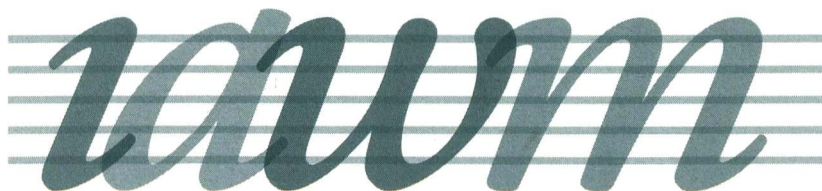

Journal

● of the



international alliance *for* women *in* music

In this issue:

Awards
Broadcast News
IAWM News
In Memoriam
Interviews
Members' News
Operatic Heroines
Opportunities
Reports
Reviews
Zimbabwean Musicians

The IAWM Journal is available through membership in the IAWM. The *Journal* is published three times a year, but issues are sometimes combined to form a double issue.

Back issues: \$20 per issue for non members. \$15 per issue for members. Contact Sally Reid; Burford Music Center 130; ACU Box 28274; Abilene, TX 79699-8274; reid@acu.edu.

Publication Deadlines: For the year 2001, the deadline for vol.7, nos. 1/2 (March publication) is December 15, 2000, and for vol. 7, no. 3 (September publication) the deadline is June 15, 2001. The members' news and review editors have earlier deadlines. Finished materials must be received by the deadline. For detailed information, see Guidelines for Contributors (opposite page one) or contact editor Eve R. Meyer.

Copyright © 2000 by the
International Alliance for Women in Music
ISSN 1082-1872

Women and Music: A Journal of Gender and Culture, an annual journal of scholarship about women, music and culture, is published for the IAWM by the University of Nebraska Press. For institutions: \$55 (add \$6 for foreign postage). Single copies are \$40. Address correspondence to: Customer Service; University of Nebraska Press; PO Box 880255; Lincoln, NE 68588-0255. E-mail: pressmail@unl.edu

IAWM membership includes a subscription to the *IAWM Journal* and *Women in Music: A Journal of Gender and Culture* (a yearbook) and eligibility for participation in IAWM score calls and competitions. Membership is paid on an annual basis, January through December.

Individual dues: \$45.00 Student dues: \$25.00 Senior (over 65) dues: \$30.00
For \$1,000 (payable in \$200 increments over 5 years) a person can become a Lifetime Member.

The IAWM Directory, Opportunities, Electronic Materials and Renewals Forms are available online. Starting in 2001, members who prefer to receive these materials by first-class mail will be assessed a \$10 surcharge.

**Membership Information
and Change of Address:**

Leslie Stone
Membership Director
1158 Humboldt St., #16
Santa Rosa, CA 95404 USA
(707) 528-6626
leslie.k.stone@alum.dartmouth.org

Online IAWM Membership

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

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

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

IAWM Administrative Office:

Department of Music
422 S. 11th St., Room 209
Indiana University of Pennsylvania
Indiana, PA 15705-1070
Phone: 724-357-7918
Fax: 724-357-9570
Office Assistant: Carolyn Crandall
IAWM-info@grove.iup.edu
Contact: Susan Wheatley

**To subscribe to the
IAWM Distribution List**

send the message:

"subscribe iawm"

or

"subscribe iawm-digest"

to:

majordomo@acu.edu

IAWM World Wide Web address:

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

Queries to:

Sally Reid, IAWM listowner
reid@acu.edu

Electronic postings:

Ellen Grolman Schlegel
eschlegel@frostburg.edu

Editor-in-Chief:

Eve R. Meyer
1734 Green Valley Road
Havertown, PA 19083-2521
Phone: 610-446-7871
Fax: 610-789-4353
evemeyer@spotcat.com

Editorial Staff:

Production
Lynn Gumert

Archives
Sally Reid

Broadcast News
Jeanne E. Shaffer

Members' News
Deborah Hayes

Reviews
Ellen Grolman Schlegel

**Contributing Reporters
and Editors**

Melissa D. Blakesly
Melinda Boyd
Violeta Dinescu
Susan Epstein
Lynn Gumert

Elizabeth Hinkle-Turner
Betty-Ann Lynerd
William Osborne
Suzanne Summerville
Casper Sunn
Sarah Whitworth
Madeline Williamson

Logo and Front Cover
Designed by Norm Evangelista
(spiff@aol.com)

Student/Office Assistants

Jenny Brennfoerder
Jeff Goolsby
Alison Johnson
Matt Kerby
Tara Wilfong

**The International Alliance
for Women in Music**

expresses appreciation for continuing
support in the publication of
the *IAWM Journal* and the
administration of the IAWM to:

Abilene Christian University
Bowling Green State University
MidAmerican Center for Contemporary Music
Florida International University
The George Washington University
Indiana University of Pennsylvania

The Journal is printed by Armstrong Printery, Inc., Harrisburg, PA

IAWM Journal Contents

Volume 6, Number 3 (2000)

Articles

Mélanide Meets Lulu: Operatic Heroines from the Feminine Perspective	Diane Follet	1
Women as Traditional and Popular Musicians in Zimbabwe	Joyce Jenje-Makwenda	6

Interviews

Margaret Lucy Wilkins: An Interview and Sixtieth Birthday Concert	Caroline Askew	10
My Lunch With Jeannie Pool: On Becoming A Composer	Stephen M. Fry	15

In Memoriam: Three Canadian Composers

Introduction	William Bruneau	19
In Memory of Violet Archer, 1913-2000	Suzanne Summerville	19
Violet Archer Remembered	Patricia Adkins Chiti,	22
	Roberta Stephen and Linda Hartig	
Jean Coulthard: An Artist's Voyages, 1908-2000	William Bruneau	23
Barbara Pentland (1912-2000): A Forgotten Pioneer	David Gordon Duke	29

In Memoriam

Vivian Fine (1913-2000): An American Composer Who Survived and Thrived	Heidi Von Gunden	32
Book Review: <i>The Music of Vivian Fine</i> by Heidi Von Gunden	Sharon Mirchandani	35
Friends Remember Vivian Fine	Alice Abraham and Elinor Armer	36
Jeanne Singer (1924-2000)	Anne Gray	38
Yolande Uyttenhove (1925-2000): Belgian Composer of the Year	Florence Bocarius	38
Farewell to Our Friend, Yolande Uyttenhove, Forever	Jacque Leduc	39
Lucia Dlugoszewski (1934-2000)	Anne Gray	40
Dulcie Sybil Holland (1913-2000): A Remarkable Australian Musician	Ann Carr-Boyd	41
Margaret Rosezarian Harris (1943-2000)		42

