigan-Flint gave a solo presentation because Nina Dmitrieva, from Russia, was unable to attend owing to the further descent of the ruble. Her talk, “Women’s Voices from the Moscow Conservatory Faculty,” was based on interviews with the women faculty and one woman student. Their voices were both frank and frustrating. The lack of teaching materials and a facility that is falling in on itself does not daunt these women. Suggestion: perhaps the IAWM should consider organizing a teaching materials relief effort through Lois Alexander’s international bridge.

The morning session ended with a sharing of course syllabi, led by Sharon Mirchandani and **Patty Shinehouse** of Drake University. Judy Coe, Cal Johnson, and Ellen

Koskoff also shared multiple copies of syllabi for their courses on women in world music. The final workshop event was a recital by **Dawn-Marie James**, Jamaican soprano and Artist Affiliate, followed by a reception.

Mirchandani shared a rough draft of a proposed syllabus in historiography for undergraduates at Westminster Choir College of Ryder University, and she spoke about some of the struggles with faculty attitudes. Her proposal serves as a challenge for how we will teach music in the university into the next century. What will emerge from the conflict between the modern and the postmodern? Will we be cynical or throw a party? The participants in this workshop will probably wear something in a purple hue and enjoy the party.

Anita Hanawalt is a Senior Adjunct Professor of Music at the University of La Verne in southern California and the organist at First Presbyterian Church of Monrovia. She is also a doctoral learner at The Union Institute in Cincinnati, Ohio, pursuing a Ph.D. degree in Music, Curriculum Transformation, and Women’s Studies.

Second Symposium of Black Women Composers

The Second Symposium of Black Women Composers was held at Hampton University in Hampton, Virginia, February 15-17, 1999, under the direction of Effie T. Gardner. Among the highlights were concerts devoted to the music of Virginia composer Undine Smith Moore (1905-89) and Lettie Alston, who also served as pianist, a jazz workshop and concert by the Valerie Capers Jazz Trio, and an opening address by the musicologist Helen Walker Hill. Concerts devoted to the wind ensemble music, chamber music, and music for flute by Black women composers were featured. Several composers, including Jeraldine Herbison, Eurydice Osterman, Diane White and Karen Vaughan Palmer, presented performances of their own compositions. Topics such as “Black Women in Gospel,” “Piano Music and the Spiritual,” and “The Contribution of African American Women to Classical Music” were addressed at the various symposium sessions. The overall purpose of the symposium was to promote balance in the academic music curriculum by (1) generating information about Black women composers, both past and present, (2) making the works of Black women composers available to performers and scholars and providing opportunities for public performances, (3) showcasing the repertoire of contemporary Black women composers, and (4) providing an arena for collaborating and sharing of ideas.

Reports

News from The Women's Philharmonic

By Pamela Wilson

Apo Hsu, The Women's Philharmonic Artistic Director and Conductor, announced the orchestra's 1999–2000 concert season programs, all of which will take place in San Francisco. Hsu will conduct each of the four concerts in the orchestra's 18th season, which features four world premieres, two U.S. premieres, and four West Coast premieres. [The series includes works by several IAWM members.] The Women's Philharmonic is the only professional orchestra in the world dedicated to promoting women composers, conductors and performers through performance, recording, commissioning, conservation and reconstruction, and career building. Apo Hsu comments, "The 1999–2000 season continues with the joy of the exploration of music past and present. I have invited composers and soloists, friends old and new, and have programmed works that will enchant, inspire, and move our inner soul."

"Fanfares for the Uncommon Orchestra"

"Fanfares," the new millennium project, which is the single largest commissioning of music by women composers, will be launched in the 1999–2000 season. Ten new works, all opening fanfares by women as diverse as America itself, will be created as a legacy to women of this generation and as a gift to the next century. The women selected include those with national and international reputations as well as emerging composers. New York's American Composers Orchestra and the Lubbock Symphony are the Philharmonic's commissioning partners. Beginning in the year 2000, The Women's Philharmonic will give the fanfares their world premieres in San Francisco: each concert will open with a newly composed or existing fanfare.

The 1999-2000 Season

The season begins with an Opening Night Inaugural Gala on Saturday, October 16, 1999 at the Herbst Theatre, War Memorial Performing Arts Center. *Symphony of Grace* (1999) by Gwyneth Walker will receive its world premiere. Walker, who describes this piece as "spiritual," says it is written in thanks for the blessings of life in nature, in our good bonds with others, and in music. The West Coast premiere of Libby Larsen's *Sonnets from the Portuguese* will feature soprano Elisabeth Comeaux. The piece was commissioned by soprano Arleen Auger, who worked with Larsen in 1988 to select three of Elizabeth Barrett Browning's sonnets to set to music. Larsen is a prolific composer whose repertory includes orchestral, choral, chamber, and solo work, along with operas. Also on the program are Mabel Daniels' classic 1931 work, *Deep Forest*, and Sheila Silver's *Dance of Wild Angels*, an imaginative

and colorful piece composed in 1990. Silver has received numerous compositional awards, and is Professor of Music at the State University of New York, Stony Brook.

The second program, which will take place February 26, 2000 at the Theater at Yerba Buena Center for the Arts, highlights the varied talents of Pulitzer Prize winner Ellen Taaffe Zwilich with two contrasting works: the witty *Peanuts® Gallery* (1996), inspired by Charles Schulz's comic strip of the same name, and her majestic *Symphony No. 1* (1982), described as "lush," "heartbreakingly lovely," and "deeply moving." Zwilich has just completed her tenure as Composer in Residence for Carnegie Hall. A *Fanfare* by Cindy Cox will open the program. The American premiere of the 1970 *Un cavallino avventuroso* (A Little Horse's Adventure) by Teresa Procaccini will give audiences a chance to hear this fable in musical form. Katherine Hoover's *Stitch-te Naku* (1997) is a Native American creation story about the Spider-Grandmother who wove the world in her web. It was written for the world-renowned cellist Sharon Robinson, who will return to The Women's Philharmonic stage as the soloist.

Program III, on March 25, 2000, will present the music of Florence Price, the first African-American woman to gain acclaim for composing symphonic music. Price published a substantial number of piano pieces and much sacred and vocal music that was sung by the foremost artists of her day, but none of her orchestral music was published, and none of it has been recorded. The Women's Philharmonic performed her *Symphony No. 3* on the May 28, 1999 program and recorded it immediately following the performance. The orchestra plans to record other symphonic works by her.

This program will feature two orchestral works by Price from the 1930s, *The Oak* and *Mississippi River*, reconstructed by The Women's Philharmonic as part of the American Women Masters Series. These pieces will be recorded by the orchestra following this performance. The program will also present *Remembrances* (1995) by Margaret Brouwer, a composer who has gained prominence in the last decade for her rich imagination and "mercurial lyric flow." Amy Beach's *Piano Concerto in C-sharp minor* (1897) will be played by charismatic pianist Wu Han. In her own time, the composer was an accomplished concert pianist who appeared frequently with the Boston Symphony Orchestra. A *Fanfare* by Jennifer Higdon will be performed at the start of the concert. This program will also take place at the Theater at Yerba Buena Center for the Arts.

The Women's Philharmonic will return to Herbst Theatre for the final concert of the season on May 26, 2000. This

program will feature the world premiere of June Kirlin's new piece, *Odyssey* (1999). Another work by Kirlin was especially well received in the 1997–98 concert season. Also receiving its world premiere will be Janika Vandervelde's adventurous *Pipa Concerto* (2000), written for pipa soloist Gao Hong. The pipa is a four-stringed Chinese lute that is held vertically on the lap and can be strummed or hammered to produce an extremely wide variety of sounds. Sara Jobin, recipient of the 1999 JoAnn Falletta Conductor Award, will conduct the U.S. premiere of Elena Kats-Chernin's *Zoom and Zip*, an energetic work written in 1997. Hiroshima-born

Tomiko Kohjiba's *The Transmigration of the Soul* (1995), about the Buddhist concept of a person's journey through death and salvation after the spirit leaves the body, will be played, and a *Fanfare* by Mary Jean van Appledorn will open the program.

For tickets and information, call The Women's Philharmonic at (415) 437-0123 and see website <<http://www.womensphil.org>>. All programs are subject to change.

Pamela Wilson is Marketing and Development Coordinator of The Women's Philharmonic.

The 1999 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference

By Kristine H. Burns

The 1999 Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference took place March 26-28 in San Jose, California, at San Jose State University. The activities, which included many fascinating papers and wonderful performances, were hosted by conference directors Brian Belet, Antonio G. Barata and Jim McManus. This report focuses primarily on the contributions of women at the conference.

The facilities for SEAMUS included two concert spaces, one for the larger concerts and one for the smaller chamber concerts. The conference featured a number of compositions that make use of "sound diffusion" techniques, i.e. the composer sat at the mixing board and sent the audio signal to various areas in the concert hall during the performance. Diffusion is used to add an element of newness and live performance quality to a tape composition. This way, even though the tape is set, the performance contains live variants due to the mixing and diffusing of specific elements.

Among the many outstanding performers were the Ohlone College Wind Orchestra, the Schwungvoll Chamber Ensemble, and numerous guest performers—clarinetists F. Gerard Errante and Scott Locke, dancer Celesta Haraszti, flutists Elizabeth Downing and Elizabeth McNutt, and a number of others who were in attendance with the composers. These first-rate performers added a "human" dimension to a conference which historically features many compositions for tape alone, and they served to enhance the relationship between performers and composers.

The first concert featured composer **Chin-Chin Chen's** *Points of Arrival*, composer/pianist **Hye Kyung Lee's** *Dark Labyrinth*, and composer **Kristy McGarity's** *AM Fugue*. McGarity's composition was exceptionally well performed by violinist **Patricia Strange**, an SJSU faculty member. The work depicted the "disoriented dream state" of someone who is "trying not to wake up, despite a multitude of outside

sounds...." Lee, an IAWM member, presented a beautiful composition for piano and tape, which was, as always, impeccably performed.

Sylvia Pengilly demonstrated "Dancing with MAX" for Presentation Session no. 2. MAX is a Macintosh computer program that works with MIDI. The addition of a second computer program called Mandala allows her to communicate between the physical movement and the MAX patch. Pengilly developed a series of "patches" or programs that allow her to modify various video materials by mapping physical gestures into elements such as color or motion.

Sarah Meyers and **Laura Romberg** were featured on Concert no. 2. Meyers presented *Trajectory of Her Voice*, in which the recordings of a friend's speech becomes more and more abstracted until all that is left is the basic contour of the speech. This tape piece was exquisitely crafted. Romberg presented *Quica*, a composition based on percussive sounds, most particularly the South American "cuica." The percussive sounds were processed using harmonization, convolution, pitch shifting, phase shifting and spatialization.

Chamber Concert no. 2 was the video concert. Three audio/video compositions were presented. Multimedia artist **Maggi Payne** produced an attractive work called *Apparent Horizon*. The composition explored the relationship of broad visual horizons and tiny details; the music used processed satellite transmissions and shortwave radio broadcasts. IAWM member **Beth Wiemann** presented *This is why she had to quit her band* on Concert no. 3. The flutist **Elizabeth Downing** performed this difficult composition brilliantly and was called back to the stage with applause several times.

The final demonstration of the conference, Presentation no. 4, featured **Peter Rothbart** and **Rachel McInturf** discussing "EA [Electro-Acoustic] Pedagogic Techniques for the Non-Music Major." This informative talk provided insights and advice for those teaching electro-acoustic

music to students with “little musical training, skill or knowledge.” The talk featured recommendations for composition projects and compositional discourse in a non-technical, liberal arts environment. Chamber Concert no. 3 featured a tape piece, *Heard*, by IAWM member **Susan McDonald**; *Still, Yet, Again* by **Linda Antas** was presented at Concert no. 5.

At the conference banquet, **Pauline Oliveros** was named the recipient of the Lifetime Achievement Award from SEAMUS. (See Elizabeth Hinkle-Turner’s article for additional information.) The final concert of the festival, Concert no. 6, featured **Kristine H. Burns**’ *Atanos I* for clarinet, performed by **Scott Locke**, and disklavier. Pauline Oliveros’ *Bye Bye Butterfly*, an important work historically, was also presented. This splendid, effectively crafted (with only cut-and-splice

techniques available at the time) composition clearly shows why Oliveros, a longtime IAWM Board member, was the Lifetime Achievement Award winner this year.

Brian Belet and the other hosts should be congratulated for presenting such a professional forum for electro-acoustic music. The events were well-planned and well-executed. Bravo! For those IAWM members who may be interested in learning more about the Society, please visit the SEAMUS Web site at <http://comp.music.lsu.edu/seamus/>.

Dr. Kristine H. Burns is Director of the Electronic Music Studios at Florida International University, University Park Campus, in Miami. She is Vice President for Membership of the IAWM and serves on the Executive Board. She is the administer of the WOW’EM site (Women On the Web—ElectronMedia) <<http://music.dartmouth.edu/~wowem>>.

Report From Canada

By Melinda Boyd

Winnipeg composer **Diana McIntosh** returned to New York in February to attend the premiere of her trio, *Time and Again*, at Merkin Hall. Commissioned by the New York New Music Ensemble, *Time and Again* is scored for flute, clarinet and piano. The following day, McIntosh performed her one-woman music theater work, *McIntosh the Stein Way*, at The Knitting Factory.

Vancouver audiences were treated to an impressive number of performances. **Jean Coulthard**’s *Sketches from a Medieval Town for Piano Quartet* was presented by West Coast Chamber Music in January, while the Vancouver Symphony Orchestra performed Coulthard’s *The Bird of Dawning Singeth All Night Long*. Vancouver New Music’s “Countdown to the End of the Twentieth Century” was the occasion for the performance of **Barbara Pentland**’s *Symphony for Ten Parts* for chamber ensemble, and *Wheels of Time* by **Janet Danielson**. **Estelle Lemire**, playing the Ondes Martenot (an electronic instrument), was the featured guest performer for the six-hour marathon event. Standing Wave presented **Jocelyn Morlock**’s *Pacific Currents* in April, while **Rita Ueda** was a featured composer at Vancouver Pro Musica’s “Ensemble Symposium” in February.

Symphony New Brunswick has commissioned **Stella Goud-terHart** to compose a fanfare for the millennium, to be premiered in January 2000. **Helen Greenberg**’s song cycle, *Dos Goldene Fayfl*, was performed at the University of Windsor’s Canadian Composers Week in January 1999. *A Light Snow*, by **Linda Catlin Smith**, aired on CBC Radio’s

Two New Hours, and **Hope Lee**’s *Flashing into the Dark* was performed at the Scuola Comunales di Musica di Sora in Italy. Lee has been invited to teach composition at the University of Calgary. **Alice Ho**’s piano concerto, *Elysium Fields*, premiered at the Ford Center for the Performing Arts in Toronto, performed by the Scarborough Philharmonic.

Historical women composers were front and center at the Pacific Northwest Chapter meeting of the American Musicological Society, held at the University of British Columbia in April. **Harald Krebs** (University of Victoria), who continues his research on Josephine Lange, presented his paper, “Josephine Lange’s Op. 8: Three Songs and Their History”; he was assisted by **Sharon Krebs**, who provided musical illustrations. **Melinda Boyd** (University of British Columbia) gave a talk entitled “Opera or the *Doing* of Women: Ingeborg von Bronsart’s *Jery und Bätely*,” while **Sonya Lawson** (University of Oregon) enlivened the proceedings with her presentation, “Female Jazz Singers vs. Female Instrumentalists: A Comparison of their Reception.” **Janette Tilley**, a graduate student at the University of British Columbia, recently completed her Master’s thesis on Barbara Pentland and is continuing her studies in the doctoral program at the University of Toronto.

Composers seeking more radio airtime are invited to contact **Sarah Peebles** at CIUT Radio in Toronto. Peebles directs, produces, and hosts “The Audible Woman,” a monthly program exploring avant-garde music and performance (airs the first Tuesday of each month, 8-10 pm on CIUT 89.5). Accepted formats are vinyl, CD, cassette or DAT. For more information, call 416-595-0909 or see the CIUT website at <http://www.ciut.utoronto.co>.

Melinda Boyd is in the final stages of completing a doctoral degree in musicology at the University of British Columbia. Her dissertation focuses on the dramatic works of German composer Ingeborg von Bronsart (1840-1913).

CD Reviews

CDs, books and music for review should be sent to Review Editor Ellen Grolman Schlegel. See the Guidelines for Contributors (opposite p. 1) for address information. Also contact her if you would like to review material for the Journal.

Book Reviews

The World of Hildegard of Bingen: Her Life, Times and Visions

by Heinrich Schipperges, translated by John Cummings

Collegeville, Minnesota: Liturgical Press, 1998. ISBN 0-8146-2543-6

By Nancy Fierro

There is a new book on Hildegard entitled *The World of Hildegard of Bingen: Her Life, Times and Visions* (originally, *Die Welt von Hildegard von Bingen*, Freiburg im Breisgau: Verlag Herder) by Heinrich Schipperges. It is nicely translated from the German edition by John Cummings and is published by Liturgical Press.

I think it is one of the most accessible and beautiful books on Hildegard that is available at the present time. Dr. Schipperges is both a medical doctor and a philosopher by education, and he has been studying Hildegard for more than 40 years. He is recognized as one of the major interpreters of her work. The book is generously illustrated with Hildegard's illuminations in full color and also with parallel paintings from her time. Schipperges gives a fairly thorough summary of her life and work and includes Hildegard's own words in Latin for important concepts and keywords. The following is from the table of contents (the titles are his, the summaries are my own):

1. An Age of Upheaval (includes the life and scenery of the 12th century and religious reform movements)
2. A Woman's Life (stages of Hildegard's life, education and leadership; her literary, musical and artistic contributions; and her political mission)
3. Light, Life, Creation (a summary of her cosmology, anthropology and theology)
4. Nature and Healing (her thoughts on nature, sickness, health and healing)

5. True Salvation (Hildegard's redemptive and ecclesial theology)

6. Prophetess of a New Age (why Hildegard is an icon today)

Schipperges offers the following explanation as to why he believes she may be considered an icon today: "She can still show us how to find the right ways to see and enjoy the beauties of creation and the glory of God. And those are the right ways to heal people now and in the future, as they discover their own wholeness in and with the world in which they live."

In this deluxe edition (150 pages, 9 by 11 inches in size), we find a loving view of an exceptional woman in history that emphasizes the positive and enriching aspects of her life and work. Schipperges concentrates on Hildegard's theological and scientific contributions, which he believes are of greater interest and relevance to contemporary audiences. I was disappointed to find that her musical contributions are confined to a few pages and some scattered references. Nevertheless, all in all, it is a wonderful addition to the library.

Nancy Fierro lectures extensively on the life, music and spirituality of Hildegard of Bingen. Her monograph, Hildegard of Bingen and Her Vision of the Feminine, was published by Sheed and Ward and is available in an audiocassette version from Sounds True Audio.

The Woman Composer by Jill Halstead

Aldershot, England: Ashgate Press, 1997 (286 pp., \$70)

By Ellen Grolman Schlegel

The Woman Composer questions, among other things, why women composers remain such a rarity in the profession at end of the 20th century. The very phrase "woman composer" is problematic, author Jill Halstead states, because, while the absence of the adjective continues to imply the male, the use of it serves "as a pointer to otherness and inferiority."

The early chapters of the book deal with the contradiction that although music has always been a field whose "lower realms" (education and performance) have been dominated by women, its "higher realm" (composition) is decidedly male-dominated. Traditionally-gendered personality characteristics, which bestow traits such as independence and creativity upon males and introversion and passivity

upon females, partially explain this conundrum. Males, in general, have met with greater tolerance in stepping outside these trait-boundaries than have women, explains Halstead. She maintains that "when a male aspires to an artistic profession, he is required to break the general mold of masculinity, but the potential adulation and greatness far outweigh any drawbacks." A woman aspiring to high levels of achievement in the competitive public sphere of music (stepping outside her traditionally-gendered personality traits) is much less likely to be encouraged, to encounter role models upon whom to base or confirm her behavior, or to experience adulation.

The author also discusses the discrepancies that exist with regard to vehicles chosen for composition. Art songs and works for keyboard were inarguably the most popular genres for female composers during the last 300 years, concurrent with a woman's prescribed role as entertainer of family and friends. To produce and present a large-scale work involving large performing forces required a "supreme musical authority figure" (Halstead's words), a position that was, for the most part, socially circumscribed for women.

In chapters one and two, numerous psychological and sociological studies, as well as the results of recent research on sex, gender, and music are presented with graphs and statistics that may be tedious for the general reader to wade through. Against this backdrop, the author examines the education, early musical training, and parental support of nine middle-class British female composers. Since otherwise the book addresses gender and music issues, tradition and genre, and the general status of the woman composer in the 20th century, this particular chapter seems a bit out of place, much more highly specialized and somehow disconnected.

Halstead considers in a probing and intelligent (if occasionally repetitious) manner how the world's gendered perceptions have challenged women composers in general. Chapters three and four (about 30 pages) concentrate on nine representative British composers and how they have risen to meet those challenges. Probably the most high-profile composer Halstead deals with is Elizabeth Maconchy. Others include Avril Coleridge-Taylor, Judith Bailey, Enid Luff, Antoinette Kirkwood, Ruth Gipps, Minna Keal, Grace Williams, and Bryony Jagger. Halstead mentions a few past composers, but does not give them detailed treatment.

The book is scholarly, with detailed endnotes, and it is probably intended to serve as a reference guide rather than a textbook. Portions of it might be appropriate as supplementary reading in a course on women and music.

Ellen Grolman Schlegel is the cellist and founding member of the Chamberlain (Piano) Trio, and teaches cello and music history at Frostburg State University in Frostburg, Maryland. She has recently edited two volumes of string trios by Maddalena Lombardini Sirmen for Hildegard Publishing Company.

Music Review

Libby Larsen: *Dancing Solo* for solo clarinet

Oxford University Press, 1994 (11 pp., \$11.95)

By Jeanne Friebe

Inspired by the idea of "dancing alone, improvising with the shadows, the air, on an inner beat, upon a fleeting feeling," Libby Larsen composed *Dancing Solo* for Caroline Hartig, professor of clarinet at Ball State University, who premiered the work on March 11, 1994. It is in four movements, each bearing a descriptive title, and takes approximately 11 minutes.

In the first movement, "with shadow," the clarinetist plays two roles within the two-part counterpoint: one graceful and flowing, and one as accompanist, sustaining the underlying rhythmic structure. To interpret the music effectively, great technical stability is a necessity.

"...dancing alone,
improvising with
the shadows, the air,
on an inner beat,
upon a fleeting
feeling..."

In movement two, "eight to the bar," a recurring, swinging-triplet rhythm seems to inhabit the music, along with intermittent, technically-demanding interruptions and quarter-note pulses on a repeated pitch. There is a constant pull between relaxation and rigidity, followed by a fleeting, almost improvisatory, release of tension.

The third movement, "ten slow circles," which is based on a ten-note tone row, demands that the clarinetist exhibit great control of air and embouchure in legato style within jagged skips at a variety of dynamic levels. A serene, descending motive opens the ten-phrase movement, then rises to fall again, chromatically.