IAWM News

Message from the President	Sally Reid	43
Message from the Editor	Eve R. Meyer	44
IAWM/NMWA Chamber Music Concert	Susan Cohn Lackman	45
Let's Hook-Up: Creating Cyber Communities on the Musical Fringe	Bonnie Miksch	47
IAWM Membership News	Kristine Burns	49
IAWM Search for New Music by Women Composers	Marilyn Shrude	50
Hospitality Ambassador	Kristine Burns	51
IAWM 2001 Call for Scores	Maria A. Niederberger	53
Call for Volunteer Performers	Maria A. Niederberger	53

Reports

Pen Women in Music	Anne Gray	54
MLA Women in Music Roundtable: Women Banjo Players	Alice Abraham	55
Report from Canada	Melinda Boyd	56
International Festival of Women Composers	Annie Laura Jaggers	57

Awards

The Bourges Competition	Elizabeth Hinkle Turner	57
Society for American Music Awards and Subventions	Homer Rudolf	58

Book and Music Reviews

<i>The Music of Margaret Sutherland</i> by David Symons	Deborah Hayes	59
<i>The Peggy Seeger Songbook</i> by Peggy Seeger	Roberta Stephen	60
<i>Von Goethe Inspiriert: Lieder von Komponistinnen des 18. und 19. Jahrhunderts</i>	Janet Morrow King	61

Compact Disc Reviews

"Teresa Carreño: Piano Works"	Nanette Kaplan Solomon	62
"Voice of Lyrics. . . Women Composers"	Suzanne Summerville	63
"Women Composers: Romantic to Ragtime"	Judith Schoepflin	65
"Time Marches On: More Modern American Songs"	Ellen Grolman Schlegel	65
"Israel at 50: A Celebration with Music of Tsippi Fleischer"	Deon Nielsen Price and June Ottenberg	66
Lili Boulanger: <i>Clairières dans le ciel</i>	Dorothy D. Williams	67
"Dance to Sleep"	Elaine R. Barkin	68
"Jenny Abel Plays Bach, Bacewicz and Emig"	Violeta Dinescu	69
Music of Ursula Mamlok	Jane Ambrose	70
Sally Beamish: <i>River</i>	Laura Kobayashi	70
Jeanne Ellison Shaffer: <i>Shalom</i>	Karen A. Soderberg	71
Sunny Wilkinson: <i>High Wire</i>	Cherilee Wadsworth Walker	72
"Vox: Divine Rites"	Elaine Keillor	73

Concert Reviews

<i>Women of Valor: A Celebration of Women in Music</i>	Phyllis Folb	73
Concert by Asian Women Composers	Ruth Loman	74
Organ Recital by Margaret Phillips	Lucy Barnicot	75

Broadcast News	Jeanne E. Shaffer and Casper Sunn	76
----------------------	---	----

Opportunities	Eve R. Meyer	80
---------------------	--------------------	----

Members' News	Deborah Hayes	83
---------------------	---------------------	----

Guidelines for Contributors

Articles

To submit an article, please send an abstract, the approximate number of words in the article and a brief biography to the editor-in-chief (see the inside front cover for address information). Most articles range between 1,500 and 5,000 words. The subject matter should relate to women in music, either contemporary or historical. If the proposed topic is accepted, the article should be sent for approval via diskette or e-mail attachment (preferred) at least one month prior to the deadline (June 15 and December 15). A hard copy may be requested. Format: single spaced and endnotes (not footnotes). For questions of style, refer to *The Chicago Manual of Style*. Illustrations and photographs should not be sent until the article is approved. Musical examples should be camera ready; the author must obtain copyright permission.

Reports and Announcements

Reports, announcements and other information should be sent to the editor via e-mail attachment or diskette.

Diskettes and Photographs

Be sure to use stiff packing to prevent the disk or photo from being bent in shipment. Mac or PC disks are acceptable. If you use **Mac**, you must use **HD** (high density) diskettes, not DD (double density). (PC disks may be either HD or DD.) We can handle 20 popular word processor formats. If in doubt, contact the editor before mailing.

Members' News

This information should be sent directly to the Members' News Editor: **Deborah Hayes**; 3290 Darley Ave.; Boulder, CO 80305. E-mail is preferred: Deborah.Hayes@colorado.edu. (Please note that the zip code and e-mail address have changed.) Titles of compositions should be written in either italics or capital letters. Check recent editions of the *Journal* for format, organization and style. Please send the news about your special events shortly after they occur rather than at the deadline.

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. Please contact the editor if you wish to be included on her list of reviewers and indicate your areas of specialization.

Copyright 2000

by the

International Alliance for Women in Music

All rights reserved

No part of this publication may be reproduced or transmitted in any form or by any means, including photocopy, recording or any information storage retrieval systems, without permission in writing from the publisher. Any author has the right to republish his/her article in whole or in part without requesting permission from the IAWM. The IAWM reserves the right to redistribute the journal in any medium, including, without limitation, the World-Wide Web. Others desiring permission to republish material should apply to the Editor.

Mélisande Meets Lulu: Operatic Heroines from the Feminine Perspective

By Diane Follet

Opera is a complex art form, a musico-dramatic feast for eyes and ears. By its very nature, it invites interpretation on a number of different levels—sociological, historical, theoretical, dramaturgical. This article surveys six operas: *Pelléas et Mélisande*, *Jenufa*, *Der Rosenkavalier*, *Bluebeard's Castle*, *Lady Macbeth of the Mtsensk District* and *Lulu*, and listens for the woman's voice as articulated by the female protagonists.¹ Pertinent facts about each opera are presented, followed by a plot synopsis and brief background information; the operas are then viewed from the feminine perspective. To the extent that the heroines of these operas are signifiers of gender encoding, rethinking our interpretations of these characters may be appropriate. Finally, this article is both celebration and lament for these women.

The Operas

Pelléas et Mélisande by Claude Debussy (1862-1918) after Maurice Maeterlinck's (1862-1949) play is in five acts. First performance: Paris, Opéra-Comique, April 30, 1902. Synopsis: In the kingdom of Allemonde, Mélisande, married to Golaud, falls in love with his half-brother, Pelléas. Golaud surprises the lovers, killing Pelléas and wounding Mélisande, who later dies after giving birth to a daughter.

Debussy began composing *Pelléas* in 1893. He admired Wagner, even as he eschewed the latter's musical language. Nevertheless, the "ghost of old Klingsor," as Debussy called him, peers out from behind many of the musical gestures in this opera in continuous music and leitmotifs. There is the appearance of the Tristan chord in the love duet on the word "triste,"² but throughout, Debussy infuses his score with the sounds of Impressionism.

After a quiet opening, Golaud's theme, vaguely sinister, intrudes upon the orchestral scene. Its narrow range, a major second, circumscribes his character—his limited vision, his constant search for *la vérité*, never understanding the futility of it all.³ Golaud's theme is inexorable, continually recurring, and most insistent at the deadly confrontation with the lovers. When the mysterious Mélisande appears, her instruments, the higher winds and strings, depict a brighter mood. Darker rumblings in the timpani and brass announce the entrance of Golaud. As Golaud interrogates the unhappy Mélisande, his persistent questions and her hesitating answers are underscored by the alternation of low and high instruments.

Pelléas is an original. While there is continuous music, a Wagnerian trait, Debussy's fidelity to the natural cadence of

the French language results in ceaseless recitative rather than ceaseless melody. There is only one respite. When Pelléas is killed, there is sudden silence: the moment is shattering.

Jenufa (Her Stepdaughter) by Leos Janáček (1854-1928) to his own libretto after Gabriela Preissová's (1862-1946) is in five acts. First performance: Brno, National Theatre, January 21, 1904. Synopsis: Jenufa is expecting a child by her cousin, Steva, a mill owner, whom she hopes to marry. His half-brother, Laca, loves Jenufa, but she rejects his advances and in a jealous rage he slashes her cheek. Steva, dismayed by her disfigurement, refuses to marry her after the child is born. Her stepmother, the Kostelnicka, hoping Laca will wed Jenufa, confesses the existence of the child but tells him the baby has died. Caught in her own lie, she drowns the baby in the mill stream. Jenufa, believing her child sickened and died, reluctantly accepts Laca's proposal of marriage. The wedding festivities are interrupted by the discovery of the frozen corpse of a boy. Jenufa identifies it as her son, and the Kostelnicka confesses to the crime. Understanding what moved her stepmother to this awful deed, Jenufa forgives her, and touched by Laca's continued devotion, believes their love has been blessed by God.

Jenufa is not folk opera. There are some folk elements, but Janáček has woven them into his musical fabric so as to fashion something entirely new. It is also not *verismo*, starkly realistic though it may be. The *lieto fine*, due largely to playwright Gabriela Preissová's feminine perspective and the emotional depth with which she has endowed her female characters, belies that description.⁴ Janáček's music responds to Preissová's multi-dimensional women. The solo sections for the women are quite marvelous—gentle and melodious or harsh and angular, depending upon the mood of the moment.

Janáček began work on *Jenufa* in 1894. He was the first Czech composer to use prose rather than poetry for a libretto. As a result of his attentiveness to the melodic curves of his language, many phrases end on weak beats. This and the avoided cadences throughout the opera contribute to the seamless flow of music. The composer shows a predilection for the Dorian church mode, which Slav culture had assimilated into its folk music from the Greek Orthodox religion.⁵ The product of all of this is a highly individual style. *Jenufa* marks Janáček's maturity as a music dramatist.

Der Rosenkavalier by Richard Strauss (1864-1949) to a libretto by Hugo von Hofmannsthal (1874-1929) is in three

acts. First performance: Dresden, Königliches Opernhaus, January 26, 1911. Synopsis: Octavian is the young lover of the aristocratic Marschallin. She arranges for Octavian to deliver a rose to the lovely Sophie on behalf of her cousin, Baron Ochs, who is courting the young girl. Sophie and Octavian fall in love, and after some skillful and humorous maneuvering, Octavian wins Sophie's hand, whereupon the Marschallin graciously releases him to her.

Over a period of 23 years, Hofmannsthal and Strauss brought forth literary/musical masterpieces. Since the two men rarely met, their correspondence is crucial to understanding their relationship. The letters they exchanged during the writing of *Rosenkavalier* are deferential but filled with the energy and enthusiasm of both men.

Although it can be read as a play, *Der Rosenkavalier* was conceived and written as an operatic libretto. Hofmannsthal's language is a delightful mixture of German and French, regional accents and local dialects; the humor lies in the text, yet the opera is readily understood on the international stage, due in no small part to Strauss's music, which makes every word sing. The opera's time and place, Hapsburg Vienna, are very specific, and the plot is almost absurdly simple: Hofmannsthal's three-dimensional characters make it all come to life. *Der Rosenkavalier* may be the pair's most endearing and enduring work, defined by the humanity of its characters, especially the elegant Marschallin.

Bluebeard's Castle, op. 11, by Béla Bartók (1881-1945) to a libretto by Béla Balázs (1884-1949) after a fairy-tale by Charles Perrault, is in one act. First performance: Budapest, Opera, May 24, 1918. Synopsis: Bluebeard's new wife, Judith, wants to live with him in his castle and insists upon opening the doors to all the rooms so she can see what lies behind them. As she opens the doors to his heart and soul, all the light and darkness therein are revealed. Behind the seventh door are Bluebeard's former wives. Now Judith must join them, leaving Bluebeard alone.

Bluebeard is Bartók's only opera. Like *Pelléas* before it, this opera has its own uniqueness. Bartók demonstrates Hungarian folk idiom and Wagnerian/Straussian Romantic orchestral writing, and like *Jenufa*, the music becomes something wholly new and different in the process.

Although the legend of Bluebeard had previously been set as an opera (*Ariane et Barbe-bleue*) by Paul Dukas to a libretto by Maeterlinck (1907), Balázs' drama is different; the Balázs story focuses on Judith's desire to be with Bluebeard, whereas Maeterlinck's heroine wants to escape the castle.⁶ Bluebeard and Judith are ever-present, with the simple actions of the opening of the doors. Much of the opera's dramatic meaning comes from the music; the contrast between the characters is heard as Bluebeard declaims his text in pentatonic scales and Judith sings hers accompanied by Romantic harmonies.⁷

The opera consists of an opening plus seven scenes, one for each door. The music illustrates each tableau, and the lighting effects, as specified by Balázs, enhance the orchestral imagery;⁸ for example, with the opening of the first door to Bluebeard's torture chamber, hot red light indicates pain while the orchestral instruments shriek. With artistic debt to Debussy and Maeterlinck, *Bluebeard* is a step on the path to Expressionism. It is an interior drama, a disquieting look at the very being of a person. As a metaphor for Bluebeard's heart, the castle weeps, sighs and bleeds as Judith strives to enter.