The final movement, "flat out," is the most challenging of the movements, as Larsen utilizes the entire dynamic range and register of the clarinet. The soloist must be versatile and energetic to convey the rhythmic intensity of each note. The blues-style "train rhythm" that begins the movement offers a continuous, driving pulse. Contemporary techniques such as flutter tonguing, glissandi and brilliant trills add color throughout the movement. The tempo of the sixteenth-note passages is limited only by the clarinetist's technical skill.

Larsen's *Dancing Solo* is not beyond the capabilities of an excellent college clarinetist, and it may also be recommended as a challenging and musically rewarding work for the professional musician.

Jeanne Friebe is Instructor of Clarinet at West Virginia University, principal clarinetist with the Johnstown Symphony, and bass clarinetist of the West Virginia Symphony. She has also held the positions of principal clarinetist of the Lyric Mountain Music Festival and Instructor of Clarinet at Frostburg State University.

Music Review

Ursula Mamlok: *Girasol* for flute (piccolo), clarinet, violin, viola, violoncello and piano

C.F. Peters Corp., ca. 1995

By Cynthia Folio

Ursula Mamlok was born in Berlin in 1928 and emigrated to the United States in 1941. She studied at the Manhattan School of Music, where she later taught. *Girasol* (an opal that gives out fiery reflections in bright light) is a delicate and brilliant work that reveals its structure very slowly and subtly in one long movement (duration: ca. 15 minutes) of varying tempi. It begins and ends with a simple and sparse gesture: a soft, staccato high B repeated in the piano. The clarinet is the first to join the piano with what turns out to be the basic theme for the piece. Most of what follows is based on this theme, either as an echo of some of the notes or as some kind of transformation of the basic idea.

The theme, as it first appears, is a sustained E5 followed by a series of eighth notes: A-flat5 - E-flat5 - B-flat4 - D5 - A4 - F-sharp4 - C-sharp4 (assuming middle C as C4). The gesture is faintly reminiscent of the seven-note “Pierrot” motive from Schoenberg’s *Pierrot Lunaire*, which appears first in the flute. One important difference is that Mamlok’s theme contains many perfect fourths, which in turn spawn an evanescent perfect fifth motive that occurs frequently in the piece.

“a delicate and brilliant work that reveals its structure very slowly and subtly in one long movement”

Mamlok’s musical language is reminiscent of Schoenberg’s as well as one of her former teachers, Stefan Wolpe, and at the same time it is unique and personal.

Schoenberg’s style can be detected in her methods of transforming the basic idea, including exact inversion combined with transposition. Late in the piece the composer cleverly combines several simultaneous statements of the basic idea to form harmonies that themselves are vertical reflections of the intervals in the theme. Wolpe’s style is reflected in the way that Mamlok slowly cycles through the twelve pitch classes, sometimes creating tiny

ostinati on two, three, or four notes; and also in her concern for maintaining specific contours and registers. These ostinati create splashes of shimmering colors, reflecting her very appropriate title.

Cynthia Folio is Associate Professor and Chair of the music theory department at Temple University. In addition to her composition activities, she is active as a flutist in chamber groups in the Philadelphia area, including Hildegard Chamber Players and Network for New Music. She is also working on a book on applications of analysis to performance.

CD Reviews

Ruth Lomon: *Terra Incognita*

By Liane Curtis

Warsaw Philharmonic Orchestra, directed by Jerzy Swoboda
MMC New Century, vol. XI; MMC 2069 (1998)

Also on this disk: music by R. Neil Olmstead, David Kowalski, Donald Reid Womack, James Caldwell and Newton Strandberg

Terra Incognita (1993) represents Ruth Lomon’s first recorded orchestral work and her first work to be issued on CD. Lomon, born in Montreal in 1930, now lives in Cambridge, MA, and is currently Visiting Scholar in Women’s Studies at Brandeis University. Former American Women Composers vice-president, veteran organizer and concert pianist, she has a long list of recordings, publications and performances to her credit.

Serious and powerful, *Terra Incognita* should do much to heighten awareness of Lomon’s activity as a composer. *Terra Incognita* offers no easy footholds, but instead a chal-

lenging panoply of tightly-knit gestures. Beginning with a stark high e-flat followed by a timpani rumble, a high chromatic curve is carved out by the strings and followed by the related curves of glissandi. A solo violin soon interrupts with a lilting but sorrowful comment. Unisons that spread to tone clusters are heard in the strings and then the brass. The e-flat returns to generate other ideas. Rather than literal repetitions, the piece develops small melodic and rhythmic kernels that are employed in varied versions and speeds. The film term “crosscutting” comes to mind to describe the swift shifts of scenes and juxtapositions of registers, textures and ideas.

Some segments are shimmering, distant, gentle, while others are more grim or even threatening. Occasionally, materials return in altered form, offering landmarks in this craggy, exhilarating panorama. Lomon twists small strands of melody into intense melodic arcs and explores sonorous effects such as echoing a chord back and forth across a section.

Solo instruments emerge, most persistently the oboe, out of a thick texture of contrapuntal writing. An intense orchestral conversation suddenly becomes a rhythmic coalescence with a unified pulsing energy. Large spans of textural space are created in varied ways, with Lomon effectively controlling a broad orchestral palette. A building timpani pulse is unmistakably ominous, and the ending is dark, sinking into a somber, low range.

Engaging and thought provoking on first hearing, *Terra Incognita* is a work to explore and savor; second and third

hearings brought me deeper into the rich vistas of this vast landscape. It is a profound and moving work, and I hope some American orchestras will turn to performing Lomon's music. Swoboda's precise and energetic conducting draws a confident performance from the Warsaw Philharmonic Orchestra.

I also enjoyed some of the other pieces on the CD, including R. Neil Olmstead's *Sinfonia Borealis*, which was bursting with brilliant fanfare-type gestures; James Caldwell's *Elegy*, which had moments of warm lyricism; and *Prelude II* by Newton Strandberg, in which a pensive question in the cellos is the basis of commentary by the other instruments.

Liane Curtis has a Ph.D. in Musicology and is Resident Scholar in Women's Studies at Brandeis University. She is currently writing a biography of Rebecca Clarke (1886-1979).

"War of Love"

By Casper Sunn

Feminist Baroque Music with Humor by Bimbetta; d'Note Records, dnd 1023 (1997)

If you think either the title of this CD, "War of Love," or my description of it (feminist Baroque music with humor) sounds like an oxymoron, you will have to see this CD cover with a picture on the front of a heavily-lipsticked smile with pearly-white teeth clenching a bullet, and a photo on the back of the CD of the five "Bimbetta" women posed around a cannon and wearing military combat helmets.

I never thought it was possible to combine early Baroque music with feminism and humor until this excellent CD came my way. It is by a group of five classically-trained women who call themselves "Bimbetta": Andrea Fullington, Sonja Rasmussen, and Allison Zelles, sopranos; Katherine Shao, harpsichord; and Shelley Taylor, cello.

This CD is not recommended for moral zealots or "prudes"; it is for those who sometimes find irreverence a little refreshing and for those who are not disturbed by gutsy, contemporary talk about love and sex. The liner notes inform us that "some of the song texts [they] work with are caricatures of women...written by men purporting to present a woman's view" (for example, "What can we poor females do?" and "No, resistance is but vain" by Henry Purcell), but the Bimbettas add their "own commentary to these limited depictions."

One of the songs on the CD is by Barbara Strozzi (*Begli occhi*), and another uses an excerpt from *Leather* by Tori Amos as an introduction to a piece by Jacopo Peri (*Tu dormi*). Also included are two cello solos (*Ricercar V* and *Ricercar VII* by Domenico Gabrielli), a harpsichord solo (*Toccata terza* by Girolamo Frescobaldi), and several other songs (by Sigismondo d'India, Henry Purcell, Claudio Monteverdi and Nicholas Lanier).

All of the works on this CD live up to Bimbetta's reputation for "superb musicianship." The only track this listener did not care for (out of the 16 CD tracks) was the performance by Sonja Rasmussen of Purcell's *From Rosie Bowers*—it seemed to be sung in an overly-sarcastic style that might work better in a live performance.

Bimbetta was founded in 1993 and has earned its deserved reputation for producing dazzling theatrical concerts given in a context of flamboyant costumes and brilliant visual presentations combined with comedy and serious early Baroque music. The group has been featured in concert series, nightclubs, and alternative rock venues, and at universities and major festivals in the United States and Europe. Jo Scheier of Pittsburgh posted this comment about the Bimbetta CD to the IAWM list in March 1999: "If you think the CD is humorous, you should see them in person. Hilarious. And excellent technique and stylistic interpretation, too. Highly recommended!"

Persons interested in obtaining the CD can find the Web site for d'Note at www.dnote.com or can call them at 1-800-995-2657.

Casper Sunn is an undergraduate student in music composition at the University of Wisconsin at Madison, School of Music. She is a frequent guest host on WORT 89.9 FM ("Casper, the friendly host"), where she has produced 50 programs on women composers—from vintage blues and jazz to Renaissance, Baroque and 20th-century music. Sunn was recently appointed IAWM Outreach Coordinator and works to recruit new members and increase membership renewals of past members.

Zlata Razdolina: *Requiem: The Song of the Murdered Jewish People*

By Jeanne E. Shaffer

Produced by ACUM/The Memorial Foundation for Jewish Culture, New York; The Yehoshua Rabinowitz Foundation for the Arts, Tel-Aviv; The State of Israel Ministry of Education and Culture (1998)

Zlata Razdolina's *Requiem* is in ten sections, bound together by the poetry of Itzhak Katzenelson. Katzenelson was a member of the Pioneer Zionist Youth Movement in Warsaw and wrote *The Song of the Murdered Jewish People* in a French internment camp. He died in the gas chambers of Auschwitz.

The *Requiem* was originally composed for orchestra, choir and soloist. This CD is purely orchestral, and the liner notes do not explain the absence of the voices. Parts I and II reveal the roots of the work almost immediately from melodic intervals rooted in traditional Hebrew chant. Without words, we hear sadness but not the shrieks and screams of the poetry in Part II. The music of Part III, "The train-wagons are here again," rumbles and crashes relentlessly toward its goal—the concentration camp.

In the "Vocalize" section that follows, the synthesizer wails vocal tears while the strings and harp arpeggios call our thoughts to the "vanished hope and faded dreams" of the poetry. Part IV's introduction of sequences over an insistent timpani introduces "Warsaw," the longest section and strongest climax to this point. But just as "Warsaw" begins to build, the music falls away to Part V, "Too late, all exits are shut; all doors barred."

Part VI, "The Synagogues are on Fire," begins with a strong circular theme over synthesized wind. But just

when the poetry demands at least a roar of terror, the peak dynamic level and musical climax occur with a totally predictable chord after only a minute-and-a-half. The other half of "burning synagogues" is expressed in harp arpeggios over soft strings.

"Beginning of the End," Part VII, is *lento e rubato*, quiet and sad with woodwind solos over strings. "The Uprising," Part VIII, uses some of the same circular theme from Part VI. Razdolina finally brings

the brasses and percussion into impressive play and exhibits just the edge of the anger we have wanted from the orchestra. When one has stood in Warsaw and looked at the monument to The Uprising and imagined the inconceivable horror that happened there, one somehow expects to hear more than just the sadness, which Razdolina does extremely well.

In Part IX, the solo violin cries throughout the "Prayer," followed by the timpani in descending octaves, symbolic of death. In the last section, "Rise Up, My People," the first measures suggest the ongoing faith, the traditions of the Jewish people which the Holocaust could not destroy. The poetry is an answer to Psalm 137, "By the waters of Babylon, there we sat down and wept when we remembered Zion. On the willows there we hung up our lyres." Here, the quiet ending is perfectly appropriate.

Zlata Razdolina's *Requiem* exhibits sections in which music and words are melded to create a unified whole, and here the glue works. However, since the words are not sung, there are other times when words and music seem to be at odds—when the music reflects a sense of sweet sadness while the words for that section depict blood running cold, flames and death. Perhaps if the choir and soloists were singing the poetry, the entire work would have the unity that is lacking in this performance.

"Perhaps if the choir and soloists were singing the poetry, the entire work would have the unity that is lacking in this performance."

Peninsula Women's Chorus Wins ASCAP Award for Adventurous Programming

The Peninsula Women's Chorus, the San Francisco Bay Area's premiere women's chorus, under the direction of Dr. Patricia Hennings, announced on June 30 that it is honored with the 1999 American Society of Composers, Authors and Publishers (ASCAP) Award for Adventurous Programming in the category for choruses with budgets of \$90,000 or less. This award is probably a first for a women's choir in the U.S. It is even more significant because both mixed and equal-voiced choirs were under consideration.

During its winning year, the Chorus performed 23 pieces written in the past 20 years. Established in 1966, the sixty-member Chorus specializes in serious music for women's voices, and performs in the original languages (including Slovenian, Serbian, Mohawk, and Inuit) from memory.

Dr. Jeanne E. Shaffer is a composer, organist, choral director, singer, arts columnist and retired Head of the Department of Visual and Performing Arts at Huntingdon College in Montgomery, Alabama. She is on the Board of Directors of the IAWM and serves on the editorial staff of the IAWM Journal for the Broadcast News column. She is producer and host of the "Eine kleine Frauenmusik" radio program.

Early Music Recommendations

By Sarah L. Whitworth

"Baroque for the Mass: Ursuline Composers of the 17th Century"

Leonarda Productions LE 346 (1998)

"Baroque for the Mass: Ursuline Composers of the 17th Century" contains choral works by Isabella Leonarda (1620-1704): *Ave suavis dilectio* and *Messa Prima*, op. 18; and by Maria Xaveria Peruchona (ca. 1652-1709): *Regine Caeli* and *Solvite, Solvite*. The accompanying CD booklet begins with these words from Psalm 68:11: "The Lord gave the word, great was the company of women that published the tidings."

All of the music on "Baroque for the Mass" deserves mention, but its centerpiece is Isabella Leonarda's 41-minute *Messa Prima*, op. 18 (published in 1696 by Pier-Monti in Bologna and first recorded on LP in 1982). The score was prepared by Barbara Garvey Jackson (ClarNan Editions).

According to the liner notes, "Leonarda published 20 volumes of music during her life, of which two have been lost. The surviving volumes contain more than 200 pieces of music...including psalms, magnificats, responsories, litanies, four masses, and many works with non-biblical texts which are usually labeled motets." The works on the CD are scored for four voices, two violins, violone (cello is used in the recording) or theorbo, and organ continuo.

The liner notes, written by Ursuline nun Madeline Welch, OSU, also contain interesting historical information on the 17th-century Italian Ursuline order, to which both Leonarda and Peruchona belonged. Many thanks to Marnie Hall of Leonarda Productions for this lovely jewel. To order, see: <http://music.acu.edu/www/iawm/leonarda/le346.html>

"Rosa Mistica: musiche di monache lombarde del Seicento" (Music of the Lombard Nuns of the 17th century).

Cappella Artemisia, TACTUS TC 600003 (imported by Allegro, 1999)

The CD contains 17th-century choral music by the following Lombard nuns: Isabella Leonarda, Maria Xaveria Peruchona, Caterina Assandra, Chiara Margarita, Cozzolani, Rosa Giacinta Bacalla, Biana Maria Meda, Claudia Sessa

and Claudia Francesca Rusca. The works are performed by Cappella Artemisia. The liner notes inform us that "during the seventeenth century, Lombardy was home to more published nun composers than anywhere else in Italy."

Chen Yi: "Sparkle"

New Music Consort; Manhattan String Quartet; New York New Music Ensemble;
CRI CD804, Exchange-Music at the Crossroads series (\$15.99)

Joshua Kosman, in his review in the *San Francisco Chronicle* (May 16, 1999) of Chen Yi's new CD entitled "Sparkle," called the music a "thrilling musical cross-pollination." He remarked that "even longtime aficionados of her brilliant fusion of Chinese and Western strains may be astonished by the splendor of this magnificent disc," which he awarded five stars.

The disc contains seven chamber pieces that remarkably mix Chinese folk traditions with European art music in ways that Kosman describes as "endlessly exciting and beautiful." Among the works are an octet, *Sparkle* (1992, 12:03), played by the New Music Consort, Chaire Heldrich, conductor, which is described as having "irrepressible urgency, its colors dancing and shining."

The string quintet *Shuo* (1994, 8:26), played by the Manhattan String Quartet, uses a "Chinese folk melody for surprising contrapuntal riches." *Song in Winter* (1993, 6:40) is written for harpsichord (Joyce Lindorff) and two ancient Chinese instruments, the flutelike dizi (Wei Lai-gen) and the zheng (Yang Yi). Kosman especially enjoyed *Duo Ye* (1984/1995, 7:26) for solo pipa, a lute-type instrument "played with breathtaking virtuosity by Min Xiao-fen."

Other works on the disc are *Qi* (1997, 10:10) for flute, cello, piano and percussion, played by the New Music Consort; *As in a Dream* (1988/1994, 7:46), performed by Rao Lan, soprano, with pipa and zheng; and *Near Distance* (1988, 8:43), a sextet played by New York New Music Ensemble, Jeffrey Milarsky, conductor. For additional information, see the CRI Web site: <www.composersrecordings.com>.

\$25,000 Musical Composition Prize Is Awarded to Chen Yi

Chen Yi, a composer noted for her skillful drawing together of the music of East and West and holder of an endowed chair—the Lorena Searcey Cravens/Millsap/Missouri Distinguished Professor in Composition—at the University of Missouri-Kansas City, is the first recipient of the \$25,000 Eddie Medora King Award for Musical Composition at The University of Texas at Austin. The new award is the third-largest such prize in the country, after the University of Louisville's Grawemeyer Award and the CalArts/Alpert Award in the Arts.

"The King Award is unique among those of other granting institutions. It recognizes a body of musical composition contributed to the field, rather than one specific composition written in a specific year," said Dr. Ronald A. Crutcher, who coordinated the Award and was until this month Director of the UT School of Music; he is currently Executive Vice President and Provost of Miami University in Ohio. The King Award, to be presented every other year, was made possible by a bequest from the estate of the late Dr. William King Jordan of Pine Bluff, Arkansas (a neural psychiatrist and the first neurology department head at the University of Arkansas Medical Center). The Award honors his mother, Eddie Medora King Jordan, a lover of "serious" music who died in 1995.

Frances Richard, Vice President and Director of Concert Music at ASCAP, served on the advisory panel for the King Award. "The University of Texas can take pride in honoring her as the first awardee. Her shining example will set the standard for all who follow," Richard said. She characterized Chen as "a brilliant composer, an enthusiastic and intuitive teacher, a vibrant and vital woman and a courageous, principled advocate for the highest standards of artistic and humanistic achievement." Chen's compositions, which include orchestral works, choral and instrumental music, instrumental solos, and works for Chinese instrumental orchestras and ensembles, have been performed worldwide. Her music has been praised for its "fascinating cultural interweavings" that draw on the Chinese tradition and contemporary musical technique. In addition to Richard and Crutcher, the advisory panel included Linda Hoeschler, Executive Director of the American Composers Forum, and well-known composer Alvin Singleton.

"It's a great honor for me to become the first recipient of the Eddie Medora King Award," said Chen Yi. "I am very grateful to Dr. King, who has made available a program that will make a deep impact and meaningful contribution to our society. It encourages me to work harder to promote new music, to improve the understanding between peoples with different cultural backgrounds." Chen will participate in the School of Music's 1999-2000 Visiting Composers Series, which provides opportunities for UT students to work with accomplished, professional composers who lecture

about their music, work with students in rehearsals, and hear their compositions performed by the University's major ensembles. She will be in residence at the School of Music October 23-27.

Chen Yi was born in Guangzhou, China, and studied violin and piano from the age of three. Her initial training was at the Beijing Central Conservatory (B.A. and M.A.) and later at Columbia University (D.M.A.), where she studied with Mario Davidovsky and Chou Wen-chung. She has served on the composition faculty of Peabody Conservatory at Johns Hopkins University and was Composer-in-Residence of the Women's Philharmonic and Chanticleer in San Francisco. Chen Yi's compositions have been recorded on the New Albion, CRI, Teldec, Nimbus, Cala, Avant, Atma, and China Record Corporation labels.



Chen Yi

She has had major commissions from the Koussevitzky, Fromm, Ford, and Rockefeller Foundations; Chamber Music America, the Creative Work Fund, San Francisco Art Commission, Carnegie Hall, New Heritage Music Foundation, and the American Guild of Organists. She received Meet the Composer grants for the Women's, Brooklyn, and Los Angeles Philharmonics. Other commissions include New Music Consort, San Francisco Contemporary Music Players, Chanticleer, San Francisco Citywinds and San Francisco Girls Chorus, Music From China, Yehudi Menuhin, Yo-Yo Ma, James Galway, Evelyn Glennie and the Singapore Symphony, the Stuttgart Chamber Orchestra, the Kronos Quartet, the Hong Kong Chinese Orchestra, and many others.

Concert Reviews

"At the Millennium's Edge": The Ninth Annual IAWM Concert of Chamber Music by Women

By Susan Erickson

The Ninth Annual Concert of Chamber Music by Women, "At the Millennium's Edge," was held on Sunday, June 20, 1999, at 3:00 pm, in the Performance Hall of the National Museum of Women in the Arts, Washington, D. C. The concert, which was sponsored by the International Alliance for Women in Music and the Museum, and supported in part by a special grant from Pro Helvetia, the Arts Council of



L to R: Hanna Widrig (Swiss Embassy),
Sally Reid, Anne LeBaron

Switzerland, was one of the most ambitious yet, with an ensemble of ten players. The Roosevelt Ensemble, conductor Monica Buckland Hofstetter and oboe soloist Patricia Morehead gave elegant and polished performances of seven works by women from the United States, Europe and Australia. These included one world premiere and two American premieres. The concert was well received by a large and attentive audience.

The program opened with Judith Shatin's *Secret Ground* (1993) for flute, clarinet, violin and cello. This piece, inspired by Martin Buber's *I and Thou*, incorporates a sort of play on words, exploring relationships among the players as well as referring to the more traditional musical notion of "ground," usually a repeating bass line that serves as a unifying device, but used here in a more abstract way, referring to repetitions in pitch structure itself. The changing relationships among the instruments drew the attention of the listener. An especially effective high point was the lyrical violin solo played by Sara Wetherbee at the conclusion of the piece. *Secret Ground* was originally commissioned by the Roxbury Chamber Players.

Faye-Ellen Silverman's *Azure Skies* (1993) uses a less complex design, featuring a recurring cello melody with excursions by violin and harp along the way. There is a pleasing variety in the way Silverman combines the instruments

and uses each one in turn to change the direction of the piece. The overall effect is one of tonal harmony with an underlying tension that resolves only at the very end of the piece. *Azure Skies* derives its title from the fact that it was intended to be premiered on the Cote d'Azur.