Lady Macbeth of the Mtsensk District (*Ledi Makbet Mtsenskogo uyezda*), op. 29, by Dmitri Shostakovich (1906-75) to a libretto by the composer and Alexander Preys, after the short story by Nikolay Leskov, is in four acts. First performance: Leningrad, Malily Operniy Teatr, January 22, 1934 (revised as *Katerina Izmaylova*, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, January 8, 1963). Synopsis: The setting is in the Russian provinces in the mid-19th century. Katerina, wife of Zinovy, is bored and depressed. Despite the warnings by her overbearing father-in-law, Boris, to be faithful to his son, Katerina takes a lover, Sergey. They are discovered when Boris, determined to seduce her himself, overhears them. Sergey is beaten and locked in a storeroom, and Katerina poisons Boris. Zinovy is suspicious and interrogates Katerina, who, with Sergey's help, strangles him. The death blow is administered by Sergey, and the lovers hide the corpse. The body is discovered on their wedding day; Sergey tries to escape, but both are arrested. On their way to prison, Sergey, who blames Katerina for his plight, flirts with another convict, Sonetka, and together they taunt Katerina. Katerina, after pushing Sonetka into the river, throws herself into the water.

Shostakovich planned *Lady Macbeth* as the first of three operas about women in various periods of Russian history, in this case a woman victimized by society under the Tsars. For his story, he drew upon a novella by Nikolay Leskov, wherein Katerina is compared to the murderous Lady Macbeth. This reference provides the title for the opera. The Mtsensk District is used to point up the provincialism of the setting, geographically and culturally removed from the vibrant capital.⁹

This is no subtle score. Sex and violence are presented here, graphically and without reservation. Shostakovich delineates the characters with their music: Katerina, who is portrayed quite sympathetically by the composer, is given lovely, lyrical melodies; all the others, except the convicts at the end of the opera, have harsh, satirical settings.¹⁰ The contrasts are sharp, coming quickly in succession.

The opera opened to popular and critical acclaim in 1934. It was the first major Russian opera of a new era, and it gave the composer an international reputation. Two years later, Stalin attended a performance, and within two more days,

an editorial in *Pravda* condemned the work for style and subject matter. This marked the beginning of the end of Russian musical experimentation and growth. Artists then felt compelled to deliver the messages of Socialism in familiar and uncomplicated vehicles; Shostakovich abandoned his plan for the trilogy and never wrote an other opera.

Lulu by Alban Berg (1885-1935) to his own libretto after Frank Wedekind's (1864-1918) plays, *Erdgeist* and *Die Büchse der Pandora*, has a prologue and three acts. First performance: Zürich, Stadttheater, June 2, 1937 (acts 1 and 2); Paris, Opéra, February 24, 1979 (three-act version, completed by Friedrich Cerha (1926-). Synopsis: The detailed plot is complicated by the fact that it plays in a *faux-retrograde* of itself, in the middle of the opera. Lulu, who represents love and sexuality to a variety of individuals, who are mostly, though not exclusively, male, is linked to several deaths; she is murdered by Jack the Ripper.

Frank Wedekind's *Lulu* plays, set in the late 19th century, are products of their times. The atmosphere of *fin-de-siècle* Vienna was, in the words of Stefan Zweig, Austrian writer and a friend of Berg's, "sticky, perfumed, sultry, unhealthy."¹¹ Berg read the first of these plays, *Erdgeist* (Earth Spirit), in 1904 and saw a private performance of *Die Büchse der Pandora* (Pandora's Box) the following year. After World War I, when the plays were no longer being censored, Berg began his libretto, completing it in 1928. He negotiated terms for the composition of the opera with the playwright's widow, and worked on *Lulu* until his death.¹²

As precursors to Expressionism, Wedekind's plays provide a link between 19th- and 20th-century German art. The certainty of the 19th century vanished with the dawning of the 20th century; in Einstein's relative universe, the only thing certain was change. Wedekind's response was to juxtapose opposites in order to mirror the schizophrenia of society (is Lulu real or a product of Freudian musings?). Berg, in turn, set a Wedekind lied to C major in a dodecaphonic world.¹³

The opera as a whole is a palindrome depicting Lulu's rise and fall, inverted at the mid-point by an orchestral interlude which accompanies a silent film shown forwards, then backwards. There is pointed absurdity: Alwa, a composer, the son of one of Lulu's husbands, and himself in love with her, muses, "Couldn't some clever composer take her story and make an opera from it?" Themes unite: Lulu's entrances are accompanied by the same music, and motifs representing characters in the first half recur when, after her descent into prostitution, Lulu's husbands return as her clients.¹⁴

The Feminine Perspective

In act 1, scene 2, of *Pelléas*, Arkel speaks of fate, and we understand that Mélisande is both instrument and victim.¹⁵ If, as Langham Smith postulates, Mélisande repre-

sents ideal woman—beautiful, sensual, mystical, beyond knowing, but always subject to and wounded by destiny—she is a spiritual creature and thus cannot survive reality. It constantly intrudes upon her sensibilities.¹⁶ Clément calls her "astral woman, star woman, mystery woman, symbolizing men's desire; gently, carefully, she will turn this desire away."¹⁷ Clément points to Mélisande's long hair; Pelléas caresses it. But when Golaud assaults her in act 4, scene 2, he roughly grabs it and hurls her from side to side. The contrast is striking, but Clément makes the connection. Pelléas loses himself in her long hair, and Golaud, sensing its eroticism, latches upon her guilty tresses to punish her.¹⁸



Diane Follet

Mélisande's music expresses the intricacies of her character: her vocal lines are at once simple and extravagant, the most restricted and the most expansive, allowing her to manifest her changing moods. It seems inevitable that she should mother a girl. Mélisande laments, "She is going to cry, too. I'm sorry for her." The opera ends with Arkel's poignant lines: "It must live, now, in her place. It's the poor little one's turn."

If the outcome of *Pelléas* was determined by cruel fate, *Jenufa* is a story of spiritual growth and the redemptive power of love. Gabriela Preissová presented Leos Janáček with strong, forgiving women. As a result, the opera has a distinctly feminine touch. Preissová, born in Bohemia, moved to Moravia after marrying and quickly absorbed the folk culture of the villages near her home. Local life provided her with material for short stories, but when her play about *Jenufa* opened in Prague, it was criticized for its unflattering

portrayal of Moravian peasants. Ironically, Preissová drew from actual events for her story, and her play was well received in the provinces.¹⁹ Previous dramatists had employed realism primarily for the flavor it added to their settings and dialogue, but Preissová's realism had a different edge. In her play, realism is manifested in the complexity of her characters, most notably the women, and the candor of her story.

In his lifetime, Janáček witnessed profound political and social change, and the growing sense of ethnic pride, which spurred the drive for Czech independence, is heard in his music. He also witnessed the suffering and death of his daughter, Olga. He played *Jenufa* for her on her deathbed, and the score is dedicated to her.²⁰ Perhaps his sorrow is what enabled him to paint vivid musical portraits of the feminine capacity for compassion and forgiveness.

The feminine capacity for generosity of spirit is found in *Der Rosenkavalier*'s Marschallin, who may be Hugo von Hofmannsthal's finest creation. During his collaboration with Strauss, a theme began to develop: Hofmannsthal sensed Strauss's responses to women, especially those capable of mature love.²¹ The Marschallin is such a creature. In the beginning, she was merely the older woman whom the exuberant young Octavian would love and leave for Sophie, but she began to take on an identity of her own. Hofmannsthal added depth to her character, with Strauss's hearty endorsement, and she became one of the greatest soprano roles in the history of the lyric stage.²² By June of 1910, she had emerged as central to the story: "She is the central figure for the public, for the women above all, the figure with whom they feel and *move*."²³ Her importance is reflected in the name Hofmannsthal bestowed upon her, Marie Thérèse, after the Empress. Her new luster brought about other changes. No longer was this a farce or burlesque; it was comedy, but the audience would now smile through tears. She is sad to lose Octavian, but she has known all along it would happen. She is surely "one of the most human of the human beings in operatic literature."²⁴ As if to reward her for her graciousness, Strauss gave her his best music.

Nevertheless, the reality of the story—an aging woman losing her lover to a younger rival—cannot be hidden beneath the fancy trappings of Hapsburg Vienna. As Clément says, "In opera sweetness is deceiving: it masks the deep cruelty of generations passing, who erase everything with their passage. Sometimes the young pay for the old; sometimes the old grow weak and give in, their nobility all the greater when it is without pretension."²⁵

The Marschallin may have been willing to let go, but Judith is not. In his recent book, *Inside Bluebeard's Castle*, Carl Leafstedt presents an in-depth study of Judith and urges another look.²⁶ Leafstedt argues that the significance of her name should not be lost. The biblical Judith kills a man to save her people. In his libretto, Béla Balázs places this woman

on the same stage as the mythical Bluebeard who kills women to save himself.²⁷

The story of Bluebeard and Judith is ripe for alternative readings. Instead of casting Judith as Eve, Lot's wife or Pandora,²⁸ curious and tenacious, interpreters might acknowledge the many conflicting subtexts in the story. Bluebeard and Judith both experience ambivalent feelings. He loves her and wants to please her, but there are things he believes he must keep to himself. She wants to know everything about him because she loves him; she feels he is locked into himself, emotionally unavailable to her. If keys and locked doors are symbols of communication and trust between spouses, then perhaps she should not venture to know all that is in his heart. But had Bluebeard been more forthright with his reasons for not wanting her to open the last two doors, she might have understood that memory is sacred.²⁹ By finding him she loses him, and he is once again alone.

Lady Macbeth's Katerina is no less tenacious in pursuing love and no less the victim of the men in her life. The opera's themes of social criticism and violence as a symptom of the disintegration of the individual align it with *Wozzeck*. Stifled by the narrowness of provincial life and deeply offended by the depravity of the men around her, Katerina is lonely, and seeks only a small measure of happiness. Hers are crimes of passion and protest. In Shostakovich's own words:

[Leskov] finds no grounds either for moral or for psychological justification. I interpreted Katerina Izmailova as a vigorous, talented, beautiful woman, who perishes in the dismal, cruel domestic environment of the Russia of merchants and serfs. In the Leskov this woman is a murderer who destroys her husband, her father-in-law and her husband's young nephew. Moreover, the last murder appears especially malicious and unjustified, since it is dictated exclusively by self-interest, the desire to get rid of the chief claimant to her husband's inheritance....I interpret Katerina Izmailova as having a complex, integral, tragic nature. She is an affectionate woman, a deeply sensitive woman, by no means lacking in feeling.³⁰

This portrait of Katerina required changes from novella to libretto, most notably the removal of the scene of the nephew's killing.³¹

Shostakovich's sensitivity to Katerina may have stemmed from his own experiences during the time of *Lady Macbeth*'s composition. Young and already successful, he saw the suppression of independent thought and coming isolation, as his country's ties with the West were severed. He was also in the midst of a passionate liaison with his future wife. His satire of the state and depiction of the

discontent of Russian life combined with his own erotic expression to produce something quite extraordinary.³² The suppression of *Lady Macbeth* was a greater tragedy than Katerina's fate. The loss to the history and development of opera is incalculable, and the woman's voice in Russia was stilled when this powerful and sympathetic musical advocate for women was silenced.

If Katerina is not a criminal, but a victim, what of Lulu? Is she both, or neither? The opera goer may be disturbed by the evident mental cruelty. It is in the surrealism of Lulu's husbands returning as her clients. It is in the different names that Lulu's lovers have for her; she is a non-person, an archetype, and ultimately there is the manifestation of physical violence.

Jarman presents an excellent study of *Lulu*, including a provocative chapter on interpretation; the opera presents common elements with, and distinct differences between, Kurt Weill and Bertolt Brecht and *The Rise and Fall of the City of Mahagonny*. In this author's opinion, the most compelling argument is for the difference. Brecht believed that emotional involvement with the action on stage "precludes the listener from making moral judgments."³³ Jarman states that it is "precisely the sensual, emotional power of Berg's music that forces us to face up to the moral argument of Lulu."³⁴ This is Berg's intention. Lulu's story demands the audience to confront its dark side, as it exposes the hypocrisy of man whose ultimate fantasy is the dichotomous creature who will be an angel on his arm and a harlot in his bed.