Anne LeBaron's *Solar Music* (1997) was inspired by a painting by the Mexican Surrealist Remedios Varo. The work was premiered at the Berlin Philharmonie Kammermusiksaal in 1997, sponsored by a grant from the Fromm Foundation, and it will be included in the forthcoming CD release of LeBaron's recent music on CRI. *Solar Music* is scored for four flutes (bass, alto, flute, piccolo) and harp. LeBaron herself is an accomplished harpist and played in this performance. She is considered to be at the forefront of innovative and expanded techniques for her instrument; in this work, for example, she used tuning key glides and bowing on the strings. Alison Potter performed admirably on the four flutes and was featured in several other works on the program. Furthermore, she generously assisted by organizing and rehearsing the musicians.

The most ambitious work on the program, using the full ensemble of winds, strings and harp, was the world premiere of Maria Niederberger's *Concerto for Oboe and Instrumental Ensemble* (1999), which was commissioned by the IAWM for oboist Patricia Morehead. Niederberger's musical ideas are highly focused and her use of instrumental combinations inspired. As Niederberger explains, this is not intended to be a traditional oboe concerto, but rather a celebration of the oboe surrounded by a supportive musical ensemble. It is an expansive piece in two sections: "Mirrors for Reflection" and "Pulse of Life." The soloist and ensemble worked in partnership from the very beginning, and it was not until the quieter second movement that the oboe was featured in a cadenza, which Morehead played brilliantly.



L-R: Judith Shatin, Maria Niederberger

Beth Anderson, considered a composer of new romantic music, takes as her inspiration the swale, which she describes as a meadow or a marsh where wild plants grow together. In keeping with the notion of a collage, she combines different styles—modernity, gypsy tunes and a dance-like ending in a minor key—in her *August Swale*, composed in August 1992 at Bennington College when she was in residence there. This piece also employs larger performing forces, a conductor and six instrumentalists: flute, oboe, horn, violin, viola and cello.



Beth Anderson

Lament for Mr. Henry Purcell (1995) for alto flute, viola and harp by the Australian-British composer Jennifer Fowler was an American premiere. This piece, as the title suggests, takes as its inspiration a fragment from Purcell's famous aria, "Dido's Lament." Fowler uses the three opening pitches of the lament, which rise a minor third, and delays their resolution until the end of the first section of the piece. A following section incorporates the insistent rhythm of Dido's words: "Remember me." Fowler successfully conveys the

spirit of the lament and of Purcell's intentions without in any way being derivative. It was enjoyable to follow the working out of Purcell's original, but the final result was entirely Fowler's own.

The concert concluded with *Almah* (1993/94) for string quartet and wandering horn by Mela Meierhans, who is Composer in Residence at the Basel Music Academy's Electronic Studio. This performance was also an American premiere. "Almah" is the Hebrew name for "young woman" and is a reference to the Virgin Mary. I was intrigued by the "wandering horn" in the title of this piece. It is a conventional horn, but at one point the player, Larry Williams, walks around the stage and the horn's sound weaves in and out of the ensemble. As a musical depiction of light and color through the windows of Le Corbusier's Marian chapel Notre-Dame du Haut in Ronchamp (Meierhans actually collaborated with an architect in creating this piece), *Almah* produces a stunning effect.

The performers and composers should be commended for presenting a varied and engaging program. Those not mentioned above are Berkeley Price, clarinet; Kate Hazzard, harp; Lina Bahn, violin; Lisa Ponton, viola; Fiona Thomson, cello; and Jeff Weisner, bass.

Dr. Susan Erickson is a musicologist who specializes in 17th- and 18th-century music. She was formerly a tenured member of the faculty at the Sydney Conservatorium in Australia and taught the first courses in women composers there and at the University of California, Davis.

Open Letter of Thanks

By Monica Buckland Hofstetter

I would like to thank the following for the success of the IAWM/NMWA concert:

- the IAWM Board for agreeing to the idea of a partially Swiss concert

- Harriet McNamee and Deon Price for their letters of invitation and support, which surely contributed towards our



Monica Buckland Hofstetter

receiving the grant

- Patricia Morehead for her organizational skill from conception through to completion

- Maria Niederberger for her spontaneous and enthusiastic "yes" to our request to write a piece for us, for producing such a good piece to a relatively tight deadline, for being easy to work with, and for her willingness to forego the full

fee, to which she is surely entitled, for the sake of the project

- Harriet McNamee, of the NMWA, for the smoothly functioning organization, for the rehearsal and performance venues, and for the friendly manner in which we were welcomed

- Catherine Pickar for her organization and support, particularly for always being available for questions

- Cultural Attache Hanna Widrig of the Swiss Embassy for active help in promoting the concert and for a wonderful dinner afterward

- Pro Helvetia, the Arts Council of Switzerland, for providing a grant

- Alison Potter, flutist, who organized the performers and rehearsals so efficiently

- all of the musicians for their performance and especially Anne LeBaron, who did not know she was playing until shortly before the concert

- those I have missed because I was not aware of their contribution

It is surely a sign of how well things were run because I was able to arrive as conductor and concentrate only on the performance. Thank you and congratulations!

Concert Reviews

IAWM Advocacy Concert

Marks Hall, Roosevelt University, Chicago, February 21, 1999
Music for Flute, Oboe and Piano

By Patricia Morehead

The IAWM Advocacy Concert opened with Elizabeth Austin's *Capricorn's Caribicus* (1998) for flute, oboe and piano. The work was the winner of the IAWM Miriam Gideon Award's first prize. The very interesting score by Austin, who flew from Germany to attend the performance, received its Chicago premiere at this concert. The other works on the program were:



Patricia Morehead

Ushio Torikai: *Air 4* for flute and alto flute (1987)

Judith Lang Zaimont: *Doubles* for oboe and piano (1993)

Jennifer Higdon: *Autumn Reflection* for flute and piano (1994)

Andrea Clearfield: *Reminiscence* for English horn and piano (1997)

Laura Schwendinger: "Pedal-Point" from *Pointillisms* for piano solo (1997)

Judith Shatin: *Gabriel's Wing* for flute and piano (1989)

The performers were Cathy Comrie (flute/alto flute), Patricia Morehead (oboe/English horn) and Eileen Hutchins (piano). The concert was a success and the ensemble plans to perform again in the fall and to include works by IAWM members on the program.

Minifestival della Donna

Interensemble Association, Rossini Hall, Padua, Italy, March 2, 1999

By Maria Rita Loupo

A concert of music by contemporary women composers and performers, organized by the Interensemble Association (Freiburg twin cities—equal opportunity), was one of the events in the Minifestival della Donna. It was given on March 2nd at the Rossini Hall of Caffé Pedrocchi in Padua, Italy, with a full audience in attendance.

The program started with *Duo* for two flutes by Antonia Sarcina. It is a compact but genuinely inspired composition that centers around a melodic motive, one that is almost seductive in character and is developed and expanded through a process of elaboration and repetition.

In the next two works, *Together* for two flutes (in C and G) and *Dauphins* for two flutes and bassoon, both by Renata Zatti, one could almost taste the nocturnal atmosphere of lights and shadows. Special effects were created by a fading of vibrations that expired as others started and by tones of delicate and soft hues that coexisted with vivacious and strongly colored ones. The audience warmly applauded flutists Ana Domancic and Chiara Dolcini Gayatrii and bassoonist Laura Costa.

A very different direction was taken by the Paduan composer Damiana Fiascon in a piece for flute, voice and harp entitled *Sulle spiagge di mondi infiniti* (On the beaches of infinite worlds), with lyrics by R. Tagore. The work—a poetic description of the ocean, beaches and infinite world of the sky—was sweet, atmospheric and impressionistic.

Particularly imaginative was the inclusion of excerpts from popular children's songs, such as "Madama Doré," "Frère Jacques," and "Oche bel castello," to depict the playfulness and spontaneity of children enjoying themselves on the beaches of infinite worlds.

The second part of the concert opened with a work in the romantic tradition, *Contemplation* for solo harp by



Minifestival della Donna:
l to r, Chiara Dolcini Gayatrii, Renata Zatti

Henriette Reniè. The exquisite and sensitive interpretation by harpist Alessandra Trentin brought out the passionate intensity and yearning character of the composition. This was followed by a work for flute and voice by Maria Lisa Monna, *D. I. (Daedalus and Icarus)...e il fanciullo cominciò a godere del volo audace* (and the boy started to enjoy the daring flight), taken from Ovid's eighth metamorphosis. Especially notable was the symbiosis between the voice and the flute owing to their similar use of dynamics and special effects: tremolos, harmonic tones, and percussive sounds as well as hushed tones and multiple acciaccaturas.

To conclude the concert, another work by Renata Zatti was performed—*Sei intonazioni* (Six Intonations) for flute, harp, spoken voice and soprano. The work was inspired by six poems by Giovanni Stato. The composer successfully evoked the poetic images, the strong contact with nature and the psychological implications of the text. The fine performance was enhanced by the exceptional playing of flutist Chiara Dolcini Gayatrii.

National Women's Symphony Concert

Nolan Performing Arts Center, Washington, D.C., May 23, 1999

On Sunday, May 23, 1999, the National Women's Symphony, directed by Amy R. Mills, presented a program of works by three talented women composers at the recently-opened Nolan Performing Arts Center in Washington, D.C. Of special interest was the Washington premiere of Melinda Wagner's *Concerto for Flute, Strings and Percussion*, the work that was awarded the 1999 Pulitzer Prize for composition. Lisa Rauschart, in an article in the *Washington News* (May 29), describes how Mills obtained the parts and rehearsed the music of this "devilishly difficult" and "technically complex" piece in just three weeks.

The *Washington Post* critic Tim Page (May 24) gave the entire concert a glowing review. He depicted the concerto as "charged with a coiled tension that keeps a listener's mind alert; we are always interested in what is coming next." He praised the "rich, seductive lushness in the sheer sound," and "the bright, deep colors; the sense of fantasy that is both explicit and somewhat mysterious; a certain primeval quality that is appealing on any number of levels." Flutist David Whiteside, who learned the work in an amazingly short time span, played with a "full, lustrous" tone and infused the music "with an appropriately inquisitive spirit."

Works by two IAWM members completed the program, which opened with Katherine Hoover's five-movement *Medieval Suite* (1983), a descriptive work influenced by Barbara Tuchman's *A Distant Mirror*. According to Page, the suite "has a stylistic diversity that is never merely clever; this is limpid, honest, attractive and appealing music, full of graceful melodies and the subtle 'touches' of a natural composer."

Sylvia Glickman's *The Walls Are Quiet Now* is a reflection on the Holocaust and was inspired by a visit to the Holocaust memorial at Grunewald train station, where so many German Jews departed for the death camps. Page believes that "it is difficult to memorialize such a ghastly

event, and the many attempts to do so have often suffered from a certain sameness—a sort of white-knuckled, ultra-chromatic angst that can seem generic." In his explanation of how Glickman's approach differed, he wrote: "this was a deeply felt but never indulgent work that invited solemn meditation rather than gnashing of teeth. The composer made particularly expert use of a phrase from the Allegretto from Beethoven's Symphony No. 7, which flickered through the piece as a sad echo from Germany's prouder days." He found the work to be "absorbing."

Prior to the concert, Hoover spoke about her path from recognition as a performer to recognition as a composer, and Glickman spoke about her establishment of Hildegard Publishing Co. with the intent of publishing the music of women composers from the ninth century to the present.

Congratulations

Jennifer Higdon:

Recipient of a \$50,000 Fellowship in the Arts for music composition awarded by the Pew Charitable Trusts

Judith Tick:

Winner of an ASCAP-Deems Taylor Award for outstanding print and media coverage in 1997 for her book, *Ruth Crawford Seeger: A Composer's Search for American Music*.

Broadcast News

By Jeanne E. Shaffer, Canary Burton and Casper Sunn

Women Musicians on Radio: December 1998 through April 1999

By Jeanne E. Shaffer

I am sure most of you have heard or read in the *IAWM Journal* that women have won both the Pulitzer Prize in Music and the Avery Fisher Prize. The News of the Week on NPR's "Performance Today" program (May 8) featured two of the three violinists who won the 1999 Avery Fisher Prize: Nadia Salerno-Sonnenberg performing the *Tristan and Isolde Fantasie* by Franz Waxman (Nonesuch 79464-2) and Pamela Frank playing the Sonata for Violin and Piano in A minor by Beethoven, accompanied by her father, pianist Claude Frank. Congratulations to all.

"Pipe Dreams"

Ordinarily, Public Radio International's "Pipe Dreams," hosted by Michael Barone, features several women during a typical quarter, but they played only Chaminade's *Offertoire* and Howe's *Battle Hymn of the Republic* in February. I am not aware of any others.

"Echoes"

John Diliberto plays more women composers as well as a more equitable mix of male and female composers in the new age/folk/classical mix on "Echoes" than any other nationwide public radio program. He featured Rhonda Larson, Mary Youngblood, Liz Story, Maire Brennan, Loreena McKennitt and Mary Jane Lamond in December; Joannie Madden, Wendy Carlos, Nanci Griffith, Wendy Luck and Meg Bowles in January; Wendy Carlos, Liz Story, Lucia Hwang, Eileen Ivers and Loreena McKennitt in February; Alice Gomez and Lisa Gerrard in March; and Loreena McKennitt, Wendy Luck, Maggie Sansone, Carolyn Cruse, Sheilah Chandra, Marina Raye and Wendy Carlos in April. Some of these composers were played several times, although listed here just once.

"Performance Today"

There were three hosts for "Performance Today" during this period: Martin Goldsmith, Melinda Whiting and Lisa Simeone. Whatever the reason, there was a slight increase in the coverage of music by women. In December, we heard Mary Howe's *Stars* with JoAnn Falletta conduct-

ing on the 7th, and Alice Parker's *Tomorrow Shall Be My Dancing Day* on the 15th.

We continued to hear music in recognition of Hildegard von Bingen's 900th birthday anniversary. On December 16 Martin Goldsmith talked to Jocelyn Montgomery about her new Hildegard CD with bells, winds and sound effects, produced by David Lynch. We then heard *O viridissima virga* and *O pulchre facies* in period performances to satisfy the purists among us, followed by what Goldsmith called "Hildegard meets the 1990s." We heard her *Kyrie* in the Montgomery-Lynch version (Mammoth 354 980 183-2).

On December 22 Elizabeth Poston's *Jesus Christ the Apple Tree* was aired. A program on January 12 featured electronic music, a rare event indeed. We heard *Biblical Daydreams* by Wendy Carlos and sections of her original electronic score for the 1971 film, "A Clockwork Orange."

Author Cyrilla Barr discussed her book, *Elizabeth Sprague Coolidge*, on January 23. [The book will be reviewed in the next issue of the *Journal*.] Barr hopes her book will make readers more aware of the impact Mrs. Coolidge had on the performing arts, especially music, through her patronage. She established the Berkshire Festivals of Chamber Music and commissioned numerous compositions from contemporary composers, produced concerts and awarded prizes through the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Women have always been important patrons of the arts. Cyrilla Barr's new book is a welcome acknowledgement of one who has been largely unsung (a nod to Christine Amner). One interesting incident mentioned by Barr was when the judges voted a tie between Rebecca Clarke and Ernest Bloch in Coolidge's composition competition in 1919. Mrs. Coolidge broke the tie and selected the Bloch work, anonymously, of course. All were shocked to learn the composer of the second prize *Viola Sonata* was a woman. Mrs. Coolidge eventually commissioned Clarke's *Cello Rhapsody*.

Shortly after Robert Shaw's death, "Performance Today" played Alice Parker's *Amazing Grace* as a part of two programs (on January 26 and 30) devoted to Shaw's memory. During the latter program, Martin Goldsmith talked to composer and choral arranger Alice Parker about her 20-year

collaboration with Shaw and about the Shaw-Parker choral series.

February brought performances of four works by Amy Beach: *In Autumn* and *Phantoms* on the 2nd, *Ballade* on the 5th, and the Scherzo from her *Violin Sonata in A minor*. Adrienne Fried Block was interviewed about her new biography of Amy Beach on the 18th. On March 30, Beach's *String Quartet*, op. 89 (1929) was heard in an hour devoted to New England composers.

April was a good month for women composers. In Lisa Simeone's introduction to Clara Schumann's *Prelude and Fugue in B flat*, op. 16, she described Schumann as a virtuoso pianist, breadwinner, wife, mother of eight, composer and Romantic Era Superwoman. Quite a good description, I'd say. On the 17th Simeone interviewed Melinda Wagner about her 1999 Pulitzer Prize winning composition, *Concerto for Flute, Strings and Percussion*. I immediately tried to order the one work by Melinda Wagner listed by Tower Records online. They were already sold out!

To commemorate Germaine Tailleferre's birthday on April 18, we heard her *Fandango* and *Valse Brillante*. On April 26, we heard JoAnn Falletta conducting the Virginia Symphony in *Stars* by Mary Howe, and on the 27th Libby Larsen talked about the problems involved in getting one's music performed. Ellen Taaffe Zwilich's 60th birthday on April 30 was celebrated by the playing of her *Concerto Grosso* and her *Concerto for Trumpet and Five Players* (both on New World Records NW 372-2). Simeone talked to Zwilich about the combination of hard work and intuition that helped her become the first woman to win the Pulitzer Prize for music.

"Eine kleine Frauenmusik"

"Eine kleine Frauenmusik" is now broadcast on the internet at <WomensMusic.com> thanks to Mindspring; composers and compositions are listed for each program. *The demand for women's music on public radio must come from us*. Ask your local or college radio station to program women's music or to purchase "Eine kleine Frauenmusik" tapes or DATs. University music departments or women's studies programs may be willing to provide some financial support for this project as a course supplement. Fifteen one-hour cassettes cost \$180 and DATs cost \$325. Each program includes background information on the composers and the music.

Zlata Razdolina's *Requiem* on WOMR, Provincetown

By Canary Burton

I always get phone calls when I play music by the talented young Israeli composer Zlata Razdolina. Soon after I received her latest CD, *Requiem: The Song of the Murdered Jewish People*, she asked me to record my radio show when I played the *Requiem* again and to send her the tape (the work takes an entire hour). The CD is purely instrumental although the original score has a poetic text that makes the music much more meaningful. The next time I was at the station I asked the first male disc jockey who walked in the door—Howard Weiner—if he would read some of the poetry on the air and he agreed. What a coincidence that Weiner happened to be a Jewish man who escaped the Nazi horrors as a child. He decided which poems to read and recited them with great intensity. Coincidentally, the engineer for the tape was our Operations Manager, Greta Holman, who also happens to be Jewish. The success of this performance led two other program hosts to request copies of the tape.

I sent the tape to Razdolina, who was amazed when she heard her music along with Weiner's reading. She found that the English version was more compelling than the Hebrew one and that Weiner's interpretation was exceptionally effective. She hopes that at some future date he will be able to make a "real" recording of it. She planned to play the tape on the radio in Israel, thus this was a valuable exchange for station WOMR as well as for Razdolina's career. *Ed. note: See the CD Review section for a review of the work.*

Broadcast Highlights from South Central Wisconsin

By Casper Sunn

Sunn was the guest host for the following seven programs on WORT (89.9 FM) in Madison, WI, between December 1998 and March 1999.

Choral Works by Women Composers

A three-hour Friday morning "Fantasia" program on December 11, 1998 featured Amy Beach's *Grand Mass in E-flat* for the first hour; it was performed by the Stow Festival Chorus and Orchestra under the direction of Barbara Jones. The second hour focused on sacred choral works by Lili Boulanger, recorded by the Orchestre

Lamoureux and the Chorale Elisabeth Brasseur under the supervision of Nadia Boulanger. The diverse set in the third hour included two sacred choral works by Jane Marshall; six songs from the Christmas song cycle *Nativitas* by Jean Belmont; two traditional Hebrew melodies arranged by Valerie Shields and performed by the Northwest Girlchoir, directed by Rebecca Rottsolk; and two of Beth Slater Whitson's hit songs from the early 1900s: *Meet Me Tonight in Dreamland* and *Let Me Call You Sweetheart*, performed by the Mormon Tabernacle Choir. I also played *El Camello* composed by Sarah Michael for three-part women's voices. It is based on Gloria Fuertes' very amusing Spanish poem (it portrays the three wisemen acting like the Three Stooges, and ends with the Christ Child wanting their camel much more than the expensive, meaningless gifts they had brought). A short instrumental solo, composed and performed by classical guitarist Muriel Anderson, concluded the program.

Vintage Jazz (1920s-50s) by Women Composers

The two-hour Saturday morning "Entertainment" program on January 2, 1999 featured vintage jazz and blues by Alberta Hunter, Arletta May, Bernice Edwards, Ida Cox, Vivian Greene, Hadda Brooks ("Queen of the Boogie"), Mabel Smith ("Big Maybelle"), and Rose Marie McCoy; big band pop songs by Marjorie Goetschius and Edna Osser; rhythm and blues by LaVern Baker; and some 1956 jazz calypso songs composed and performed by Maya Angelou.

New Music for the New Year

A three-hour Tuesday morning program on January 5 featured music by Andrea Clearfield, Gillian Carcas and Mary Lou Newmark in the first hour. For the second hour, I played several works by Eve Beglarian, including her creative *Disappearance Act*, which transforms everyday sounds (high-tech sound samples of dripping faucets, blowing on a pop bottle, and water gurgling down a drain) into a rhythmic dance piece. The composer in the spotlight in the third hour was a British woman I met at the International Hildegard Conference in Salisbury, England, in August—June Boyce-Tillman. I played several of her works, including three scenes from her music drama *A Life Apart—Hildegard von Bingen* (which I had the privilege of hearing at the Salisbury Cathedral).

Wisconsin Women Composers (Parts 5 and 6)

The two three-hour Tuesday morning programs were aired on January 12 and March 16. The first program featured the music of Bunita Marcus (b. Madison; B.M., University of Wisconsin-Madison); Joan Wildman (Prof. of Music, UW-Madison, 1977 to present); and Annetta Hamilton Rosser (Madison resident, 1963 to present). The second program was devoted to a few exclusive recordings from the 1978 and 1981 New York Festivals of Women's Music: *String Quartet No. 2* by Marga Richter (b. Reedsburg) and *String Quartet No. 3* by Gloria Coates (b. Wausau); music by Sarah Michael (Madison resident 1967-70); several selections of combined musical styles from the CD "Crossing Over" by composer and bass violinist Laurie Lang (b. Milwaukee; B.M., UW-Madison); as well as music by Royce Dembo (Middleton resident 1965 to present); Ja Young Choi (graduate student at UW-Milwaukee and winner of the SAI—Rho Chapter 1999 Composition Competition); and Candace Kreitlow (composer and harpist from Mazomanie).

Black Women Composers and Music of Africa

The three-hour Tuesday morning program on January 19 offered blues by Gaye Adegbalola (from "Saffire—The Uppity Blues Women") in the first hour. The second hour was devoted to the life and music of Miriam Makeba—her arrangements of traditional African songs and her incredible performances, including five songs from her "Sangoma" album, which layers vocal tracks from Makeba's more-than-three-octave range to create the sound of a full SATB choir.