Conclusion

Mélisande has met Lulu. Are angel and harlot one?³⁵ Is Ethereal Everywoman now Earth-bound No-woman? Along the way, our heroine has met Jenufa, who taught her compassion; the Marschallin, who gave her dignity; Judith and Katerina, who sought intimacy, fulfillment, and happiness but were thwarted by the limited vision, and in some cases brutality, of the men in their lives.

Why do so many of these women die? Mélisande, Katerina and Lulu literally; Judith figuratively; the Marschallin sexually; only Jenufa survives. It is telling that this survivor sprang from the pen of a woman—Preissová is the only female creative presence in any of these operas. Are men so threatened by strong women that killing them is the only acceptable outcome? Or is this just the "stuff" of opera?

Judith's plight—doors closed and locked—resonated with this author. As McClary states, "Judith and her sisters were simply not satisfied with the contradictory versions of reality given to them by a self-serving patriarch, and they aspired to discover the truth behind the façade."³⁶ Is the locking out of Judith a metaphor for the exclusion of women? In 1930, Ruth Crawford was excluded from the founding meeting of the New York Musicological Society; she was

placed in an adjoining room, and the door to the meeting room was closed.³⁷ Judith, Ruth Crawford and countless others have been denied access—the door is always closed.

NOTES

1. By "voice," this author is not referring to the physical voice but to the articulation of the woman's point of view. "Feminists have used the word 'voice' to refer to a wide range of aspirations: ...all of which have been historically denied to women." Leslie C. Dunn and Nancy A. Jones, eds., *Embodied Voices: Representing Female Vocality in Western Culture*, New Perspectives in Music History and Criticism, ed. Jeffrey Kallberg and Anthony Newcomb (Cambridge: Cambridge University Press, 1994), 1.
2. Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer Books, 1995), 76. A closer examination of the score reveals that this chord is actually a French augmented sixth (f,a,b,d#). The Tristan chord (f,b,d#,g#) becomes a Fr. 6th when the g# moves to a. Watkins also points out that the Fr. 6th is compatible with the whole-tone scale.
3. Roger Nichols and Richard Langham Smith, *Claude Debussy: Pelléas et Mélisande*, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1989), 76.
4. See Leos Janáček, *Jenufa/Katya Kabanova*, Opera Guide Series, ed. Nicholas John (London: John Calder, 1985), 18, for support for this interpretation.
5. Jaroslav Vogel, *Leos Janáček: A Biography*, rev. and ed. by Karel Janovický (New York: W.W. Norton, 1981), 141-44.
6. Paul Griffiths, "Bluebeard's Castle," in *The New Grove Dictionary of Opera* 1, ed. Stanley Sadie (London: Macmillan, 1992), 506.
7. Watkins, *Soundings*, 153.
8. György Kroó, *A Guide to Bartók*, trans. by Ruth Pataki, Mária Steiner and Elisabeth West (Budapest: Corvina Press, 1974), 64.
9. Dmitri and Ludmilla Sollertinsky, *Pages from the Life of Dmitri Shostakovich*, trans. by Graham Hobbs and Charles Midgley (New York: Harcourt Brace Jovanovich, 1980), 66.
10. Laurel E. Fay, "Lady Macbeth of the Mtsensk District," in *The New Grove Dictionary of Opera* 2, ed. Stanley Sadie (London: Macmillan, 1992), 1076.
11. Douglas Jarman, *Alban Berg: Lulu*, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1991), 92.
12. Andrew Clements, "Lulu," in *The New Grove Dictionary of Opera* 3, ed. Stanley Sadie (London: Macmillan, 1992), 93.
13. Watkins, *Soundings*, 379.
14. Clements, "Lulu," 94-96.
15. Arkel is Golaud's grandfather and the king of the realm.
16. Nichols and Langham Smith, *Claude Debussy*, 25-27.
17. Catherine Clément, *Opera, or the Undoing of Women*, trans. by Betsy Wing, with a foreword by Susan McClary (Minneapolis: University of Minnesota Press, 1988), 112.
18. Ibid.
19. John Tyrrell, "Gabriela Preissová," in *The New Grove Dictionary of Opera* 3, ed. Stanley Sadie (London: Macmillan, 1992), 1090.
20. Vogel, *Leos Janáček*, 144-46.
21. Patrick J. Smith, *The Tenth Muse: A Historical Study of the Opera Libretto* (New York: Alfred A. Knopf, 1970), 365.

22. David Murray, "Der Rosenkavalier," in *The New Grove Dictionary of Opera* 4, ed. Stanley Sadie (London: Macmillan, 1992), 44.
23. Richard Strauss and Hugo von Hofmannsthal, *A Working Friendship: The Correspondence Between Richard Strauss and Hugo von Hofmannsthal*, trans. by Hanns Hammelmann and Ewald Osers (New York: Random House, 1961), 57.
24. Richard Strauss, *Der Rosenkavalier*, The Metropolitan Opera Classics Library, ed. Robert Sussman Stewart (Boston: Little, Brown and Company, 1982), xiii.
25. Clément, *Opera, or the Undoing of Women*, 110.
26. Carl S. Leafstedt, *Inside "Bluebeard's Castle": Music and Drama in Béla Bartók's Opera* (New York: Oxford University Press, 1999), 185-86.
27. *Ibid.*, 186.
28. Kroó, *A Guide to Bartók*, 63.
29. Of course, it must be admitted that this is somewhat of a moot point, for without Judith's persistence and Bluebeard's resistance, there would be no opera.
30. Norris, *Shostakovich*, 115.
31. *Ibid.*, 116-17, describes additional alterations.
32. Solomon Volkov, "The Return of *Lady Macbeth*," trans. by Valeria Vlazinskaya, notes to the recording, Dmitri Shostakovich,

Lady Macbeth of Mtsensk, Vishnevskaya, Gedda, Petkov, Ambrosian Opera Chorus, London Philharmonic Orchestra conducted by Mstislav Rostropovich (Hayes, Middlesex, England: EMI Records Ltd., 1990), CD 7 49955 2. This recording is of the original version of the score, not the later "sanitized" version.

33. Jarman, *Alban Berg*, 97.

34. *Ibid.*

35. Clément, *Opera, or the Undoing of Women*, sees Mélisande as a "prostituted yet innocent sorceress," 113.

36. Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 3.