The entire third hour presented women's choral music, and included traditional African music arranged by Phyllis Bethel, Lucia Dryanski, and Ysaye Maria Barnwell; a piece by Algerian composer Djouhra Abouda; and seven original works by Ysaye Maria Barnwell (from "Sweet Honey in the Rock"). The featured women's choirs and conductors included: AMASONG, directed by Kristina Boerger; Anna Crusis Women's Choir, directed by Jane Hulting; ASE Drumming Circle, directed by Phyllis Bethel; Denver Women's Chorus, directed by Debbie Kenyon Hersong; Quad-Cities' Women's Chorus, directed by Toni Tollerud; Libana, directed by Susan Robbins; MUSE, directed by Catherine Roma; Olympia's Daughters, directed by Penny Gnesin; Sound Circle, directed by Sue Coffee; and Womonsong, directed by Marycarol Reisdorf.

Beyond the Parlor: Large-Form Works by 18th-Century Women Composers

On the two-hour Sunday morning "Chamber Notes" program on March 21, the following works were played: *Harpsichord Concerto in G minor* by Wilhelmina Margräfin von Bayreuth (1709-58); *Three Regimental Marches* and *Sonata in F* by Anna Amalia, Princess of Prussia (1723-87, Wilhelmina's youngest sister); *Concerto for 12 Instruments and Cembalo Obbligato*, "Ein Veilchen auf der Weisse Stand" (from the operetta *Erwin und Elmire*) and *Divertimento for Piano and Strings* by Anna Amalia, Duchess of Saxe-Weimar (1739-1807, niece of the Prussian Princess); and *Sonata in E major*, *Harpsichord Concerto in A major* and *Symphony in C major* by Marianne von Martines. This program was dedicated to my "Survey of the History of Western Music" class and my music history professor, who had failed to include ANY works by women for this entire century.

Anyone who would like to submit recordings of music by women composers for broadcast on future WORT programs (commercial-free, listener-sponsored community radio) is 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>.

"The First Art"

"The First Art," Chorus America's nationally syndicated radio program, aired several compositions by new IAWM member **Joan Szymko** from her recently released (self-produced) CD entitled "Openings." The recording features Szymko conducting the women's chamber choir, Viriditas, plus performances by the Elektra Women's Choir and soprano Thomasa Eckert. The program, half of which was devoted to works by Szymko, was broadcast on 275 stations throughout the United States in June. "The First Art" producer Peter Rutenberg commented: "I really enjoyed hearing your innovative and fascinating compositions and am delighted to feature performances of them." (For additional information, contact: <szymko@spiritone.com> and look for a review of the CD in a future issue of the *Journal*.)

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," December 1998 through April 1999. This broadcast airs every Sunday night at 9:00 pm (the program now has a better time, an hour earlier). It is heard 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. By **Jeanne E. Shaffer**, producer and host

Ernst, Siegrid. *7 Miniatures on Japanese Haiku* (Vienna Modern Masters VMM2028)

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

Hays, Sorrel. *Take a Back Country Road* (New World Records CD 80520-2)

Larsen, Libby. *Black Birds, Red Hills* (Innova CD 512); *What the Monster Saw* (GM Recording CD 2039); *How it Thrills Us* (EMI Classics CDC 7 554188 2); *Three Pieces for treble Wind and Guitar* (Innova CD 512); *Symphony: Water Music* (Meet the Composer Residency Series CD 9-79147-2); *Four on the Floor* (Larsen private tape)

Richter, Marga. *Spectral Chimes/Enshrouded Hills; Quantum Quirks of a Quick Quaint Quark* (Master Musicians Collective, MMC CD 2066)

Sainte Croix, Judith. "Introduction—Entr'Acte" and "Flower Aria" from *The Vine of the Soul* (tape of Promenade Concert, Auburn University at Montgomery)

Shaffer, Jeanne E. *Acceptance* (Master Musicians Collective MMC CD 2026)

Shields, Alice. "Sea" from *Apocalypse* (CRI CD 647)

Zaimont, Judith Lang. *Hidden Heritage* (Arabesque CD Z6667); *Two Songs for Soprano and Harp* (Leonarda LE 343); "Romp" from *Russian Summer* (Arabesque CD Z6683); "The Winds Depart" from *Calendar Collection* (Leonarda CD LE 334)

Zwilich, Ellen Taaffe. *Clarino Quartet* (Crystal Records CD669)

2. "The Latest Score" airs every other Tuesday from 1 to 4 pm; WOMR 92.1 FM; Provincetown, MA; December 1998 through May 1999. By **Canary Burton**, producer and host

Besharse, Kari E. *Sharks* (tape from Univ. of Texas at Austin)

Burton, Canary. *Atlantic Sonata*; *Costa Brava* (tape)

Degenhardt, Annette. *Kein Schmarrn, Wohin denn?; Umwege, Kommt wer noch?* (ANDEG 04)

Deussen, Nancy Bloomer. *Ascent to Victory* (BM 70608)

Hamer, Janice. *Two Morning Asanas* (Troy 251)

Montanaro, Larisa. *Deep Pockets* (tape from Univ. of Texas at Austin)

Razdolina, Zlata. *Requiem: The Song of the Murdered Jewish People* (ACUM)

Silsbee, Ann L. *Doors* (Troy 251)

Singer, Jeanne. *Songs from Later Years* cycle; *American Indian Song Suite* (Cambria 1051)

Spiegel, Laurie. *Appalachian Grove*
van Appledorn, Mary Jean. *Set of Five* (N/ SR 100); *Terrestrial Music* (Opus 1 173)

Wishart, Betty. *Experience* (MMC 2030)

Zwilich, Ellen Taaffe. *Prologue & Variations* (Troy 194)

3. WORT 89.9 FM in Madison, Wisconsin is a commercial-free, listener-sponsored, community radio station, broadcasting throughout South Central Wisconsin. This playlist is for December 1998 through March 1999. By **Casper Sunn**, "the Friendly Host"

Boyce-Tillman, June. *A Life Apart—Hildegard von Bingen* (scenes 1, 2 and 4); *Anointing the Wounds*; *The Lord's Prayer*; *Give Thou to Me, O God* (British Music Label 022)

Clearfield, Andrea. *Songs of the Wolf* (Cynthia Carr CD)

Dembo, Royce. "Seascape" from *Songs of Pan*; *Twelve-tone Sketch No. 2* (for clarinet); *Three Poems by Emily Dickinson*; *Trio No. 1*; *Sextet in One Movement*; *Trio for Flute, Oboe and Bassoon* (non-commercial, live performance cassettes)

Lang, Laurie. *Rivers of Babylon*; *Selah no. 1*; *Into Spring*; *Selah no. 2*; *Oh Happy Day*; *Steal Away*; *Theater is Empty*; *Selah no. 3* (Mantle Music DDM7895)

Newmark, Mary Lou. *Prayer for the Sabbath*; *Meditation*; No. 2 from *Three on the Green*; *Red Shoes* (Newmark CD)

Pickett, Susan. Violin performance of *Sonata in F* by Anna Amalie, Princess of Prussia (Susan Pickett CD)

Richter, Marga. *String Quartet No. 2* (from the Mills Music Library—Katherine Hoover Special Collection CDs)

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:)

Symposium XXV for New Band Music. Deadline: **October 1, 1999.** The Virginia Chapter of the College Band Directors National Association announces a call for compositions for their Symposium XXV to be held February 10-12, 2000, at the University of Richmond in Richmond, VA. Submitted works must be for full symphonic band instrumentation and may include soloists or tape. Selected composers must provide a full set of parts and a soloist, if required. For further information and to submit materials, contact: Dr. Gordon Ring, Director of Instrumental Activities, Department of Music, Longwood College, Farmville, VA 23909. Phone: (804) 395-2628; fax: (804) 395-2149. E-mail: <gring@longwood.lwc.edu>. [AMC]

University of Memphis Imagine 2000. Deadline: **October 1, 1999.** Works in all genres are being accepted from all composers to be performed during the three day festival of new music consisting of concerts, presentations, and workshops, scheduled to take place February 17-19, 2000, in Memphis, TN. Any combination of instruments and voice is possible; and orchestral works with the following instrumentation will be considered: 2222, 2221, perc (1), str (8-7-6-4-1). For complete submission guidelines, contact: John Baur, Imagine 2000, Department of Music, The University of Memphis, Memphis, TN 38152. Phone: (901) 678-3523; fax: (901) 678-3096. E-mail: <music@cc.memphis.edu>. Website: <www.people.memphis.edu/~music/home.htmlx>. [AMC]

The English Fancie. Deadline: **October 22, 1999.** During 1999/2000, the ensemble Camarada will be giving four concerts in the Holywell Music Room, Oxford. Titled *The English Fancie*, these concerts will give a retrospective look at English chamber music through the 20th century, with particular emphasis on fantasy works. Camarada is looking for about six concise works to program — duos and trios (not string trios or oboe quartets), each of about 2-3 minutes duration. Forces available: oboe/cor anglais/oboe d'amore, violin, viola and cello. Send score, parts, and completed application form. For complete details, and to obtain application forms, contact: Camarada, 16 St. George's Road, Farnham, Surrey GU9 8NB, UNITED KINGDOM. Phone/fax: (44) 01252 727240. E-mail: Martin Read at <martin.read1@virgin.net>. [CPCC]

"**ppIANISSIMO**" is an annual Bulgarian festival for contemporary piano music, taking place during the second half of March or in the beginning of April. Deadline: **October 31** of every year. Proposals for up to three compositions for piano, two pianos, piano and chamber ensemble, as well as piano and any sound carrier, composed in the last five years, with a duration of up to 10 min., shall be preferred. Send scores, brief resumé, program notes,

contact address, and wherever possible, a recording of the work(s) (CD or tape). For further information, and to submit scores for consideration, contact: "ppIANISSIMO," 16 V. Aprilov Str., 1504 Sofia, BULGARIA. Phone: (359) 2-9441381; fax: (359) 2-650921. E-mail: <ppianissimo@mail.com>. [GI]

Region III Conference of the Society of Composers. Postmark deadline: **November 19, 1999.** Region III of the Society of Composers, Inc., announces a call for scores and paper proposals for the Region III Conference of SCI, scheduled for February 11-12, 2000, to be hosted by the Department of Music at Hampton University in Hampton, Virginia. Composers are invited to submit no more than two works for any of the following forces: 1) standard woodwind quintet; 2) standard brass quintet; 3) any combination of the above with the following additional available players: tuba, soprano, piano (2 players), trombone, alto saxophone, guitar, flute, and violoncello. Composers able to provide their own performers are encouraged to submit as well. Electroacoustic works will also be considered. Paper proposals on subjects dealing with any aspect of music composition or music theory are welcome. Paper proposal submissions must include a single letter-size sheet giving your name, the title of the proposed paper, a brief 250-word abstract, technical requirements for setup, duration, a brief biography (including SCI regional affiliation), contact information (address, phone, e-mail, fax) and an SASE. Score submissions must include score(s), with CD or cassette recording(s) if available, a brief biography (including SCI regional affiliation), an SASE, a stamped self-addressed postcard for acknowledgment of receipt of materials, contact information (address, phone, e-mail, fax), and a brief program note for each piece submitted (composers should also indicate if they will provide their own performers). All selected participants are expected to attend the conference and be SCI members in good standing. For further information, and to submit materials, contact: SCI Region III Conference, c/o Harvey Stokes, Department of Music, Hampton University, Hampton, Virginia 23668. Phone: (757) 727-5410; fax: (757) 727-5084. E-mail: <hstok1412@aol.com>. [IAWM-emi]

Most Significant Bytes 2000. Deadline: **December 10, 1999.** Electronic sound compositions are sought which include compelling visuals and can be effectively delivered live and via the Web. Possibilities include: digital videos works; general MIDI works which include visuals; MIDI works for the Korg X-5 or X-5D synthesizer (up to 2) which include visuals; sound sampling/digital audio works which include visuals; works using the above technologies which incorporate live performers (composers must supply performers in most instances); and works which incorporate viola are encouraged. Performances will take place January 24, 2000, at Mount Union College; and works will also be delivered for one year via the MSB Internet Concert Gallery. Other possible perfor-

mances are pending. For further submission details, go to the MSB 2000 Website at: <www.muc.edu/~miskelljp/msb/2000/2000.htm>. For additional information, contact: Jerome Miskell, 122 Avondale Drive, Akron, OH 44313. E-mail: <jmiskell@raex.com>. [CPCC]

Spring in Havana 2000 VIII International Festival of Electroacoustic Music. Deadline: **December 15, 1999.** The Cuban Institute of Music and the National Laboratory of Electroacoustic Music of Cuba are organizing the 8th edition of the International Festival of Electroacoustic Music, "Spring in Havana 2000," March 5-11, 2000, and will be dedicated to the 80th anniversary of the birth of Master Juan Blanco. This event will present works of electroacoustic music for tape only, mixed, performances and multimedia spectacles, lectures workshops and expositions. For complete submission guidelines, and to send materials, contact: Emmanuel Blanco, General Coordinator, Organizing Committee VIII International Festival of Electroacoustic Music, Calle 17 esq. a I No. 260, Primer piso, Vedado, C. Habana, CP 10400, CUBA. Phone: (537) 30-3983; fax: (537) 66-2286. E-mail: <lnme@artsoft.cult.cu>. [GI]

Sound Exhibition—Call for Works. Receipt deadline: **February 28, 2000.** Kelly Taxter is looking for sound in all its forms for an exclusive sound show which will open June of 2000 and which will travel to several gallery and performance space venues. Artists are invited to send CDs or tapes, with resumé, project proposal, and other examples of work, with an SASE for return of materials. For further information, and to submit materials for consideration, contact: Kelly Taxter, c/o the DNA Gallery, 288 Bradford Street, Provincetown, MA 02657. Phone (508) 487-7700. E-mail: <kellytaxter@yahoo.com>. [SEAMUS]

(without deadlines:)

Madrid: First International Festival of Women in Music. The Asociación de Mujeres en la Música de España (Association of Women in Music of Spain) is planning its first International Festival of Women in Music to be held in Madrid during the second half of May, 2000. Composers are invited to submit compositions for performance. The works can be for the following: (1) chamber orchestra consisting of string quintet, wind quintet and 1 percussionist; (2) string quartet; (3) piano duo; (4) chorus; (5) guitar; or (6) saxophone/piano duo with electronic capabilities. A jury will choose the works on the basis of the participating groups' technical abilities. The association will be happy to send an official invitation upon request to all participants who need one in order to obtain government or university aid. For further information, contact: María Luisa Ozaita, Almagro, 28 desp. 2,5, 28010 Madrid, SPAIN. Phone/fax: (34)91 308 4588. E-mail: <yeyes@gm.es>. [orig]

Larry Parsons Chorale. The 32-voice Larry Parsons Chorale of Clarksburg, WV, seeks score submissions for a concert of music by American women composers on April 1st and 2nd, 2000.

Scores should be previously unperformed, generally under 10 minutes in length, and may include keyboard and/or small instrumental ensemble accompaniment. It is possible that the composers whose works are selected may be flown in for the final rehearsals and concerts. For further information, and to send materials, contact: Dr. Larry Parsons, 508 East Pike Street, Clarksburg, WV 26301. E-mail: <lparson@earthlink.net>. [IAWM-emi]

Thomas Bloch, considered a specialist on glass-harmonica, is invited to give a recital at the finale of the International Glass Music Festival, April 30, 2000, in Philadelphia, Pennsylvania. He invites composers to write a score for this occasion—a work for glassharmonica and tape. The part for tape can be specifically electro-acoustic, concrete or just for accompaniment playback with acoustic or electric instruments. There are no style limitations. The selected works will have their first performance at the festival, and all the obtained scores will be proposed to other glassharmonica interpreters during the festival. For further information, and to submit materials, contact: Thomas Bloch, 59 blvd Fichot, 93360 Neuilly Plaisance, FRANCE. Phone/fax: (33) 1-4308-4545. E-mail: <thbloch@club-internet.fr>. Website: <www.chetz.com/thomasbloch>. [GI]

(Please note: this entry contains corrected information from a previous listing in the Winter 1999 Journal.) **Marinana Gonzalez Lanuza** is gathering material for concerts for voices in Buenos Aires, especially unaccompanied voices (female duos & trios), ranging through choral music, mixed ensemble and vocal groups with or without small ensemble accompaniment (up to 3 instruments). However, please do not submit any works for soloist (i.e., no solo voice and piano, nor solo voice and ensemble). Texts may be in any language. Duration: no more than approximately 10–minutes. Please send scores, tapes if available, brief biography, and a contact address. For further information, contact: Marinana Gonzalez Lanuza, Las Heras 3309 PB “C” (1425), Buenos Aires, ARGENTINA. E-mail: <azimmer@satlink.com>. [orig]

In the Belly of the Beast—Accompaniments from Inside the Piano. Under a research grant from the University of Minnesota, Karl Paulnack is compiling the most complete listing possible of works for piano plus one singer, or piano plus one instrumentalist, where the piano accompaniment incorporates (either primarily or significantly—but not necessarily exclusively) plucked, strummed, muted, bowed or struck strings; harmonics; percussive use of the case, sounding board or frame parts; or other use of the “insides” of the instrument. Selected works discovered during this process may be featured in classes and repertoire seminars to be offered at the Tanglewood Music Center and the University of Minnesota School of Music, discussed in future journal articles, promoted through live performances, and considered for inclusion on future recordings. For further details, and to submit materials, contact: Karl Paulnack, University of Minnesota, School of Music, 2106 4th Street South, Minneapolis, MN 55455. Phone: (612) 624-0560. E-mail: <pauln001@tc.umn.edu>. [CPCC]

Bill Matthews, faculty member at Bates College in Maine, is interested in looking at/listening to

any orchestral pieces by IAWM composer members. The Bates Orchestra is a 30-45 member ensemble with some strong players and some intermediate players; and they are hoping to program more music by women. For further information, and to submit scores for consideration, contact: Bill Matthews, Music Department, Bates College, 75 Russell Street, Lewiston, ME 04240. E-mail: <wmatthew@abacus.bates.edu>. [IAWM-emi]

The Khamaleon Chamber Ensemble has issued a call for new works. The ensemble works in schools, public performance, and in the corporate area, and they are looking for new compositions that will be interesting for audiences in these environments. Please send score and parts and tape (if available) for perusal and performance consideration. At present, the ensemble seeks works with electric (and taped) accompaniment, jazz and folk influences. A strong rhythmic element is highly desirable. The works are presented under concert staged lighting, on a raised platform, and on tour throughout Victoria and Australia (although with somewhat less staging). School concerts are usually staged similarly, depending on time, and corporate work varies greatly. Available instrumentation: flute/picc/voice (sop), ob/cor, cl, hn, bn/sax (ten & alto), pno/electric/pno/synth. Their usual instrumental combination is wind quintet and piano; and they are interested in anything from trio to sextet. Also, they seek out works that include strings and voice. For further information, and to submit materials, contact: Nick Fitter, 12 Alfred Street, North Fitzroy, Victoria 3068, AUSTRALIA. [CPCC]

Arnaldo Freire, guitarist and teacher, invites composers to send works for solo guitar, or guitar with flute, orchestra, string orchestra, chorus, or woodwind quintet, for possible performance by himself or students at the Centro Musical Dinamico. For further information, and to submit materials for consideration, contact: Arnaldo Freire, Rua C-136 Quadra 305 Lote 06, Cep 74275-050, Goiania Goisa, BRAZIL. E-mail: <arfreire@netgo.com.br>. [AMC]

The Rutgers University Queen's Chorale seeks compositions of moderate difficulty for women's chorus and piano, organ, or up to four instruments. Each season, the Chorale performs music by living composers. For return of materials, please include an SASE with score submissions. For further information, and to submit works for consideration, contact: Steven Russell, 104 Christine Court, Matawan, NJ 07747-3078. Phone: (732) 765-1866. E-mail: <srussell@monmouth.com>. Website: <www.monmouth.com/~srussell>. [orig]

Ensemble Rosario is a symphonic music group from Argentina that interprets contemporary music. It's a complete symphonic chamber orchestra consisting of: 3fl (picc), ob, 3cl (bass cl), bsn, hn, trp, trb, tuba, 2vl, vla, 2vc, cb, 2pf, 2perc, hp, guit, and conductor. Composers are invited to submit scores from solo pieces, duos, etc., to complete orchestra pieces. Also, scores for tape and instruments are possible. Selected scores will be performed in concerts. Please send scores, brief resumé, and a contact address. For further information, and to submit materials, contact: Marisol Gentile, Pasaje Sauce 5661, Rosario (2000), ARGENTINA. Fax: (54) 41-371440. [GI]

The Brass Group, a newly formed brass quintet (2 trumpets, horn, trombone, tuba) from the New York area, is currently searching for scores by American composers to be performed and recorded. Submitted works should have had little or no previous exposure and should not have been recorded commercially. Include 5 copies of each submitted score, plus the individual parts, program notes, composer bio, and if available, a rehearsal/performance tape or MIDI recording. For further information, and to submit materials, contact: Scott Mendoker, 22 Lawrence Avenue, West Orange, NJ 07052. Phone: (973) 325-1247; fax: (973) 243-0236. E-mail: <mendoker@rci.rutgers.edu>. [AMC]

Ben Dawson is seeking works for two pianos or piano duet, with no restrictions regarding musical style. For further information, and to submit materials, contact: Ben Dawson, 10 Bellevue Road, Hornchurch, Essex, RM11 3SS, England, UNITED KINGDOM. Phone: (44) 01708 443019; fax: (44) 0171 623 2812. [CPCC]

AGON acustica informatica musica is searching for works for tape alone, from stereo up to 8 tracks. Selected works will be programmed in AGON's next concerts. Please send the works on DAT, CD or ADAT, together with a presentation and a short biography. For further information, and to send materials, contact: AGON acustica informatica musica, Piazzale Egeo 7, 20126 Milano, ITALY. Phone: (39) 0264429289; fax: (39) 0264422724. E-mail: <agon@planet.it>. Website: <http://members.planet.it/freewww/agon/>. [GI]

Werner Barho, pianist, seeks recently-composed works for performance and possible recording throughout Germany, Europe, and abroad. Send scores and recordings, if available. For further information, and to submit materials, contact: Werner Barho, Universität Oldenburg, FB 2 Musik PF 2503, D-26111 Oldenburg, GERMANY. [AMC]

Andreas van Zoelen seeks compositions for bass saxophone. Works for solo instrument, or with accompaniment, will be considered. Composers whose works are selected will receive a performance tape. For further information, and to submit scores, contact: Andreas van Zoelen, Bartokstr. 121, 5011 JB Tilburg, THE NETHERLANDS. Phone/fax: (31) 13 4554089. E-mail: <vanzoelen@hotmail.com>. [CPCC]

A performer (represented by Jeffrey James Arts Consulting) seeks works for narrator and pianist for possible performance and recordings. Preference will be given to texts for adult audiences, especially settings of recognized classics. Send scores and tapes, if available. For further information, and to submit materials, contact: Jeffrey James Arts Consulting, 316 Pacific Street, Massapequa Park, NY 11762. [AMC]

Aichi Sinfonietta has issued a call for scores. Each composer may submit one work composed in any style. Duration: between 6 and 15 minutes. Maximum instrumentation: 1 fl, 1 ob, 1 bsn, 2 hrn, 1 trb, 1 tb, 1 harp, 1 pf, 1 harm, 3 perc, 4 vl, 2 vla, 1 db (with or without tape). The title of the piece and the composer's name should appear on the front cover of the score. A list of the instruments, the playing time and the technical instructions should appear on the back cover. A brief resumé

including contact address should be included, as well as a recording, if available. If return of materials is desired, please enclose an envelope plus return postage. Selected works will be performed and may be recorded. For further information, and to submit scores for consideration, contact: Hiroki Inagaki, Musical Director, 3-14-205 Urahata Nishiokacho, Toyota City Aichi 473-0936, JAPAN. Phone/fax: (81) 565-53-7310. [GI]

City Live Arts has issued a call for new works. Established last year by Tim Adnitt, Kate Mlynar and Andrew Edwards, City Live Arts is a ten-piece ensemble dedicated both to performing new music, and also to promoting the contemporary arts in general through collaborative projects. The ensemble is interested in existing works and works written especially for them. Approximate duration should be 8 to 15 minutes, although longer works will also be considered. Available instrumentation is any combination of the following: 1) B-flat, A and Bass Clarinets/ Soprano and Alto Saxophones; 2) Soprano, Alto, Tenor and Baritone Saxophones/ B flat and A Clarinets / Flute ('jazz'); 3) Violin (optionally amplified); 4) Trumpet/ Flügelhorn; 5) Tenor Trombone; 6) Electric Guitar; 7) Electric Bass / Piccolo, C and Alto Flutes ('classical'); 8) Piano / Keyboards; 9) Percussion; 10) Drum Kit / Percussion. Available percussion instruments: vibraphone, xylophone, marimba, 3 congas, djembe, sabar, cymbals and hand percussion (with the added possibility of hiring other percussion instruments). The drum kit is a standard kit: kick drum, snare drum, 3 or 4 toms, hi-hats, ride and various splash and crash cymbals. For further information, and to submit materials for consideration, contact: Tim Adnitt, 2 Hayward Road, Whetstone, London N20 0HA, UNITED KINGDOM. Phone: (44) 07957-197166. E-mail: <cla@smadnitt.dircon.co.uk>. [CPCC]

The Ansermet Ensemble, a newly founded group for modern and contemporary music, announces a call for scores to be performed together with Stravinsky's instrumental suite of "L'Histoire du soldat." Composers are invited to send scores written for the same seven players: clarinet, bassoon, piston cornet in A, trombone, percussion (triangle, tambourine, a shallow and a medium depth snare drum, a field drum or a deep snare drum, a bass drum with cymbal, attached to hoop), violin, double-bass. Scores will be performed in concerts. Selected composers will be asked to provide performance material. For further information, and to submit materials, contact: Giovanni Battista Mazza, Via Viscastro 1/c, 23100 Sondrio, ITALY. Phone: Marco Molteni at (39) 031-699968. [GI]

Douglas Biggs, professional vocalist, seeks scores in a traditional lyrical idiom for tenor and piano duo, and possibly for tenor with small chamber ensemble, for a recording/publishing project. The text should be by an American poet with collaborations between composers and poets particularly encouraged. Copyright permission for performance must be cleared for both text and music. Single songs, sets, and cycles are all acceptable. Extended vocal techniques will be considered. Prepared piano is not acceptable. For further information and to submit materials, contact: Douglas Biggs, Box 17068, Louisville, KY 40217. [AMC]

David Bohn, organist, is interested in works for solo organ (without tape or additional instruments), with particular interest in works for positiv/continuo organ. For further information, and to send scores, contact: David Bohn, 1306 East Silver #11, Urbana, IL 61801. E-mail: <dbohnn@net66.com>. [CPCC]

MANY (Musicians and Artists in New York) announces an ongoing call for work for upcoming events in New York City. Artists and composers are invited to submit pieces (10 minutes maximum length) in the areas of experimental video, new music, dance, spoken word, performance art, and all hybrids. Interested applicants should submit a cassette or CD recording, one score (if applicable), a bio (one paragraph) and program notes for the submitted work (one paragraph). For further details, and to submit materials, contact: MANY, Inc., 32-14 Astoria Blvd., #3R, Astoria, NY 11102. [AMC]

Radio PFM. Kay Van Valkenburgh, host of a radio show dedicated to contemporary concert music heard on Radio PFM, an independent, not-for-profit station in northern France, is interested in programming music composed by women from around the world. CDs and cassettes are acceptable formats (note: the station is not presently equipped for DAT recordings). Recordings may also be considered for satellite broadcasts relayed by independent radio stations throughout Europe. For further information, and to submit materials, contact: Kay Van Valkenburgh, Radio PFM, BP 524, 62008 Arras CEDEX, FRANCE. Phone: (home) (33) 321-71-3160; fax: (33) 321-07-4688. E-mail: <k2vanvalkn@aol.com>. [orig]

Tracks Online. Jeroen Roeper, host for the radio program "Tracks Online," broadcast in The Netherlands, seeks recordings of new music for possible airplay. For further information, and to send materials, contact: Amstelveen Lokaal, Attn. Jeroen Roeper (Tracks), PO Box 2272, 1180EG Amstelveen, THE NETHERLANDS. E-mail: <info@tracksonline.com>. Website: <www.tracksonline.com>. [orig]

KAZU 90.3 FM. Ernesto Diaz-Infante produces the radio show "Vast Field (not to scale)," aired on KAZU-FM, and seeks new music for broadcast consideration (experimental improv / modern classical / electroacoustic). For further information, and to submit materials, contact: Ernesto Diaz-Infante, c/o Vast Field, KAZU-FM, PO Box 697, Pacific Grove, CA 93950. E-mail: <itzat@earthlink.net>. [ACF]

Arizona University Recordings is seeking submissions for CD recordings. AUR accepts only final CD-R or DAT tapes, with all clearances and permissions previously obtained. AUR also publishes music through Arizona University Publications (BMI) and Sentinel Dome (ASCAP). Submit cassette tape and/or score samples, along with a short bio. For further details, and to send materials for consideration, contact: Arlette Dumont, Arizona University Recordings, 10750 East Prince Road, Tucson, AZ 85749. Phone: (520) 749-1732 or (520) 749-9895; fax: (520) 749-9893. E-mail: <AURec@AURec.com>. Website: <www.AURec.com>. [AMC]

The International Forum of Contemporary Choral Music, with headquarters in Germany, has expressed an interest in receiving scores of contemporary choral works from women composers. The Forum organizes concerts, courses and festivals throughout Europe. It is requested that duplicate copies of each score submitted be sent, plus professional resumé. The first copy should be addressed to: The International Forum of Contemporary Choral Music, Rathaus, Pferdemarkt, D-27356, Rotenburg, GERMANY. The second copy should be addressed to: Patricia Adkins-Chiti, Fondazione Adkins-Chiti, Donne In Musica, Teatro Comunale, Piazza Trento E Trieste, 00136 Roma, ITALY. Phone/fax: (39) 0775-549071. E-mail: <donne.musica@rtmol.it> or <donne.musica@usa.net>. Website: <www.rtmol.it/donneinmusica>. [GI]

Rodrigo Sigal has issued a call for contemporary music from around the world. Acousmatic, mixed and instrumental pieces are welcome. Future seminars about contemporary music will use the music to show Mexican composition students new works. There is also the possibility of concert performance. For further information, and to submit materials, contact: Rodrigo Sigal, Manta Audio, 47 Willifield Way, London NW11 7XU, England, UNITED KINGDOM. Phone/fax: (44) 181-4557901. E-mail: <Sigal@city.ac.uk>. Website: <www.sigal.findhere.com>. [CPCC]

The Moebius Ensemble seeks performing materials (scores and parts) to donate to conservatories and libraries in Eastern Europe, where, because of economic hardships, performers have little access to American music. Arrangements have been made to deposit materials at conservatories in Saint Petersburg (Russia) and Plzen (Czech Republic); and contacts with other institutions are being negotiated. To submit scores, enclose with each work a brief program note in plain language suitable for translation into other languages, a brief professional biography, and contact information. A recording may also be included. All music received will be sent on to Europe. No music will be returned. Since Moebius is a not-for-profit corporation, the costs for submitting music are tax deductible. Postage to Europe and other Moebius expenses are supported by a grant from the Trust for Mutual Understanding. For further information, contact: artistic advisor, Jonathan Kramer, by e-mail at <jdk4@columbia.edu> or by phone at (212) 854-1253; or artistic director, Deborah Bradley, by e-mail at <devrah13@aol.com> or by phone at (212) 866-7689. Send all materials to: European Project, The Moebius Ensemble, 25 Claremont Ave., Suite 4B, New York NY 10027-6802. [AMC]

Music for young people and amateurs by women composers. Richard Barrell is currently compiling an archive of music for young people and amateurs by women composers. The music can be in any style and for any combination of instruments providing it can be performed successfully and enjoyably by those who are not yet expert in playing and singing. If you have, or know of, any music that may be suitable for inclusion in this archive, please send information and materials to: Richard Barrell, Chard Festival

Archivist, CFWM, 3 Howards Row, Fore Street, Chard TA20 1PH, UNITED KINGDOM. E-mail: <richard.barrell@eclipse.co.uk>. [IAWM-emi]

Composition Competitions:

(with deadlines:)

1999 ASCAP/SEAMUS Student Commission Competition. Receipt deadline: **October 1, 1999.** Eligibility: applicants must be a student currently enrolled in an academic course of study which leads to a high school diploma, or baccalaureate, masters or doctoral degree in music or electroacoustic music, or enrolled in a program in which the course of study includes electroacoustic music and related fields. This competition is open to student members of SEAMUS (Society for Electro-Acoustic Music in the United States), US citizens, or legal residents of the United States. The winners of the ASCAP/SEAMUS Student Commission will receive the following: First Place—a commission for a new work in the amount of \$1250, a performance of the new work at the 2001 SEAMUS National Conference, inclusion of a recording of the work in the SEAMUS Compact Disc Series, a certificate in recognition of the commission; Second Place—a commission for a new work in the amount of \$750, a performance of the new work at the 2001 SEAMUS National Conference, inclusion of a recording of the work in the SEAMUS Compact Disc Series, a certificate in recognition of the commission. Composers may submit only one work for consideration. The work under consideration must be electroacoustic in genre, and adhere to the same content, instrumentation and length guidelines as the SEAMUS National Conference. That is, it should be no more than 12 minutes in length, written for performers available at the National Conference, or the composer must be able to provide necessary performers to present the work. Submissions must include the following: a completed application form (<http://comp.music.lsu.edu/seamus/>), proof of student status (copy of student ID, transcript, etc.), self-addressed stamped envelope (for return of materials), a recording of the work submitted (DAT, CD, or cassette), a score of the work (if appropriate). Anonymous submission—the composer's name must not appear anywhere on the score or recording of the work. Submissions which do not adhere to this requirement will not be considered. Competition finalists will be announced no later than December 1, 1999. Finalists for the competition are expected to attend the 2000 SEAMUS National Conference, March 9-11, 2000, at the University of North Texas, Denton, TX. Competition winner will be announced during the conference. For further information, and to send materials, contact: 1999 ASCAP/SEAMUS Student Commission Competition, c/o Stephen David Beck, School of Music, Louisiana State University, Baton Rouge, LA 70803. Website: <<http://comp.music.lsu.edu/seamus/>>. [SEAMUS]

Ninth International Composition Contest "Alfredo Casella." Postmark deadline: **October 1, 1999.** Compositions should be scored for an instrumental chamber ensemble of 10 to 15 performers, with or without soloist. Duration: approximately 15–18 minutes. Compositions

should be unpublished and should not have received previous performances in Italy. Award: 8,000,000 lire and publication of the prize-winning work by Ricordi publishinghouse. The winning work will also be performed during the Accademia Musicale Chigiana's and Orchestra della Toscana's 2000 seasons. For complete details and application guidelines, contact: Accademia Musicale Chigiana, Concorso "Alfredo Casella," Via di Città 89, 53100 Siena, ITALY. Phone: (39) 0577-46152. [AMC]

1999 Orvis Prize in Vocal Composition. Postmark deadline: **October 1, 1999.** Eligibility: composers must have been born on or after October 1, 1964. Compositions for solo voice, with up to 2 instruments (one of which may be piano), will be accepted, and may be in the form of a song cycle or an extended single song. Works utilizing tape or live electronics will not be considered. Composers may submit only one piece. Additional pieces submitted will render the composer ineligible. Works submitted must have been completed after October 1, 1994, and must be unpublished, unpublished, and unawarded. Duration: between approximately 9 and 15 minutes. Submissions must be anonymous. Composers must use a pseudonym on the score. A sealed envelope must be included, with the pseudonym on the outside, and the composer's name, address, e-mail, phone, and a brief biography enclosed. If the text of the work is not in the public domain the composer must also enclose a letter from the copyright holder of the text granting permission to use the text. The composer's name must not appear anywhere on the score or on other submitted materials. The winning composer must agree to acknowledge the competition by including the designation "Winner, 1999 University of Hawaii Orvis Prize in Vocal Composition" on the score. If the work is later published, the publisher must include this designation on the title page of the score. Additionally, the winner will agree to provide a copy of the score to be deposited in the University of Hawaii Sinclair Library music collection, and a second copy to be sent to the Arthur E. Orvis Foundation. Award: \$1,500, plus premiere performance, to take place in Honolulu. The winning composer will be invited to attend the performance, but travel money cannot be provided. Participants will be notified of the winning work by December 1, 1999. Composers should submit scores, with recordings if available (readings only), and an SASE if return of materials is desired. If no SASE is included, materials will be donated to the University of Hawaii Sinclair Library music collection. For further information, and to submit materials, contact: Orvis Prize in Vocal Composition, c/o Donald Reid Womack, University of Hawaii, Music Department, 2411 Dole Street, Honolulu, HI 96822. [CPCC]

2000 Delius Composition Contest. Deadline: **October 1, 1999.** Announced by the Delius Association of Florida and Jacksonville University, the competition is accepting submissions in the following categories: 1) vocal (solo or choral, alone or accompanied); 2) keyboard (solo, duet, etc.); 3) instrumental (solo or chamber of up to 8 players). Additional works of special merit may be chosen for performance at the award contest. Entry fee: \$20. Each work

must be between 4 and 18 minutes in duration; and composers may enter up to 4 compositions. A separate tape cassette of the work must be submitted with each score. Synthesized versions are acceptable. For complete details and entry guidelines, contact: Delius Composition Contest, Attn: Professor William McNeiland, College of Fine Arts, Jacksonville University, 2800 University Boulevard North, Jacksonville, FL 32211-3394. Phone: (904) 745-7370. [AMC]

Musica Nova '99. Postmark deadline: **October 10, 1999.** Eligibility: composers, with no age and nationality restrictions, are invited to submit works of electroacoustic music created after January 1, 1996. Entry fee: \$20 U.S. (or equivalent), for each composition (please make fees payable to: Spolecnost pro elektroakustickou hudbu, No.5039156-048/0800, C.S.a.s., Sofijske nam. 3404, 14300 Praha - Czech Republic). Category A is open to compositions of autonomous art electroacoustic music (tape music), or only one independent movement. Category B is open to compositions of autonomous art electroacoustic music, or only one independent movement, for acoustic instrument/voice/ensemble plus electronic media. Each composer may submit only one entry to each category. Duration: no longer than 20 minutes. The work may not have been awarded a prize in another competition, nor been submitted to previous Musica Nova competitions. Entries must be submitted in the medium of CD or DAT cassette, and indexed by their ID number and/or absolute time, and shall be accompanied by a score (if necessary), technical and artistic description, name of studio where work was produced, their duration, graphs, etc. Include a brief artist statement, short biography, nationality, gender, address, telephone number, fax, and e-mail. Audio recordings entered in the competition will not be returned to the composers and shall remain in the Society for Electroacoustic Music archives. Awards in Categories A and B: 1st Prize, 15,000 Kc; 2nd Prize, 10,000 Kc; Honorable Mentions and Special Prizes for Czech composers, for compositions by a woman, and by young composers (until 30 years). All entrants shall be notified of the verdict by the jury on the awarding of prizes and honorable mentions by November 15, 1999. Prizes will be presented during the award concert in December, 1999, in Prague. The awarded compositions will be performed in concerts organized by the Society for Electroacoustic Music and broadcast by radio. For complete entry guidelines, and to submit materials, contact: Spolecnost pro elektroakustickou hudbu (Society for Electroacoustic Music), Musica Nova '99, Radlicka 99, 150 00 Prague 5, CZECH REPUBLIC. Phone: (42) 2-537374; fax: (42) 2-4014083. E-mail: <czmic@login.cz>. Website: <www.sdmusic.cz/CZMIC/compet.htm>. [GI]

ISME 2000 International Choral Composition Competition. Deadline: **October 15, 1999.** Announced by the Canadian Music Centre, Québec region, the competition invites all composers around the world to submit an unperformed piece with a duration of no more than 5 minutes. Works may be a cappella or with piano accompaniment. The winning work(s) will be premiered by choirs participating at ISME 2000 (July 17-22). For complete entry guidelines and

application forms, contact: Mireille Gagné, Canadian Music Centre, 416 rue McGill, Montréal QC H2Y 2G1, Québec, CANADA. Phone: (514) 866-3477; fax: (514) 866-0456. E-mail: <cmc_que@cam.org>. [AMC]

Haddonfield Symphony Young Composers' Competition 2000. Postmark deadline: **October 20, 1999.** Eligibility: only composers born after March 18, 1970, who are U.S. citizens and permanent residents, may apply. Instrumentation may not exceed 3-3-3-3 (incl. standard doublings), 4-3-3-1, timp., 3 perc., 1 keyboard, harp, and strings. Works with soloists are not eligible. Duration should be between 8 and 15 minutes. The winning composer must provide 3 full scores and a full set of parts, with a sufficient string count, by January 18, 2000. Submitted works may not be premiered prior to the concert date of March 18, 2000. Scores must be of a legibility suitable for efficient rehearsal and performance. Parts must be carefully proofread, and of a legibility suitable for efficient rehearsal and performance, with good page turns, and ample rehearsal numbers and cues. We recommend that all entrants consult our guidelines for preparing score and parts. *How to apply:* submit 2 copies of the full score and 2 copies of a sample instrumental part. Only one work may be submitted by each composer. An SASE must be enclosed for return of all materials. Submissions sent without a return envelope will not be considered. Two copies of a piano or computer demo tape, or recording of a reading session only, may be included, but is not required or expected. Supplementary bio materials (2 copies) may be enclosed but are not required. Previous winners are not eligible. Each application must include 2 copies of an information sheet, including: composer's name, title of the work, duration of the work, date of birth, citizenship or residence information, mailing address, and telephone; please include fax and e-mail information if available. It is also requested that composers indicate how they learned of this competition. Awards: premiere of the winning work by the Haddonfield Symphony, conducted by Maestro Daniel Hege; professional recording of the premiere; round-trip domestic airfare to attend rehearsals and performance; and the winning work will be considered by Theodore Presser Company for inclusion in its rental library. Submission materials should be sent to: The Haddonfield Symphony, Young Composers' Competition, 20 Washington Avenue, PO Box 212, Haddonfield, NJ 08033. Phone: (609) 429-1880. E-mail: <Symphony@Haddonfield.com>. Any questions about the application process should be directed to: Daniel Dorff, Haddonfield Symphony Composer-in-Residence, by phone at: (610) 446-0376; or via e-mail at: <DDorff@Presser.com>. Please do not direct general inquiries to the orchestra's office. [orig]

NACUSA 21st Annual Composer's Competition. Receipt deadline: **October 30, 1999.** Eligibility: open to all NACUSA (National Association of Composers, USA) members between the ages of 18 and 30. Submitted works should not require more than 5 players and should not exceed 15 minutes in length. Although not required, applicants are strongly encouraged to include recordings with the submitted score. Scores will be judged, in part, on clear and legible music

copying. Awards: First Prize of \$200, and a guaranteed performance at a Los Angeles NACUSA concert; Second Prize of \$50, and a guaranteed performance at a Los Angeles NACUSA concert. Anonymous submission. Attached to the score should be an envelope containing the title of the work, and the composer's name, address and phone number. For complete entry guidelines, contact: The National Association of Composers, USA, PO Box 49256, Barrington Station, Los Angeles, CA 90049. [AMC]

1999 Lee Ettelson Composer's Award. Postmark deadline: **October 31, 1999.** Eligibility: composers who are citizens or permanent residents of the United States may submit one or more chamber works for 1 to 5 performers. Works employing electronic media (including tape alone) are also eligible. Entry fee: \$25 (\$20 per work if two or more are submitted). Anonymous submission. Two awards of \$1,000 each will be given, and the winning works will be performed during the 1999-2000 season of Composers, Inc. For submission details, contact: Lee Ettelson Composer's Award, 5323 Boyd Avenue, Oakland, CA 94618. E-mail: <composersi@aol.com>. [AMC]

Contra Costa Chamber Orchestra Composition Award. Postmark deadline: **November 1, 1999.** Eligibility: open to all composers who are citizens or permanent residents of the United States. Entry fee: \$30. Works should be 10-20 minutes in length and playable by a string section of 88663 and a maximum of double winds with no more than three percussion parts including timpani. Concertos and works for string orchestra are eligible. Composers may submit more than one work. Prize: \$500 and two performances by the Chamber Orchestra on their 2000-2001 concert season in Walnut Creek and Pittsburg, CA. Other works of merit will also be considered for programming. Send one score per work, accompanied by a cassette recording (if available), and SASE. For further information, and to submit materials, contact: Contra Costa Chamber Orchestra, 232 Sharon Court, Martinez CA 94553. [AMC]

1999 NBA/William Revelli Memorial Band Composition Contest. Deadline: **November 1, 1999.** Works should be scored for concert band/wind ensemble, with no restrictions as to form, style, length. Submit full score and tape recording. For complete details and entry forms, contact: Terry Austin, Director of Bands, Department of Music, Virginia Commonwealth University, PO Box 842004, Richmond, VA 23284. E-mail: <taustin@saturn.vcu.edu>. Website: <http://pos.net.mpc/nba>. [IAWM-emi]

2000 Washington International Competition for Composers. Deadline: **November 1, 1999.** Eligibility: composers who are between the ages of 20 and 35 on March 1, 2000. Entry fee: \$50. Works scored for string quartet, without tape or amplification, which are unawarded (except for honorable mention), unpublished, and not yet professionally performed, with a duration of 12-25 minutes, will be accepted. Only one work per composer may be submitted. Awards: first prize of \$3,000 plus premiere performance by the Contemporary Music Forum in Washington, D.C.; second prize of \$1,500. For complete entrance guidelines and application forms,

contact: Wang An-Ming, Chairman, Washington International Competition for Composers, 11920 Canfield Road, Potomac, MD 20854. Phone: (301) 762-8334. [orig]

1999 Fifth Biennial NBA/Merrill Jones Memorial Young Composers Band Composition Contest. Deadline: **November 1, 1999.** Eligibility: anyone 40 years of age or younger (born before Nov 1, 1959). Works should be scored for concert band with no restrictions as to style or form. Compositions must be for grade III-IV concert band and must not exceed 8 minutes in length. For complete details and entry forms, contact: Frank Wickes, Director of Bands, Attn: NBA/Merrill Jones Composition Contest, Louisiana State University, School of Music, Baton Rouge, LA 70803. [IAWM-emi]