37. Suzanne G. Cusick, "Gender, Musicology, and Feminism," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 471-72.

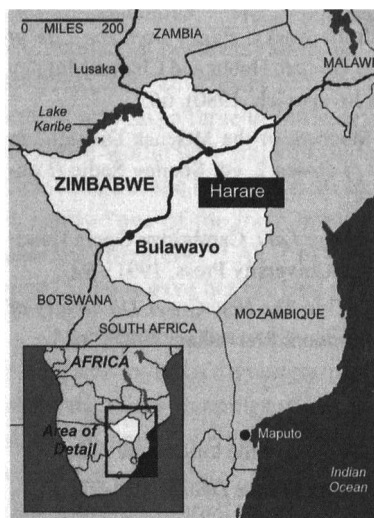
Dr. Diane Follet is assistant professor of music at Muhlenberg College in Allentown, Pennsylvania, where she teaches music theory and voice. She holds a bachelor's degree from the University of Texas at Austin, a master's from the University of Arizona, and the Doctor of Arts degree from the University of Northern Colorado in Greeley. She spent several years as a practicing CPA before returning to the pursuit of a career in music. Her research interests include theory pedagogy, 20th-century analysis and women in music.

Women as Traditional and Popular Musicians in Zimbabwe

By Joyce Jenje-Makwenda

The southeastern African nation of Zimbabwe was formerly the British colony of Rhodesia. After the Federation of Rhodesia and Nyasaland disbanded in 1963,

Ian Smith, a strong conservative, became prime minister. In 1965 Rhodesia proclaimed independence from Britain, and in 1970 the country became a republic with complete separation along racial lines. The black population was not permitted to meet in large numbers, and massive arrests were made. African nationalist



Zimbabwe

groups launched guerrilla attacks, and in 1980, at a London conference, legal independence was achieved for the new state of Zimbabwe under black majority rule.

Women and Traditional Music: The Mbira

Musical instruments have always played an important role in the life of the people of Zimbabwe. The most significant of

their instruments is the *mbira*, which is used in many African cultures and exists in several different versions. Traces of the instrument have been found dating back to the middle ages. In general, it consists of from five to 30 thin metal or cane tongues (or keys) attached to a bridge over a board or box that may be placed atop a resonator such as a gourd. One type that is used by the Shona people of Zimbabwe has three rows of tongues and is used to play complex contrapuntal music. The *mbira* has a beautiful, melancholy tone and is associated mainly with spirit-possession rituals, although it can also be played for social and entertainment purposes.

The Christian missionaries in the 19th and 20th centuries discouraged *mbira* playing because of its connection with the ancestral spirits and traditional religious rites. They regarded it as barbarian and called the people who played it "dirty." For political reasons, the Rhodesian officials were also opposed to the instrument, and sometimes arrested those who played it because they feared that *mbira* songs would make the ancestral spirits arise and free the country from white rule. In the years that followed, this proved, in a way, to be true because wherever the freedom fighters gathered, there were people playing the *mbira* as a symbolic form of protest. This helped to give the freedom fighters moral and spiritual support.

Women participated in the music of the country, but their role was often limited to singing and dancing because musi-

cal instruments were surrounded by a mythology that made them almost impossible for women to play. At first, women were not allowed to touch the *mbira* when they were menstruating or breast feeding because they were considered to be unclean. Later, it was decided that women should not play the *mbira* at all because of its ritual purpose. Eventually, women broke with tradition. Beulah Dyoko, in the early 1960s, claimed she had a dream that she was playing the instrument, and the next day she was determined to try it. She proved to have such natural ability that she sounded as though she had been playing for years. Dyoko, the first woman in the country to record *mbira* music, taped two songs for the Rhodesia Broadcasting Corporation in 1965, but because government authorities did not approve, the songs were not aired. Dyoko joined Stella Chiweshe (who had difficulty finding someone to teach her the *mbira* because she was female) and together, they popularized the instrument by performing it in public halls and taverns and by adding guitars (the favorite imported Western instrument) to the ensemble. Chiweshe traveled widely and gained international success as a performer.

The role of the *mbira* took a new turn when the younger generation of women became players. Taruwona Mushore started her musical career as a jazz/blues singer. Her upbringing was urban and Western, but she developed a love for the *mbira* when she visited the rural areas with her parents and heard her relatives playing. She was aware that most young people preferred Western music, but she felt she had lost an important aspect of her own culture. She wanted to perform music with which she could identify, and she created the “*mbira* blues,” a new way of singing traditional *mbira* songs. Her first *mbira*/blues song, “I Met Dambudziko,” was an instant success. Mushore said that she often feels very strong “sensations” of a “spiritual reality” when performing, and then she knows that she has the “seal of approval from her forefathers.” Women performers today do not believe they must be “possessed” in order to play the *mbira*, but they still value its ritualistic role and want only serious players to study the instrument.

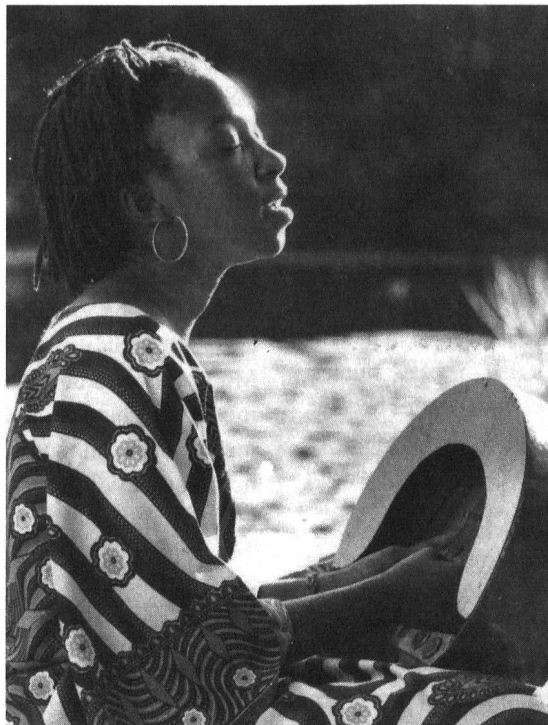
Another *mbira* star is Chiwoniso Maraire, an award-winning, international performer who started playing at the age of four in Seattle, where her *mbira*-playing parents had

gone to study. Like Maraire, Irene Chigamba grew up in a family that played the *mbira*. When Chigamba started playing in the 1970s, it was not easy for her because so many people had preconceived ideas about the instrument. Her teachers, for example, would ask whether she was “possessed,” and when Chigamba told them she was not, they questioned her reason for playing the *mbira*. She remarked, “Relatives would also discourage me, [saying] that I would never get married because I had ventured into a man’s world.” She was not discouraged, and now she teaches young children in schools how to play the *mbira* and other traditional instruments. Chigamba also makes different types of *mbiras* and repairs them. In addition, she plays the drums, another instrument that, according to tradition, is not supposed to be played by women.