3rd International Competition of Composition Premio Città di Pescara 1999. Postmark deadline: **November 15, 1999.** Eligibility: open to all composers born after December 31, 1963. Entry fee for one of the sections of the competition and membership of Kamerton a.a. is LIT 50.000. The purpose of the competition is to promote The New Consonant Music and pedagogic music. The competition is divided into two categories: Section A—a piece for piano solo, no longer than ten minutes, original, never published and never publicly performed; Section B—a piece for chamber ensemble (piano or electric keyboard, 1-3 guitars, 1-3 melodic instruments and Orff instr. ad lib), no longer than ten minutes, original, never publicly performed, didactic, of a uniform instrumental difficulty and equal for all the instruments and for the students of the first three years of music study. Awards: Certificate of Merit, Euro 500, and an editorial contract with Chiola Music Press. Send 4 copies of each score submitted. For complete entry details, contact: Maestro Piotr Lachert, Artistic Director, Terzo concorso Internazionale di composizione "Città di Pescara 1999," Kamerton a.a. via Fontanelle, 6*, I-65 131, Pescara Fontanelle, ITALY. [GI]

Ciutat de Tarragona 1999 International Award of Musical Compositions. Deadline: **November 15, 1999.** Eligibility: open to all composers, regardless of nationality or age. Symphonic compositions may be submitted either with up to 3 soloists or without, and with or without electro-acoustics; and works must be unpublished, not publicly performed, and previously unawarded. Award: First Prize—1.500.000 pesetas, plus performance. Each composer may submit only one composition. Anonymous entry. For complete submission guidelines, contact: Premi Internacional de Composició Musical Ciutat de Tarragona, Ajuntament de Tarragona, Registre General, Plaça de la Font 1, E-43003 Tarragona, SPAIN. Phone: (34) 977-25 0923; fax: (34) 977-24 5988. E-mail: <ajtargna@tinet.fut.es>. Website: <www.fut.es/~ajtargna>. [GI]

1st International Competition for Women Composers "Santa Cecilia." Deadline: **November 22, 1999.** The Haydn Musical Association, with the Women In Music Foundation and Italian Ministry for Equal Opportunity, are organizing this competition for works for the following categories: organ (min. 5 minutes,

max.10 minutes); organ and trombone sacred object (min. 7 minutes, max.12 minutes); an ensemble consisting of: piccolo flute, flute, alto flute, bass flute, violin, viola, cello, double bass, alto sax, piano (min. 15 minutes, max. 20 minutes). Scores must be submitted in 6 copies; one copy will be sent to the Donne In Music Foundation to be planned in the next edition of the Fiuggi Festival. Awards: publication by Casa Editrice Curci Milano of the winning composition, to be performed during 2000 by Music Association Haydn, Fiuggi Festival Women In Music and Recorder Compact Disc, for the winners and the best scores chosen. The winners and the authors of the best scores will be guests for the awarding of the prizes on December 19, 1999. For complete entry guidelines, contact: Music Association Haydn, Via Liguria No. 24, 64014 Martinsicuro (TE) ITALY. Phone/Fax: (39) 0861-760818. Cellphone: 0335-6627564. E-mail: <asshaydn@advcom.it>. [CPCC]

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: <toocf@po.infosphere.or.jp>. Website: <www.ntprintec.co.jp/TOCCF>. [GI]

Yueh Fei International Composition Contest. Deadline: **November 30, 1999**. The Chinese Fine Arts Society (CFAS) is sponsoring an international music composition contest in celebration of the new millennium, and invites composers worldwide to submit original works for consideration. Awards: first place: \$5,000; second place: \$3,000; third place: \$1,000. Winning compositions will be premiered in Chicago, in the year 2000, jointly sponsored by CFAS and the Department of Cultural Affairs of the City of Chicago. Original works should carry a theme inspired by, but not limited to, the life of Yueh Fei, a popular historical figure in 12th century China whose life extols "traditional moral values that transcend time and national boundaries." Submitted works may be for a solo instrument, ensemble, or orchestra. For complete details, contact: Barbara Tiao, Yueh Fei Project Director, The Chinese Fine Arts Society, 1445

East 56th Street, Chicago, IL 60637. Phone: (773) 955-1595; fax: (773) 955-1073. E-mail: <info@chinesefinearts.org>. Website: <www.chinesefinearts.org>. [AMC]

Jihlava 2000 International Composition Competition and Festival of Choral Art. Deadline: **November 30, 1999**. Compositions for a cappella voices or with an accompaniment of no more than three instruments are being accepted in the following categories: secondary school's choirs; mixed chamber choirs (no more than 24 members); mixed choirs. Composers may enter one or more compositions composed after 1995 that are unawarded and unpublished. Duration: 2-4 minutes; or for a cycle, a maximum of 15 minutes. Submit two copies of each score. Award: 20,000 CZK, to be divided between the winning competitors. Compositions awarded will be presented during the Festival of Choral Art in Jihlava 2000 and 2001. The works which haven't been awarded, will not be returned, and will become the property of the organizers of the competition. Anonymous entry. For further information and entry guidelines, contact: IPOS-ARTAMA, International Competition Jihlava 2000, Kresomyslova 7, PO Box 2, 140 16 Prague 4 - Nusle, CZECH REPUBLIC. [GI]

2000 National League of American Pen Women Competition for Women Composers. Deadline: **December 1, 1999**. Eligibility: women composers who are not or have never been members of the NLA PW. The contest is for works scored for violin or viola, with or without piano accompaniment, with a duration of 10-15 minutes. The works should not have been published nor have received any awards. Only one work per composer may be submitted. Awards: first prize, \$500; second prize, \$250; third prize, \$150. All entries must be accompanied by an application form and SASE. For complete entry guidelines and application forms, contact: Wang An-Ming, Chairman, National League of American Pen Women Competition for Women Composers, 11920 Canfield Road, Potomac, MD 20854. Phone: (301) 762-8334. [orig]

Britten-on-the-Bay Composition Competition 1999—Category VIII. Deadline: **December 30, 1999**. Eligibility: composers over 21 years of age. Entry fee: \$25 for each work submitted, with check made payable to Britten-on-the-Bay, Incorporated. Works should be for viola (with or without piano) any style, with a maximum duration of 25 minutes. Awards: First Prize—\$250, New York Metropolitan area performance during the 1999-2000 season, publication by Brazinmusikanta Publications, and work to be recorded for 4-Tay, Inc.; Second Prize—\$100, performance, publication; Third Prize—\$75, publication; Fourth Prize—\$50, publication; Fifth Prize—\$25, publication. Submit 3 copies of a legible, bound score and audio tape (if available), with SASE for return of materials. One set of materials will become property of Britten-on-the-Bay, Incorporated, to be placed in its archives for reference and research purposes only. Please label all materials with your name, address, telephone number and e-mail (if applicable). Competition results will be announced by January 30, 2000. For more information, contact: Britten-on-the-Bay Composition Competition

1999, 73 Ireland Place, Suite 108, Amityville, NY 11701. Phone/fax: (516) 691-3810. E-mail: <musinskus@aol.com>. [ACF]

First Onassis Competition for Music Composition, Dance & Choreography. Receipt deadline: **December 31, 1999**. The Alexander S. Onassis Public Benefit Foundation announces its 1st competition for the award of three prizes for original music composition for dance, and of three prizes for an original choreography for said music composition(s). Three prizes for music and three prizes for choreography will be awarded, as follows: 1st Music Prize, US \$100,000; 1st Choreography Prize, US \$100,000; 2nd Music Prize, US \$75,000; 2nd Choreography Prize, US \$75,000; 3rd Music Prize, US \$50,000; 3rd Choreography Prize, US \$50,000. The Prizes will be awarded in Athens, in the autumn of 2001. The personal presence of the winners (composer - choreographer) in Athens on the eve and during the award ceremony is a condition sine qua non for the award of the prize and its payment. All traveling and accommodation expenses shall be borne by the Foundation. The works should be submitted in three videotapes, without editing. Optionally, three edited videotapes can be submitted. The length of the work (music and dance) should not be less than 25 minutes in duration. In the dance, at least three performers should dance simultaneously or at intervals. The following supporting documents should be included: a) a statement with the composer's and choreographer's full name, their respective addresses and the composition's and choreography's title, which can be the same or different; b) a brief scenario of the work and its exact duration; c) curriculum vitae of the composer and of the choreographer with particular emphasis on their artistic activities; d) a statement by the composer and the choreographer that their work, separately and as whole, is original; e) a statement that at least one of the composer's and of the choreographer's works (not necessarily for dance for the former) has been produced professionally (CD, video, film, radio or TV programme, etc.); f) a statement by the composer and the choreographer that both the music and the choreography are original, have not been produced on stage, published, or formed the basis or the scenario of a film or of a television production. The music should not have been performed publicly or recorded for sale. Works which have participated in other competitions without obtaining any distinction are accepted for participation. Until the date of submission (the 31st of December, 1999), the work must not be performed publicly. After this deadline the work is free to be performed publicly under the condition that the production makes it publicly known that the work is a candidate of the Onassis International Competition for original music composition for dance and original choreography. The Foundation must be informed accordingly without delay. For complete entry guidelines, and to submit materials, contact: Secretariat of the Onassis International Prizes, Eschinos street 7, (Plaka), 105 58 Athens, GREECE. Phone: (30) 1.33.10.900; fax: (30) 1.32.36.044. Website: <www.onassis.gr>. [orig]

International Trumpet Guild 2000 Composition Contest. Receipt deadline: **January 1,**

2000. Entry fee: \$10.00 (checks must be drawn on a U.S. bank and made payable to: International Trumpet Guild). Works should be scored for cornet and traditional British brass band. The work should be a new composition written for this contest during the 1998-2000 period. It should be unperformed, although a tape recording of a reading is required with the manuscript. Duration: works must be between 10 to 20 minutes. Awards: \$1,500, 1st Place; \$750, 2nd Place; plus the winning compositions will be premiered at the 2000 International Trumpet Guild Conference. Winning scores and parts, either manuscripts or if later published, must then carry the statement: Winner, (designate first or second prize), 2000 International Trumpet Guild Composition Contest. The ITG Archives (Western Michigan University, Kalamazoo) must be given two complete copies of the winning manuscript (score and parts) immediately after winners have been announced. (If published later, two free copies of the published edition must be given to each of the above.) A composer may submit more than one composition, but each must be accompanied by the \$10.00 fee. For complete entry details, and to submit materials, contact: Dr. Moffatt Williams, School of Music, Stetson University, DeLand, FL 32720. Phone: 904-822-8988; fax: 904-822-8948. E-mail: <ConfSoloContest@trumpetguild.org>. [CPC]

The Philadelphia Orchestra Centennial Composition Competition. Receipt deadline: **February 1, 2000.** Eligibility: scores will be accepted from emerging composers, who are U.S. citizens or permanent residents. "Emerging" is defined as composers who are at an early stage in their career and have not yet established widespread peer recognition. In celebration of its Centennial, The Philadelphia Orchestra, invites submissions of existing orchestral works for its Centennial Composition Competition. This competition, administered in partnership with American Composers Forum, aims to identify exceptional orchestral works by emerging composers. A distinguishing feature of this competition is that audience and Orchestra musicians will participate in choosing a work of outstanding merit to receive future performances by The Philadelphia Orchestra. The submitted work will be no longer than 15 minutes duration. Sections of longer works are permitted. Instrumentation may be up to and including: 4 fl (1 doubling piccolo, 1 doubling alto fl); 4 ob (1 doubling English horn); 4 cl (1 doubling E-flat cl, 1 doubling bass cl); 4 bsn (1 doubling contrabass); 4 hn, 4 tpt, 3 trb (3rd is bass trb), 1 tba; 1 timp; 3 prc; 2 hp; 1 piano/celeste; strings. Concertos, vocal works, and works for strings, winds, or brass only are not eligible. The submitted work must not have been performed in concert by a major symphony orchestra (defined as having an annual budget of over \$2m), neither should there be such a performance planned at the time of submission. Applicants need not be members of the American Composers Forum, but are welcome to join. Three short-listed works will be performed by The Philadelphia Orchestra in concert at the Academy of Music in Philadelphia on October 5th, 2000. The chosen work will be identified by an equal weighting of votes from audience, Orchestra players, and a panel of ex-

perts. The American Composers Forum will administer a peer panel to narrow the finalist pool and make recommendations to The Philadelphia Orchestra. Notification will be mailed by May 1, 2000. Awards: 1st prize, \$10,000 cash; two runners-up, \$2,500 each. In addition to the performance on the evening of the competition, the first selected work will be played in subsequent subscription performances in Philadelphia, at Carnegie Hall, New York, and possibly on a future tour. Submissions should include the following: one bound and legible score of one orchestral work—label the score cover with your name, address, and duration of work; recording of the submitted work, if available; program notes, including the work's performance history; please indicate whether instrumental parts are available; composer biography; check, made payable to "ACF" to cover postage for return of materials. For complete entry details and application forms, contact: Philip Blackburn, ACF-PO, American Composers Forum, 332 Minnesota Street, #E-145, St. Paul, MN 55101. Phone: (651) 228-1407, ext. 23; fax: (651) 291-7978. E-mail: <pblackburn@composersforum.org>. Websites: <www.composersforum.org>, <www.philorch.org>. [IAWM-emi]

The Kathryn Thomas Composition Competition For Flute 2000. Deadline: **February 5, 2000.** Eligibility: entries are welcome from professional, amateur and student composers of any nationality and age. Compositions for solo flute, flute and piano, flute and guitar or flute and up to three string instruments are eligible for submission. Submitted works may be in any style. Recommended length is under 15 minutes. Score plus parts should be submitted. A tape or CD may be included, but neither are not obligatory. Entries will be judged in 2 categories: adult and school age (under 18 and in full time education). It will not be possible for the administrators of the competition to return any entries. If you require confirmation of arrival of your entry, please enclose an SAE. Entrants who wish to be informed of the final result should include an additional SAE with their entry. Awards: winning pieces will either be performed at the British Music Information Centre, or at a suitable alternative date during Kathryn Thomas' 2000/1 season. There may be opportunities for some other entries to be performed during other recitals in Kathryn Thomas' 2000/1 programmes. For further information, and to submit materials, contact: Kathryn Thomas Composition Competition for Flute, c/o Dr. Malcolm Galloway, 39 Bushwood, Leytonstone, London E11 3BW, England, UNITED KINGDOM. E-mail: <malcolmjg@aol.com>. Website: <http://members.aol.com/malcolmjg/Page1.html>. [orig]

7th Kazimierz Serocki International Composer's Competition. Postmark deadline: **February 5, 2000.** Eligibility: open to composers of all ages and nationalities. Entry fee: US \$20 for each score (made payable to the following account: ISCM Polish Section, Bank PKO BP XV O/M Warszawa, account number: 10201156-191665-270-2161787). Composers may enter more than one score. Only compositions for string quartet with one soloist (any instrument or voice) will be considered. Works must not have been published, publicly per-

formed, or awarded. Use of tape and live electronics is permitted. If tape is used in the score, a cassette recording of the tape part should be enclosed. If sound is electronically transformed, description of the realization should be enclosed. Duration: from 15 to 30 minutes. Awards: Main Prize of the ISCM Polish Section sponsored by the Polish Ministry of Culture and Art, US \$5,000; Moeck Verlag Prize, Germany DM 3,000; Culture Foundation Prize, Warsaw US \$1,500; Society of Authors ZAiKS Prize, US \$1,000; Zofia Serocka's Special Prize for the Main Prize winner, US \$1,000. The awarded compositions will be performed at a special concert organized by the ISCM Polish Section in June, 2000. The concert will be broadcast live from the Polish Radio Concert Hall in Warsaw and offered to all members of the European Broadcasting Union. Jury members: Unsunk Chin (Korea/Germany), Zygmunt Krauze (Poland), Tania Léon (USA), Marek Stachowski (Poland). In case an unusual instrument has been chosen or special demands made, the composer must provide the instrument at his/her own expense and cover the extra cost of employing the performer. The performing materials of the awarded compositions should be provided by the composers at their own expense for a single performance. Scores should be submitted anonymously and marked with an emblem. A sealed envelope marked with the same emblem should be attached together with the following data: composer's full name; date and place of birth; citizenship; address, telephone, fax and e-mail address; duration of the piece. For complete details, and to submit materials, contact: ISCM Polish Section, ul. Mazowiecka 11, 00-052 Warsaw, POLAND. Phone: (48) 22-827-69-81; fax: (48) 22-827-7804. E-mail: <iscm_pl@ddg.art.pl>. [GI]

"Music in European Gardens" International Composition Competition 2000. Postmark deadline: **February 28, 2000.** Eligibility: composers from all countries are eligible to compete, with no age limits. The competition awards prizes for compositions which in a musically artistic fashion are allied to a European garden of high repute. The competition has the aim of blending the art of garden design and the music to make a whole work and so to create a lasting cultural heritage. Performance duration: no longer than 30 minutes, with the time required to perform the work clearly indicated on the score. The work should be unperformed and unawarded. Composers are free to specify the instruments and voices required to perform the work. The work must also be technically capable of being performed in the grounds of the garden or park. Anonymous submission: the score is to be furnished with a code-word of the composer's choice, and accompanied by a sealed envelope marked with the code-word only and containing the fully completed entry card and a curriculum vitae of the composer. Awards: 1st Prize, DM 50,000.00; 2nd Prize, DM 30,000.00; 3rd Prize, DM 20,000.00. The three prize winners will be invited to the prize awarding ceremony and the performance of their works in Kleve. They will be reimbursed for the lodging and traveling costs incurred. For complete guidelines, and to submit materials, contact: Internationaler Kompositionswettbewerb, "Musik in

europäischen Gärten," Museum Kurhaus Kleve, Tiergartenstraße 41, D-47533 Kleve, GER-MANY. Note: submissions should be sent via registered post. Fax: (49) 2821 581566. E-mail: <kle.inconcert@kleve2000.de>. Website: <www.KLEVE2000.de>. [orig]

The Galliard Ensemble Wind Quintet Composition Competition 2000. Deadline: **March 5, 2000.** Eligibility: entries are welcome from professional, amateur and student composers of any nationality and age. Compositions for wind quintet (flute, oboe, clarinet, horn, bassoon plus standard orchestral doublings) are eligible for submission. Submitted works may be in any style. Recommended length is under 15 minutes. Score plus parts should be submitted. A tape or CD may be included, but neither are not obligatory. Entries will be judged in 2 categories: professional, and school age (under 18 and in full time education). It will not be possible for the administrators of the competition to return any entries. If you require confirmation of arrival of your entry, please enclose an SAE. Entrants who wish to be informed of the final result should include an additional SAE with their entry. Awards: winning pieces will be performed at least once during the Galliard Ensemble's 2000/1 recital series, and the composers will receive a commemorative trophy. There is no cash prize. There may be opportunities for some other entries to be performed during other recitals in the Vesalius Music / Galliard Ensemble 2000-2 programmes. For further information, and to submit materials, contact: Galliard Ensemble Composition Competition, c/o Dr. Malcolm Galloway, 39 Bushwood, Leytonstone, London E11 3BW, England, UNITED KINGDOM. E-mail: <malcolmjg@aol.com>. Website: <http://members.aol.com/malcolmjg/Page1.html>. [orig]

Irino Prize. Deadline: **April 30, 2000.** Eligibility: less than 40 years as of June 23, 2000. This year's international competition is for orchestral music. Duration: under 15 minutes. Awards: 650,000 Yen. For complete submission guidelines, contact: Irino Prize Foundation, JML Seminar Yoshiro Institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156, JAPAN. Phone: (81) 3-3323 0646; fax: (81) 3-3325 5468. [GI]

Goffredo Petrassi International Competition for Composers. Deadline: **May 31, 2000.** Unpublished symphonic works will be accepted for the competition. Award: 30,000,000 lire. For complete entry details, contact: Arturo Toscanini Foundation, Office for International Competitions, Via G Tartini 13, 43100 Parma, ITALY. Phone: (39) 521-274421; fax: (39) 521-785257. E-mail: <fondazione@toscanini.dsnet.it>. Website: <www.fondazione-toscanini.it>. [GI]

Fellowship, Residency, Workshop, Commission & Grant Opportunities:

(with deadlines:)

Guggenheim Fellowships. Deadline: **October 1, 1999.** The John Simon Guggenheim Memorial Foundation is accepting applications for fellowships to assist research and artistic creation. Professionals in all fields who have already exhibited exceptional creative ability in their field and who are citizens or permanent residents of the

United States, Canada, Latin America, and the Caribbean, may apply. For complete guidelines, and to apply, contact: The John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016. Phone: (212) 687-4470; fax: (212) 697-3248. E-mail: <fellowships@gf.org>. Website: <www.gf.org>. [AMC]

American Antiquarian Society Artist Fellowship Program. Deadline: **October 4, 1999.** Applications are now being accepted for historical research by creative and performing artists, writers, film makers, and journalists. The program is designed to enhance the ways in which history is communicated to the American people. Fellowships will be provided to people whose research objectives are to produce works dealing with pre-twentieth century American history, designed for the general public rather than for the academic/educational communities. At least 3 fellowships will be awarded for a residence of 4 weeks at the Society any time between January 1 and December 31, 2000. The stipend will be \$1,200 per month, plus a travel expense allowance. Applicants will be notified on or about December 3, 1999. For complete application guidelines, contact: Artist Fellowship Program, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634. Phone: (508) 363-1131, or (508) 363-1128. E-mail: <wjy@mwa.org>. [orig]

Mixed Emotion Choreography and Composition Week. Deadline: **November 1, 1999.** The Arnhem Institute for the Arts invites composers and choreographers to participate in a week of instant collaborative composing and choreographing. Date: May 5-8, 2000. Artists to be in residence: Martijn Padding (composition); Beppie Blankert (choreography); Ensemble (musicians - dancers) of advanced students from the Institute for the Arts Arnhem. Composers will be selected and therefore must send in a recent score/recording and résumé. Lodging and participation will be provided, but participants must take care of their own travel expenses. For complete details, contact: Institute of the Arts Arnhem, Weverstraat 40, 6811 EM, Arnhem, THE NETHERLANDS. Phone: (31) 26-3535-643. E-mail: <kaap@hka.nl> or <muziek@hka.nl>. [GI]

2000-2001 Fulbright Awards. Deadline: **November 1, 1999.** Applications for U.S. faculty and professionals are being accepted for international education and academic administrator seminars. U.S. citizenship and the Ph.D or comparable professional qualifications are required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed in some countries, but most lecturing assignments are in English. For complete application guidelines, contact: USIA Fulbright Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street, NW, Suite 5L, Box GNEWS, Washington, DC 20008-3009. Phone: (202) 686-7877. E-mail: <apprequest@cies.iie.org> (requests for application materials only). Website: <www.cies.org>. [AMC]

(without deadlines:)

Meet the Composer NYC Composers AIDS Fund. Composers in the New York City metropolitan area who, due to illness with HIV/AIDS, need immediate financial assistance to complete specific musical projects may apply for up to

\$2,000 toward project costs. Deadline: **Open.** For complete guidelines, contact: Meet the Composer, 2112 Broadway, Suite 505, New York, NY 10023. Phone: (212) 787-3601. [orig]

General Opportunities:

(with deadlines:)

Convergence (journal). Deadline: **October 30, 1999.** The Summer 2000 issue of *Convergence*, a journal about research into new media technologies, will be a special issue on synthesizers, sound and music. Contributors are invited to submit papers on any aspect of the relationship between synthesizers, sound and music in audio and/or audiovisual media over the last 50 years. For further details, contact: Julia Knight & Alexis Weedon, Editors, *Convergence*, School of Media Arts, University of Luton, 75 Castle Street, Luton, Beds. LU1 3AJ, UNITED KINGDOM. Phone: (44) 1582.489144 or 489031; fax: (44) 1582.489014. E-mail: <convergence@luton.ac.uk>. [AMC]

(without deadlines:)

New Music Connoisseur, the magazine devoted to the contemporary scene, seeks music critics. All music students and recent graduates with abilities in the area of criticism/journalism are invited to send writing samples (on any topic of music) along with name, address, phone, fax and e-mail, for consideration. For those accepted, *New Music Connoisseur* will see that they receive free pass admission to concert auditoriums in their city area. Although at present there are no funds for honoraria to be provided to participants in the student critic program, *New Music Connoisseur* is in the process of applying for applicable grants. For further information, and to submit materials for consideration, contact: New Music Connoisseur, PO Box 476, Peck Slip Station, New York, NY 10272-0476. E-mail: <musicconnew@erols.com>. [ACF]

Farish Collection of string music for students. Northeastern Illinois University maintains the Farish Collection which contains many of the best string works for young people by 20th century American composers. To obtain a catalogue, or obtain further information, contact: P. Hight, Music Librarian, Northeastern Illinois University, 5500 North St. Louis Avenue, Chicago, IL 606256. Phone: (773) 583-4050, ext. 4441. E-mail: <p-hight@neiu.edu>. [AMC]

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-empl] = 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)

For residencies and other opportunities, see the *IAWM Journal*, vol. 5 no. 1 (Winter 1999) or click on "Opportunities" at the IAWM Web site: <http://www.acu.edu.iawm/>

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 November 15, 1999 for inclusion in the next issue. (See the Guidelines for address information.)

Appointments

Adrienne Albert has been appointed composer-in-residence by The Wagner Ensemble for a two-year period beginning this September.

Elizabeth Austin has been elected President of Connecticut Composers, Inc.

Ellen Taaffe Zwilich has concluded her four-year term as resident composer at Carnegie Hall. *The New York Times* (April 14, 1999) music critic Paul Griffiths commented that Zwilich's "Making Music" series "provided memorable evenings with leading composers, who were free to choose their own programs and with whom Ms. Zwilich would chat between items in an easy and informal but also serious and revealing manner." He said that "the format is too good to lose, [but] it will be hard for any successor to equal Ms. Zwilich's blending of professional cordiality with a listener's curiosity."

Commissions

Betty Beath was commissioned by violinist Mary Nemet and cellist Gary Williams to write a 15-minute work, *Encounters, a musical dialogue in five movements*; it was premiered July 25 in the Arts Theatre, University of Southern Queensland, Toowoomba.

Jerry Casey was commissioned by the Ohio Federated Music Clubs to write *One, Yet Different*, a short one-movement string quartet, for the Ohio celebration of the 100th anniversary of the founding of the National Federated Music Clubs. The Divertimenti of Women in Music-Columbus premiered the work in October 1998 in Columbus. The String Sinfonia of Women in Music-Columbus commissioned Casey to compose *Conflict and Reconciliation* (for string orchestra), which it premiered in October 1998. The Columbus Women's Orchestra performed her suite for orchestra, *Seven*, at that ensemble's 20th Anniversary Concert in May 1998.

Tsippi Fleischer was commissioned by OPUS ONE in December 1998 to write her third symphony entitled *The Train Sym-*

phony. The work, for a medium-size orchestra, was recorded in April 1999 in Katowice, Poland, by the Polish National Symphony Orchestra, David Oberg conducting.

Janice Hamer received a fellowship from American Opera Projects (NY) to write an opera with librettist Mary Azrael based on the Holocaust memoir *The Lost Childhood* by Yehuda Nir.

Barbara Martyska has been commissioned by ACCO (A Chorus Celebrating Women) to write a work for women's chorus, narrators, percussion and piano.

Chase Morrison has been commissioned to write a work for the Cornell University women's choir with a performance scheduled during the 2001 school year.

Anna Rubin has been commissioned by the Northern Ohio Youth Orchestra to write a work for youth chorus and orchestra.

Heather Schmidt received commissions for seven works this past year, including the imposed piece for the 1999 CBC Young Performers Competition.

Jeanne E. Shaffer received a commission from **Monica J. Hubbard**, Director of Women's Choral Activities, to compose *Caritas* for SSAA and harp for a concert at the California Institute of Technology in Pasadena in December.

Alex Shapiro has been commissioned to write a work for tuba and piano for the Los Angeles Philharmonic's principal tubist, Norman Pearson, and his wife, pianist Cynthia Bauhof-Williams.

Dawn K. Williams was commissioned to write a composition for the Italian organ quartet Chant d'Oiseaux. Her composition, *Tiramisù* (performed by Williams, chef; and Robert Peck, sous-chef), was premiered December 3, 1998 in Baton Rouge, as part of a concert by the NACUSA Mid-South Chapter. She recently received an Artist Mini-Grant from the Louisiana Division of the Arts.

Honors and Awards

The Oklahoma Heritage Association gave *Songs of Oklahoma* by **Ruth Brush** its First Place Award in 1998.

Violeta Dinescu received the first New York Music Consortium Prize on March 1 at New York University, and was feted with a concert portrait that included a survey of her piano compositions.

Stella Goud-terHart's *as the light flickers so the shadows dance* was the second-place winner in the Robert Charleton Bayley composition competition for 1998. The work was performed in Fredericton, Canada, on November 10, 1998.

Elizabeth Hinkle-Turner received the Bourges finalist award in the category of Music for CD-ROM/Internet with *Full Circle*. (Details appear elsewhere in the Journal.)

Elaine Keillor was the recipient of the award in the Arts and Culture division at the Trimark Canadian Women's Mentor Awards in Calgary. She was cited for her publications, her work as principal investigator with the Canadian Musical Heritage Society, her outstanding teaching at Carleton University, her performances as a pianist, and her contributions as the head of a team of researchers who are preparing a CD-ROM documenting the music and dance of Canadian indigenous peoples.

The Music Library Association announced at its annual meeting in Los Angeles the following awards, elections and appointment. The 1999 Dena Epstein Award for Archival and Library Research in American Music was granted to **Svetlana Sigida**, musicologist and chair of the International Relations Department at the Moscow Conservatory, and **Sally Bick**, a doctoral student at Yale University. The Association awarded its Citation in recognition of significant contributions to, or support of, the profession of music librarianship over an extended period of time to **Richard F. French**, a renowned music scholar and teacher. **Lowell Ashley**, Catalog/Authorities Librarian at the Smithsonian Institution Libraries, received the MLA Special Achievement Award in recognition of his work on the bibliographic control of music video materials. The Vincent H. Duckles Award, for the best book-length bibliography or research tool in music published in 1997, was given to **Paul Bryan** for his book, *Johann Wanhal, Viennese Symphonist: His Life and His Musical Environment*, published by Pendragon Press. The Eva Judd O'Meara Award for the best review published in 1997 in the organization's journal, *Notes*, was given to **Lynne Rogers** for her review of Richard Taruskin's *Stravinsky and the Russian Traditions*. The Richard S. Hill Award for the best article on music

librarianship or article of a music-bibliographic nature published during 1997 was given to **Laurent Guillo** for the article, "Les Caractères de musique utilisés des origines à environ 1650 dans les anciens Pays-Bas," published in the *Yearbook of the Alamire Foundation* 2, 1997. The newly elected MLA board members are **Leslie Bennett** (University of Oregon), **Jim Farrington** (Eastman School of Music) and **Brad Short** (Washington University). **Philip Vandermeer** has been appointed as Technical Reports Editor.

Chase Morrison is a recent recipient of the John Ness Beck, Phillips, and R&R Young Awards for outstanding composition.

Giovanna Natalini's *La Linea d'Ombra* won the 40 anni nel 2000 Prize, which consists of a commission to produce a piece for instruments and live electronics in one computer music center of C.E.M.A.T. (the Italian Association of Computer Music Centers). The work was created at Agon in Milan and performed in Rome at Teatro Acquario Romano on November 13, 1998, during Progetto Musica 2000 Festival, in the section dedicated to the 50 years of electroacoustic music. The piece is for piccolo clarinet, violin, percussion, and a sensor system to read the natural movements of the player and transform them in messages to command the real time modifications of the sound. It was performed by R. Carbonara, clarinet; C. Barbagelata, violin; D. Palermo, percussion; and M. Tadini and P. Solcia, live electronics.

This year's recipient of the SEAMUS Lifetime of Achievement Award is **Pauline Oliveros**. (For details, see the article on Oliveros.)

Nancy Binns Reed's opera, *The Blue Opera*, was selected by *Opera America's Encore* magazine (vol. 3, no. 2, March 1999) as one of 20 American operas they believe should receive an encore performance. (Thea Musgrave, John Cage, John Corigliano, William Grant Still, and Kurt Weill were among the other composers listed.) *The Blue Opera*, for which Reed wrote both the music and the libretto, was premiered by the Reunion Music Society on October 17, 1997.

With Love, a fantasy for cello, decorated cello cases and prepared tape by **Vivian Adelberg Rudow**, was named a finalist in the 1999 Hultgren Solo Cello Works Biennial. The program of finalists is being performed three times by Craig Hultgren: July 31 in the Steiner Auditorium of the Birmingham Museum of Art; Sep-

tember 19 in the Performing Arts Studio of Emory University in Atlanta as part of the Next Fest Series; and in November in the Cathedral Square Art Gallery in Mobile, Alabama. Audiences in attendance at the conclusion of each concert will vote to award the \$1,000 Birmingham Prize, the \$1,000 Atlanta Prize, and the \$500 Mobile Prize. Another work cited for quality by the Biennial review panel was *drowningXnumbers* by **Dorothy Hindman**.

Alex Shapiro's *Trio for Clarinet, Violin and Piano* won an award in the Best Instrumental Music category from the Composers Guild of Utah and has had several performances, including one by The Titan Trio as part of The Hildegard Festival at California State University at Stanislaus. The work was heard in July in London at IAWM's International Congress played by **Deon Price**, Berkeley Price and Nancy Roth.

Wang An-Ming was awarded a grant in 1999 for the promotion of her music by the Maryland State Arts Council Individual Artist Award program.

Judith Lang Zaimont's *Doubles* for oboe and piano has been selected for "The Century List," published in the June 1999 issue of *Chamber Music Magazine*. (For details, see elsewhere in this issue.)

Performances/Productions/Presentations

Judith Alstadter spent a busy spring in varied concert and lecture appearances. Concerts included programs of "Baroque to Broadway" and "Classics to Jazz" under the auspices of the Minnewaska Chamber Music Society of Long Island. In April she gave a chamber music concert at Pace University with members of the New York Philharmonic, and a program of French music for the Alliance Française of Jacksonville, Florida. In May she gave a piano recital on Long Island. The topics of her lecture-demonstrations at libraries throughout Long Island were "The Enjoyment of Music" and "Music Inspired by Children." She traveled to Honolulu for concerts and workshops on Spirituality and Music.

Beth Anderson, through the Lou Rogers/Golden Fleece production at Theatre 22, New York City, accompanied Susan May's performance of six of her songs. Featured were a premiere of *Lullaby* (text by W. H. Auden), *Knots* (words by R. D. Lang), *Time Stands Still* and *Beauty Runs Faster, Lately I've Been Working as a Model in a Life Study Class* (Stephen Paul

Miller), and *The Land of Counterpane* (words by Robert Louis Stevenson). *August Swale* for flute/piccolo, percussion, violin, viola, and cello was performed at the IAWM concert at the National Museum of Women in the Arts, Washington, D.C. on June 20. A week later, Anderson's text-sound piece *Yes Sir Ree* was performed in NYC by baritone Keith Borden.

Soprano Susan Gonzalez and pianist Marcia Eckert included works by **Elizabeth Austin**, **Elisenda Fábregas**, and **Ruth Schonthal** on their series of midday recitals in New York in February and March at City College, Brooklyn College, Kingsborough College, and Queens College, and at an evening concert at Hunter College on April 20, 1999. On February 21, Austin's trio for flute, oboe, and piano, *Capricorn's Caribicus*, was performed by Patricia Morehead, Cathy Comrie, and Eileen Hutchins in Chicago at an IAWM-related concert.

Betty Beath's *Lagu Lagu Manis* for cello and piano was featured on the 1998 Boyer Series Lectures given by writer David Malouf on ABC Radio National. Sections of the work introduced and concluded each of the six lectures titled "A Spirit of Play, the Making of the Australian Consciousness." The work was performed in its entirety at the final lecture on December 12, broadcast from Government House, Sydney. *Nawang Wulan, Guardian of the Earth and Rice* for alto flute (Mark Underwood) and piano (Rachel Valer) was performed on June 6 in a recital at the Clarence Music Club, Maclean, NSW. Her song cycle, *In This Garden*, was programmed in the Contemporary Arts Festival, Tabula Rasa 1999, Ulladulla NSW, July 10; performers were Frances Carr-Boyd, mezzo soprano, and Catherine Le Brun, piano.

Elizabeth Bell's *Loss-Songs* were performed at the SCI Conference on April 23, 1999 in New York City, and *Millennium* was performed by the North/South Consonance Ensemble on May 4, also in NYC.

On April 19, 1999 the Los Angeles Chapter of the American Harp Society presented a concert of new music for harp. **Stephanie Bennett's** *Music in the Shape of a Quilt* and *Music in the Shape of a Brook* were performed by the Entr'amis Trio (Jim Lasota, flute; Jennifer Duke, harp; Susanna Giordano, viola). Stephanie performed her own composition, *Flutter by Butterfly*, for electric harp and voice. Other composers represented included **Ruth Lomon** and Rita Ueda.

A number of songs by **Ruth Brush**, who also served as accompanist, were performed at the International Mozart Festival in Bartlesville, Oklahoma, on June 18, 1998. They included *Like the Shore Birds*, *The Fountain Sprite*, *Goddess of the Sun*, *Those Hills of Beauty*, *Bartlesville*, *Our Town*, *Only My Dreams*, and *Dawn Awakes*.

The Valparaiso University Handbell Ringers included **Shirley Bustos'** arrangement of *Lobet den Herren* on their spring tour. In April, her song cycle, *When I am an Old Woman I Shall Wear Purple*, was performed by mezzo-soprano Virginia Oram at Valparaiso University in a concert featuring music of women composers.

Rosemont College, in Rosemont, PA, presented The Hildegard Chamber Players in a program of music by women for flute, cello and piano with works by Mary Howe, Maria Szymanowska, Louise Farrenc, and **Andrea Clearfield**, April 18, 1999.

I'lana Sandra Cotton and nine guest artists gave a concert of her works for solo piano, two pianos and chamber ensembles on January 30, 1999 at the Palo Alto Art Center, Palo Alto, CA. The program included performances of *Doba Revisited*, a solo piano improvisation; *Changing Woman*, for flute, clarinet, bassoon and piano; *For Persons Out-of-Time*, for two pianos; *Summersong*, for flute, oboe, clarinet, cello and piano; *No Time but to Sing*, a tape piece for processed vocals, piano and crystal marimba; and *Spirals*, for trumpet, tenor saxophone, bongos and piano.

Nancy Bloomer Deussen reports the following performances. On November 15, 1998, her *Piano Trio* and *The Pegasus Suite* were performed at the Fortnightly Music Club. In February 1999 *Parisian Caper* was performed on the 3rd at the Univ. of Washington and again on the 5th at Western Washington Univ. by the SOUNDMOVES ensemble (clarinet, saxophone and piano). On the 25th *The Voyage of Christopher Columbus* was performed by The Kenyon College Band at Mt. Vernon Nazarene College, Mt. Vernon, Ohio, and in Gambier, Ohio, on April 17th. In conjunction with the University of Huddersfield Department of Music, Nancy organized two concerts on March 9th in St. Paul's Concert Hall. Also in March *Parisian Caper* was performed at NACUSA concerts at the Palo Alto Center for the Arts and Community Center of San Francisco. On April 8th flautist Angela Koregelos and pianist Zoe Smith performed *The Pegasus Suite* at a flute music festival, "Sala hezahualcoyotl," Departamento de

Musica, University of Mexico. *San Andreas Suite* was performed by the St. Luke's Chamber Ensemble in New York City. The Bay Area Community Women's Orchestra's Mother's Day Concert presented her *Ascent to Victory* and *Festival Overture* by **Emma Lou Diemer**.

Effi Briest, a ballet by **Violeta Dinescu**, remains in the repertoire of the Magdeburg Theater, Germany, where it was premiered July 1998. A group of Dinescu's students traveled to the United States for a presentation of their works at the Festival International of the New York University Composition Program in May 1999.

The Macalester Festival Chorale, directed by **J. Michele Edwards**, gave a moving Spring program called "Remembrance" on April 25 at Macalester College, St. Paul, MN. "Remembrance" featured *Holocaust Memorial Cantata* by the Polish composer Marta Ptaszynska, Brahms's *Nänie*, and **Judith Shatin's Psalm 23**, written to commemorate the tragic assassination of Yitzhak Rabin on November 4, 1995.

Tsippi Fleischer's first symphony, *Salt Crystals*, was one of the works selected by the artistic committee of the ISCM World Music Days 1999, which will be held in Bucharest and Cluj, Romania, from September 25 to October 2.

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 performed at a concert of works by British women organized for Gedok-Berlin.

Bernadette Garcia's senior recital at the University of South Colorado on April 11 featured an adventurous program which included dances by Native Americans (the seven women of Grupo Tlaloc in full *traje*), a speech by one of them stressing the importance of recognizing women from all cultures, and compositions by women composers, past and present. The program included works by IAWM members: "Soulful" from *Three Faces of Kim*, the *Napalm Girl* by **Deon Nielsen Price**, *Six Japanese Songs* by **Margaret Garwood**, and *Rebecca's Song* by **Vivian Adelberg Rudow**.

Stacy Garrop's piano trio *SEVEN*, which received performances last summer at the Round Top Music Festival (Round Top, Texas) and the Music98 Festival (Cincinnati, Ohio), was recently performed on a concert presented by the California-based new music ensemble, SOUNDS NEW.

Janice Hamer notes a performance of *Daughter; Awake With the Moon* (II) by Tina Bunce, mezzo soprano, and Karen Beres, piano, at the Bowling Green (Ohio) Festival of New Music in October 1998. *On Paper Bridges*, for mixed voices, was presented by I Cantori di New York, Mark Shapiro, conductor, in New York in March 1999.

The Walter W. Naumburg Foundation presented the 1998 Naumburg Chamber Music Award to the Pacifica Quartet on March 9, 1999 at Alice Tully Hall, Lincoln Center. One of the three works on their award program was **Jennifer Higdon's Voices** (1993).

The final concert of the New York Treble Singers' 1998-99 season, under the direction of Virginia Davidson, took place on May 14 at the 5th Avenue Presbyterian Church, New York City. Among the featured works was *Song of Sorrows* by **Mary Jane Leach**.

Hope Lee's Tangram, for harpsichord, bass clarinet and tape, was performed by the work's commissioners, Annelie de Man and Harry Sparnaay, in Holland in late fall 1998 and on April 14, 1999; in Dublin on March 7; and in Sarajevo on March 14. *In the Beginning was the End*, for harpsichord and accordion, was performed at St. Steven in the Fields Church, Toronto.

Canadian composer and performance artist **Diana McIntosh** was in concert at The Knitting Factory-AlterKnit Theatre, NYC, February 25th, in another of her one-woman shows called "McIntosh The Stein Way." This is a 50-minute mixed-media show with original music to text from the writings of Gertrude Stein.

The Chicago-based CUBE ensemble will feature works by IAWM composers in its concerts in November 1999 and February and late Spring 2000, including premieres of works by **Janice Misurell-Mitchell**, **Maria Niederberger** (written for **Patricia Morehead**), and **Augusta Read Thomas**.

Chase Morrison's Passing Away, for chorus and orchestra with a text by Christina Rossetti, was recently performed in an open reading by New Jersey's Fuma Sacra, with the composer at the piano; in addition, she conducted its premier performance at Westminster Choir College (Princeton, NJ). *Parallels*, for piano solo, was also recently performed at Westminster. She spoke at Kutztown University in May 1999 to the school's women's studies/music appreciation class on the subject of women conductors and of her experience as the conductor of

the only women's ensemble devoted to women composers in New York during the 1980s. This was followed by a three-day stint in June at the University of Connecticut (Storrs), where she conducted the New Directions Cello Festival big band in her arrangement for multiple cellos of a tune by Ron Carter, *El Rompe Cabeza*, at the jazz bassist's request (she was a member of the Ron Carter Nonet 1986-90). Also during that festival, she performed a concert of Scottish music and her own compositions for cello, with assisting artists Jodi Beder (cello) and John Schucker (piano). She followed with a seminar she led on Scottish bowing techniques for the cello.

San Pietro, a sound portrait for tape of the S. Peter's Church in Rome (made with real sound samples of the church) by **Giovanna Natalini**, was broadcast by RAI-RADIO3 during the section *Paesaggi Sonori* of the *Radiotre-Suite* Programme on January 10, 1999.

On February 7, 1999 a concert of the works of **Mary Lou Newmark** incorporating electronically-generated music and original poetry was given by the composer at Kehillat Israel in Pacific Palisades, CA. *Rain of My Soul* and *Comments on the Cosmos*, performed recently at a festival of electronic music in Montreal, were featured works.

Gail Olszewski presented a lecture/recital on "The Life, Times and Music of Louise Farrenc, 1804-1875" at the University of Minnesota/West Bank, Minneapolis. The ensemble called *womynperformers* (Nancy Cox, soprano; Judith Eisner, violin; Olszewski, piano; Molly Wilbur-Cohen, cello) performed music by Elisabeth Claude Jacquet de la Guerre, Louise Farrenc, Maura Bosch, and Sherry Wohlers Ladig on May 16 at the Landmark Center, St. Paul, MN.

Pianist Teresa McCollough presented the works of several American composers, including **Elizabeth Hayden Pizer**, in a concert of recent solo piano music on April 30, 1999 at Santa Clara University (CA).

Deon Nielsen Price represented the IAWM in a series of lectures, recitals, and workshops. The lectures were on Celebrating Women in Music and the work of the IAWM. Recitals with her clarinetist son, Berkeley, featured music by women composers, including her own. The workshops were based on her texts: *Accompanying Skills for Pianists* and *SightPlay with Skillful Eyes*, contemporary clarinet techniques, and *The Art of Practising*. The Price Duo itinerary included stops in Los Angeles,

Hemet Stake, Torrance, and Culver City, CA; Provo and North Salt Lake, UT; Abilene and Brownwood, TX; Lafayette, Baton Rouge, and Lake Charles, LA; and Buckhannon and Morgantown, WV. Deon reports performances of her compositions at Louisiana State University, Baton Rouge; University of Southern Louisiana, Lafayette; McNeese State University, Lake Charles, LA; West Virginia University, Morgantown; West Virginia Wesleyan College, Buckhannon; Mu Phi Epsilon, Los Angeles; Culver City Presbyterian Church, Culver City, CA; El Camino College, Torrance, CA; California State Univ., Northridge; Pacific Composers Forum, The Colburn School, Los Angeles; Brigham Young University, Provo, UT; Abilene Christian University, Abilene, TX; Howard Payne University, Brownwood, TX; Baldassin Piano Company, North Salt Lake City, UT. The works performed were *Affects* (cl/pno), *Angelic Piano Pieces*, *Big Sur Triptych* (cl/pno), *Mésurée* (cl/pno), *Passacaglia* and *Allegra Barbara* (pno), "Playful" (cl/pno) (from *Three Faces of Kim*), *Three Chorales for Brass Ensemble* (15-piece), and *Three Poems* by Carol Lynn Pearson, used by permission (voice/cl/pno).

Four works by **Anna Rubin** were played on April 28, 1999 at Oberlin College, where she teaches composition and electro-acoustic music. The concert was dedicated to the victims of the Kosovo crisis and included *Remembering*, for mezzo, piano and tape, itself dedicated to victims of World War II. Recent radio and web broadcasts of her music have originated in York (UK), Baltimore, Denton, Princeton and Seattle. "Lament," an excerpt from her masked music/dance work, *War Games* (to be premiered in 2001), will be performed by the Oberlin Contemporary Music Ensemble in spring 2000.

Vivian Adelberg Rudow's *Rebecca's Song* was performed by Bernadette Garcia, piano, at the University of Southern Colorado, March 25. *With Love* was performed several times: CEMI (Center for Experimental Music and Intermedia), the University of North Texas, Elaine Lillios, coordinator; April 18 at Heidelberg College, Tiffin, Ohio, Mairi Dorman, cellist, Brian Bevelander, festival chair; and with Carolann Martin, cello, Pittsburg Treble Clef Club, Kansas, May 10. *The Sky Speaks*, for 8-part chorus, mezzo-soprano solo, cello, 2 percussion and piano, was performed by MUSIKANTEN, Kerry Krebill, Music Director, Choral Chamber Ensemble. On April 24, 1999, she served as composer

judge at the ACTSO NAACP competition, Baltimore, MD. She organized an event for the American Composers Orchestra entitled "Whitman and Music" at the New York Historical Society on May 15. There were performances of splendid Whitman settings by Weill, Rorem, Vaughan Williams, Bernstein, Hoiby, Larry Alan Smith, **Ruth Schonthal**, Charles Naginsky, and Norman Mathews.

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

Sharon Guertin Shafer, professor of music at Trinity College in Washington, DC, presented a lecture-recital, "'The Real American Folk Song is a Rag': Women at the Piano," at the 41st Annual Meeting of The College Music Society held in San Juan, Puerto Rico, in October 1998. In February 1999 she presented a lecture-recital, "The Contribution of African American Women to Classical Music," at the Second Symposium of Black Women Composers held at Hampton University, Hampton, VA. Two new works, *Night Blues* for clarinet and piano and *Wistaris* for guitar, clarinet and piano, were performed at the Senior Art Exhibit held at Trinity College on May 4, 1999.

Jeanne E. Shaffer reports that on December 1, 1998, as part of the Boston-Prague Music Festival, Rockland Osgood, tenor; Michael Finegold, flute; and Vit Micka, piano, performed her song cycle, *On Gardens, Minutes and Butterflies*, on an Evening of Chamber Music at the First and Second Church in Boston. On the same concert the fantasy, *Juniper Shoes*, was performed by Kimball Wheeler, mezzo-soprano; Leah Givelber, violin; Finegold and Micka. January 24, 1999, Laura Mann, soprano, and Susan Ricci, piano, performed two songs from the cycle *Eternity* on a concert titled "In a Woman's Voice," the Promenade Concert Series at Auburn University at Montgomery. The Dimensions New Music Series at Austin Peay State University in Clarksville, Tennessee, featured Jonathan Holland and Shaffer as guest composers on February 8. Jean Ferraraccio, soprano, and Anne Glass, piano, performed *Eternity*; they were joined by Lisa Vanarsdel, flute, for "When Did Our Love Begin?" and "I Hear the Music Still" from *Emptiness Became Music*. Stephen Clark, clarinet, and Anne Glass, piano, performed the berceuse, "Femme fragile," from *Three Faces of Woman*. On March 3 a full concert of Shaffer's compositions was given at the

John M. Long School of Music at Troy State University in Troy, Alabama. Included were *Variations in Miniature*, op. 60, for violin and piano; *A Man Went Forth to Die*, op. 53; *My Sheep Hear My Voice*, op. 110, no. 1; *I'm Not Always Good With Words*, op. 222, and *Balm in Gilead*, op. 11, for voice and piano; *Within a Lowly Manger*, op. 104, for voice, violin and piano; *Woman With a Parasol*, op. 212, piano solo; and *Triad*, a piano trio. Performers were Malinda Shaffer-Farrington, soprano; Robert S. Barmettler, tenor; Irene Miller, violin; Jan Bigham, cello; with the composer at the piano.

Alex Shapiro's *Piano Suite No. 1: The Resonance of Childhood* (1996) was performed by pianist Marc Lauritsen of Row Twelve Contemporary Music Ensemble in March in Cambridge and Harvard, MA. She was featured in two articles about women composers and technology in the May 1999 issue of *The Score*, the quarterly journal of The Society of Composers & Lyricists.

Anita Sleeman's *Picasso Gallery II* for clarinet, violin, cello and piano was performed at a Vancouver New Music Society's concert on November 14, 1998.

Bernadette Speech and husband Jeffrey Schanzer performed original works and improvisations February 13 at the Fyrlace Gallery, Lake Worth, Florida.

Williametta Spencer's *Tirsi* (a suite for flute orchestra in 5 movements) was performed in London on May 16 at Barbican Court on a Celebration Concert for the 60th birthday of James Galway. The performing group was the Massachusetts Flute Orchestra conducted by Danielle Boudrot.

Caspar Sunn reports that IAWM members had pieces performed at the "Wisconsin Women Composer's Concert" sponsored by the Sigma Alpha Iota-Rho Chapter at St. Francis House in Madison on March 19, 1999. The concert opened with **Paula Matthusen's** *+1/-1 (plusoneminusone)* performed by Sarah Clancey (flute), Christina Baade (clarinet), Ab Pack (horn), Jenny Gruszynski (trumpet), Teresa Campbell (violin), Andrea Schirpsema (cello), and Erin Goetsch and Kathryn Lounsbery (percussion), conducted by **Dana Mambourg**. Sunn had several short works on the program. Jayme Dawicki performed her children's piano solos: *Amy's Rainbow*, *Pegasus*, and *Four Piano Attitudes*; she was joined by Amelia Styer for the children's piano duet *The Woeful Worm of the West*. Campbell played the part of "Young Pauline," and Sara Gartland, Kathy

Mohs, Morgan Luker and Kathryn Lousbery were the "Voices" in Sunn's performance art piece, *Soop of T'Day* (A Tribute to **Pauline Oliveros**). Sunn's woodwind quintet, *Canyon Winds*, was performed by Sameerah Luqmann-Harris (flute), Suzanne Martin (oboe), Lindsay Richter (clarinet), Jennifer Balch (horn), and Heidi Buntrock (bassoon); and her clarinet trio, *Elegy for a Mosquito*, was performed by clarinetists Mambourg, Titus Peck and Richter. **Ja Young Choi's** three-movement work for string quartet with clarinet, *Creation*, was the first place winner in this year's composition contest sponsored by the SAI-Rho Chapter. It was performed by Campbell and Stacey Hessler (violin), Marie Stenborg (viola), Andrea Schirpsema (cello), and Baade (clarinet). Margaret Walters (soprano), Judy Walker (flute) and Valerie Erstad (piano) performed **Annetta Hamilton Rosser's** 16-piece song cycle, *Songs of a Nomad Flute: The Story of Lady Wen-chi*; then cellist David Cowley closed the program with a performance of **Royce Dembo's** *Suite for Violoncello*.

Guitarist and faculty member at the Crane School of Music, Douglas Rubio, performed **Persis Parshall Vehar's** *Time Studies* at the Northeast Conference of the College Music Society at State University of New York at Potsdam on May 1, 1999.

Two works by **Wang An-Ming** were performed at the Renwick Gallery in Washington, D.C.: on January 24, 1999 *The Mahjong Suite* was played by pianist Stephen Brown, and on March 21 her *Sonata for Violin and Piano* was performed by violinist Helmut Braunlich and pianist Virginia Lum. *Ali San* and *The Endless Sor-row* were performed at the Mid-Atlantic Flute Fair in Maryland on February 21 by soprano Lee Beaudoin, flutist Linda Eagleson, and pianist Mary Beth Beck. In April, her *Fantasy for Organ* was played at the 1999 National Conference of the Society of Composers, Inc. in New York City.

The Lillian Fuchs Memorial Concert on January 29 at the Manhattan School of Music concluded with **Judith Lang Zaimont's** second piano trio, *Zones*, played by Curtis Macomber, violin; Marion Feldman, cello; and Joanne Polk, piano.

Premieres

Adrienne Albert's newest orchestral work, *Western Suite*, was commissioned by the Los Angeles Doctors Symphony Orchestra who premiered her work in Santa Barbara and Los Angeles in March and performed it a third time in Beverly Hills

in July. Her choral work, *Meditation* for SSAATB, was premiered by The Gregg Smith Singers in New York City in January and had its West Coast premiere by The Wagner Ensemble in Los Angeles in March. In 1998, she had several premieres of new works including *Doppler Effect* for flute, viola and harp performed by Entr'Amis in Pasadena, CA, in July. *Images: Sunrise*, a work for orchestra which received a Meet The Composers Fund grant, was performed by The Peter Meremblum Youth Orchestra in June in Los Angeles, with the composer conducting. A work for brass ensemble titled *Fanfare* was premiered by The Hollywood Brass Ensemble in Pasadena, CA, last June.

Elizabeth Austin's new setting of Chamisso's *Frauenliebe und -leben* was heard in Mannheim, Germany, in a lecture-recital presented by **Suzanne Summerville**, who commissioned the song cycle. *Birth-day Bouquet* by Austin premiered at an American Composers Forum concert last October; works by **Elisenda Fábregas**, **Ruth Schonthal**, Nancy Van de Vate, and Joyce Hope Suskind were also performed.

Betty Beath's *From a Quiet Place* for viola (Patricia Pollett), piano (Carson Dron) and singing bowls was premiered and broadcast nationally in a recital at the Australian Broadcasting Studios, Brisbane, August 22.

Elizabeth Bell's *Les Neiges d'antan*, a sonata for violin and piano, was premiered by the North/South Consonance Ensemble on May 23 at Christ and St. Stephens Church in New York City.

Ruth Brush's *Contemplation*, *Silhouette*, and *Idyll d'Amour* were premiered at the International Mozart Festival in Bartlesville, Oklahoma, on June 18, 1998. The soloists were Spencer Prentiss and Domer Dougherty, with Brush as accompanist.

Tina Davidson's *The Delight of Angels* was premiered by the Cassatt String Quartet on May 22 at the Samuel S. Fleisher Art Memorial. The work was commissioned by the Fleisher through the support of the Philadelphia Music Project. That morning Davidson and the quartet members led a Creativity Workshop for adults with little or no musical training to encourage them to experience music creatively.

Anne Deane's piano quintet, *Pharos* (1999 commission), received its premiere on April 30 at Towson Unitarian Universalist Church, Baltimore, MD, with Celeste

Blase and Tao-Chung Yu, violins; Seljuk Kardan, viola; Dariusz Skoraczewski, cello; and Virginia Reinecke, piano. Her *Reaching Antares*, for cello and orchestra, was performed in San Francisco by the Women's Philharmonic Orchestra (Mary Chun, conductor; Nina Flyer, cello) on May 3 at a new music reading session.

Violeta Dinescu received a bouquet of premieres this spring. The Expan '99 Festival in Spital, Austria, in May, was the site of the premiere of *Jardins Perdus* (trio for flute, harp, piano) and *Rondel* (two recorders and piano). *Weil Ich Singen Werde!* for two choirs and an ensemble of ancient instruments was heard in May in Heidelberg; she also wrote *In Memoriam Myriam Marbe* for the Heidelberger Madrigal Choir, conducted by Gerald Kegelmann. There was a premiere in March of *Ballade vom Verlorensein* for mezzo-soprano, flute, and cembalo, after a text of Mircea Dinescu at the Frankfurt International Flute Festival. July brought the premiere of the children's opera *Der 35 Mai*, after Erich Kastner, at the Stuttgart Opera House.

Stacy Garrop's alto saxophone-piano duo *fragmented spirit* was premiered on her doctoral recital at Indiana University in November. The work, now published by Dorn Publications, Inc., was subsequently performed at the North American Saxophone Alliance Region 5 Conference (Terre Haute, Indiana) and at the Fifth Annual Musica delle Donne Festival at CSU-Hayward.

Stella Goud-terHart's "Earth" from *Elements* received its premiere at the Imperial Theatre in Saint John, New Brunswick, on December 5, 1998.

Janice Hamer's *Hidden Verses* for piano trio was premiered by the British chamber ensemble Double Image at St. John Smith Square, London, England, June 1999. The American premiere was played by the Pittsburgh Trio at the Shady Side Festival in Pittsburgh, August 1999.

Anne LeBaron's *Nightmare*, words by Maggie Anderson, was commissioned by the Portland Gay Men's Chorus and was premiered at the group's "In Celebration of Women" concert.

Just In Time Composers presented an evening of new music composed especially for the ensemble players and guests, February 23, 1999, Boston, MA. Among the works performed was *Resonances* by **Pamela J. Marshall** (Daniel Duncan,

trumpet; Greg Ridlington, alto saxophone; Richard Begel, Michael Schneider, trombones; Gary Wallen, percussion; D'Anna Fortunato, mezzo soprano). *Resonances* was also heard at a Composers in Red Sneakers concert, March 14, 1999, Pickman Hall, Cambridge, MA.

The premiere of **Barbara Martyska's** novelette for solo piano, *In the Still Hours...*, took place at West Chester University (West Chester, PA) on November 6, 1998. This work was commissioned by the Pennsylvania Music Teachers Assn. and Music Teachers National Assn.

Kiddush (1998) by **Janice Misurell-Mitchell** for voice/flute received its Chicago premiere June 7.

Patricia Morehead's *It is Dangerous to Read Newspapers* (1999) to poetry by Margaret Atwood received its world premiere in Chicago, June 7, in a performance by Barbara Ann Martin, soprano, and Philip Morehead, piano.

This past March, **Chase Morrison** conducted the premiere of her *Suite for Strings* with the Westminster Community Orchestra. *At the End of the Day*, commissioned for the Greater Princeton Youth Orchestra's string section, was premiered in May 1999.

Maria A. Niederberger's *Piano Quintet* (1990) was premiered by the Emyrean Ensemble on April 10, 1999 at the University of California-Davis; it was recorded by Transparent Recordings for future CD release.

The premiere of **Sharon Guertin Shafer's** *Jazz Variations on Coventry Carol* for clarinet and piano took place on December 3, 1999 at Trinity College, Washington, D.C.

On December 13, 1998 at All Saints' Episcopal Church **Jeanne E. Shaffer's** anthem for SATB and organ, *Let All Mortal Flesh Keep Silence*, which the church had commissioned for Advent, was premiered.

Alex Shapiro's chamber works have enjoyed numerous performances around the country recently, including the world premiere of her *Sonata for Piano* by pianist Teresa McCollough, who recorded the work this summer for her new CD of contemporary American piano pieces. Shapiro's *Evensong Suite* for flute, clarinet, bassoon and piano was premiered in Los Angeles in May and her *Intermezzo for Clarinet and Piano* was premiered in Rindge, New Hampshire, in April.

Anita Sleeman's fantasy on Irish songs, *An Irish Festival*, was premiered on St. Patrick's Day in North Vancouver.

The West Coast premiere of **Williametta Spencer's** *And the White Rose is a Dove* was recently given by Peter Rutenberg and the Los Angeles Chamber Singers in Bel Air. The East Coast premiere was given in Savannah, GA, by Robert Harris and I Cantori, which originally commissioned the work.

The May 21 and 22 concerts of the Ojai Camerata featured three world premieres from the group's first International Composer's Competition, including a *Gloria* by **Naomi Stephan** for SATB, bells, and percussion. Concerts were given in Ventura (CA), First United Methodist Church, and Ojai Presbyterian Church. The Portland Gay Men's Chorus commissioned and premiered *O Diva Divine*, with words by Sue Moore and words and music by Stephan at their "In Celebration of Women" concert.

Roberta Stephen's *Naming the Light*, commissioned by New Works, Calgary, and funded by the Alberta Foundation for the Arts, was premiered April 26 at the Rosza Centre at the University of Calgary. The composition, which uses poetry by Lorna Crozier with images by Carolyn Qualle, was written for Ensemble Resonance: violin, clarinet, voice, piano and AXIO.

Persis Parshall Vehar's *Requiem*, a 35-minute major new work, was premiered on March 27, 1999 by Cristen Gregory, soprano; Brian Zunner, baritone; the Western New York Children's Choir; and the Buffalo Philharmonic Chorus & Orchestra, conducted by Thomas Swan, at Westminster Presbyterian Church in Buffalo, New York. The concert was sold out. On April 20 Vehar's *Night Concerto* for piano and chamber orchestra was premiered by Vehar, piano, and the Ars Nova Chamber Orchestra (composed of members of the Buffalo Philharmonic Orchestra's string section), Marylouise Nanna, conductor, at Canisius College in Buffalo.

Wang An-Ming's *Christmas Revelation* for soli, chorus and orchestra was commissioned by the FMMC Chorale and received its world premiere on January 10, 1999 in Washington, D.C.

Publications and Recordings

Betty Beath's *River Songs* for soprano and orchestra has been re-released on Jade CD 1079, performed by Jan Delpratt, soprano, and the Queensland Symphony Orchestra, Richard Mills, conducting. Her orchestral

suite *Dreams and Visions*, programmed on Vienna Modern Masters, Music from Six Continents, 1997 Series (VMM CD 3039), was nominated in the Best Classical Release of 1998 category, Listeners Choice Awards, ABC Classic FM Recording Awards.

Druid Records has released a CD, "Rhythm of the Celts," featuring traditional music and original music by harpist Julie Mondin, produced and arranged by **Stephanie Bennett**.

Ruth Brush's *Suite for Piano* has been recorded by True Tone Records. A tape recording of her music for piano, violin, and cello was sent to the University of Maryland for use on the radio.

Anne Deane's CD entitled "Crossings" was released this year by Innova Recordings. It features performances by the

Anacapa String Quartet; Todd Caschetta, percussion; Betsy Cuffel, alto flute; Louise Lofquist, piano; Kathleen Roland, soprano; and Nadine Hall, cello.

Recent recordings of **Violeta Dinescu's** music include *Ichthys*, paired with **Donna Kelly Eastman's** *Encounters* on Living Artist Recordings, vol. 2. Chamber music by Violeta appears on *Kompositionen von Violeta Dinescu* (GEDOK D-69226): *Tautropfen* (clarinet and piano, 1994); *Echoes I* (solo piano, 1994); *Satya IV* (solo clarinet, 1981); *...wenn der freude thränen fliesen...* (cello and piano, 1990); *Lichtwellen* (solo clarinet, 1991); *Aretusa* (solo violin, 1988); *Ostrov II* (clarinet quartet, 1989).

Tsippi Fleischer's article, "Structural Aspects of My Music as Illustrated in the

Tape Work *The Gown of Night* and the Cantata *Like Two Branches*," was published in the journal *Organised Sound*, vol. 3/1 (1998), Cambridge University Press. Both compositions were written in the late 1980s and both were settings of literary texts in Arabic.

Frederick Harris Music Co. released three books of compositions for young piano students by **Barbara Martyska** in August 1998: *Riddles, Jokes, and Small Puzzlements*; *Ordinary and Extraordinary Animals*; and *Adventures and Amusements*.

CRI has recently released **Maggi Payne's** CD, "The Extended Flute," which has works by William Brooks, Haubenstock-Ramati and interactive (flute with electronics) works by David Behrman and Mark Trayle, plus three of her own works.

Rebecca Clarke Conference

On September 25, 1999, Brandeis University will host a half-day conference, followed by an evening concert, to commemorate the 20th anniversary of Rebecca Clarke's death. The event is being held in conjunction with the meeting of the New England Chapter of the American Musicological Society, and it is being organized by Liane Curtis and Jessie Ann Owens. It will take place in Slosberg Auditorium, Music Department, Brandeis University (Waltham, MA). Speakers/panelists will include Nancy Reich (author of *Clara Schumann, the Artist and the Woman*), Deborah Stein (music theorist, New England Conservatory of Music, and co-author of *Poetry into Song: Performance and Analysis of Lieder*) and Liane Curtis (author of articles on Clarke in *The Musical Quarterly*, *Musical Times*, and the forthcoming [revised] *New Grove Dictionary*). The concert will include a performance by Coro Allegro (recently described by the Boston Globe as the best amateur choir in Boston, or probably anywhere); instrumental and vocal works will also be programmed. For additional information, please contact Liane Curtis, Musicology Resident Scholar, Women's Studies, Brandeis University; (617) 776-1809; Lianec@earthlink.net.

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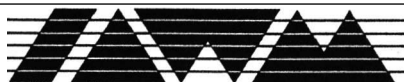
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Bylaws

Anne Kilstofte
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Cellar Initiative

Christine Clark, co-chair
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Lucille Field Goodman
Janice-Rozena Peri
Deon Nielsen Price

Grants

Lucille Field Goodman
Deborah Kavasch
Jeannie Pool

Nominations/Elections

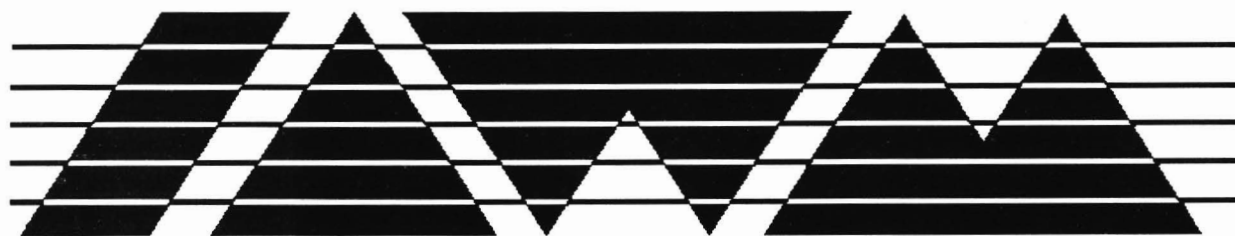
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