The reaction of Zimbabwean society to women *mbira* performers has been mixed. While some have applauded the women, others have been highly critical. But now that women have entered the domain once dominated by men, they will not turn back, and they will presumably be counted among the best musicians Zimbabwe has produced.

Women and Popular Music

In the not-so-distant past, a woman who performed popular music on the stage was considered by society to be a fallen woman, most commonly a prostitute. Despite this negative attitude, women musicians in Zimbabwe championed their liberation by becoming active in show business. They traveled the thorny highway of music setting free their enterprising African spirit.



Chiwoniso Maraire playing the *mbira*
(photo by Margaret Walle)

In the years before independence, these women suffered the triple oppression of gender, class and race. They confronted cultural and social colonialism not by rejecting outside influences but by linking with the progressive elements of international music, which they subjected to the disciplines and traditions of the indigenous music. In the process, they created a new, outward-looking art form, a fusion popularly known as “Township Jazz,” a mixture of American jazz (which was originally influenced by African music) and African tra-

ditional music. Township jazz was performed, especially in South Africa and Zimbabwe, in the regions where black people lived. It was culturally rich and politically relevant,

and it expressed the way of life in the colonial period. But if township jazz asked “when the day of freedom might arrive,” it would be banned by the government.

Lina Mattaka was a township jazz innovator. Her musical career started in the late 1930s in Bulawayo, the second largest city in the country. After her marriage to the musician Kenneth Mattaka, she moved to the capital, Salisbury (called Harare since independence), and sometimes performed with their daughter, Bertha Mattaka-Msora, who started singing at the age of five. Today, in addition to singing, Bertha is a well known playwright, actress and educator, thereby dispelling the commonly-held viewpoint that women musicians were social misfits.

Evelyn Juba, a singer from Bulawayo, electrified her audiences beginning in the late 1930s. She performed with her husband, Simon Juba, and a group called the Merry Makers. The Merry Makers included other talented women such as Agnes Zengeni, who claimed that music is like any other talent. She admonished critics and advised women that they should not be ashamed to become musicians. Another successful performer was Emma Dube, who was nicknamed “Judy Garland.” African musicians in those days identified themselves with American popular artists.

In the 1950s Dorothy Masuka was considered the number one jazz singer in the country, and she was Grammy Award-winning South African singer Miriam Makeba’s idol. Masuka staged shows with Dolly Ratebe (of the film “Jim Goes to Jo’burg,” the first black film to be made in South Africa).

Victoria Chingate, a nurse who was bored with her work at the hospital (now called the Harare Hospital), formed an all-female singing group made up of nurses who called themselves the Gay Gaeties. When they made their debut, audiences were surprised that educated women would take up a career they had always associated with the uneducated. At the hospital, the white nurses had their own social gatherings and Christmas parties, which excluded the black nurses. When the Gay Gaeties was formed, the white nurses became attracted to their music and eventually joined the Gay Gaeties at social gatherings. This proved to be a major step forward in destroying color-bar barriers at the hospital.

In the 1950s the late Sylvia Sondo formed an all-female troupe called the Yellow Blues, which included Faith Dauti, one of the most celebrated musicians of the decade. A reporter from *The African Daily News* commented that Faith Dauti was heard on the radio more often than the time check.

The wonderful township jazz came to an end in the 1960s, soon after the federation was terminated and racial separation was more stringently enforced. Laws were enacted that prohibited black musicians from singing before more than one person at a time. Musical groups disbanded and musicians such as Dorothy Masuka left the country, not returning until Zimbabwe attained its independence.

Starting in about 1963, popular music went in a new direction. The township music of 1950s had addressed the social, economic and political life of the community, and some of the performing groups had used their music to challenge the repressive social laws under which they lived. In the decade from 1963 to 1973, however, most of the Rhodesian musicians sang music that was derivative of songs that stemmed from South African and Zairian performing groups. The *mbaqanga* female groups, for example, were from South Africa: *mbaqanga* is a mixture of the Zulu traditional (e.g. wedding and social) music and popular music. Because their songs were purely entertaining and were not political, the Rhodesian government allowed the *mbaqanga* performers to flood the country. *Mbaqanga* music was also interesting to watch because it combined songs with well-coordinated, choreographed dance movements. Soon, leading Rhodesian women musicians such as Eva Melusi, Virginia Sillah and Spiwe Ncube copied these songs, and the country no longer had music that it could call its own. Another influence was the rhumba music from the Zairian groups. Performers such as Faith Dauti, who had once been a township jazz singer, turned to singing the rhumba. Both the rhumba and *mbaqanga* were promoted by the government as a way of brain washing the masses.

Susan Chengera, a well-known performer in the 1960s and 70s, introduced a new element into popular music. She sang mainly comic love songs that she composed herself. She was successful because her audiences identified with the text. In one of her songs, for example, she sang about a woman who used her pointed-toed shoe to strike her husband, whom she had found with another woman, and the song (“Ndatemwa negogo”) became very popular.

An important innovator was Susan Mapfumo, a band leader and the first woman to own her own musical instruments. She composed songs mostly about women’s problems such as “Baba vabhoyi maita seiko?” (What has happened to the father of my son?) and “Ndakanga ndakaroowa kwa Mrewa” (I was once married in Mrewa). Her music was a mixture of rhumba, *mbaqanga* and traditional Zimbabwean music. She continued to perform until the early 90s, but was not as successful in her later years. She died almost penniless, unfortunately the way many musicians ended their lives.

Most women in popular music today are singers who perform with male instrumentalists. An exception is the Amakhosi Women’s Performance, an ensemble fully staffed by women, vocally and instrumentally. They play the guitar, drums and keyboard, which is very unusual. Women singers often complain that they do not have enough time to learn instruments, but this group believes that such women lack the necessary dedication to their profession and depend too much on male instrumentalists.

In recent years, gospel music has been popularized by such musicians as Linda De Souza, who also plays the gui-

tar for youngsters at a Sunday School. It is uncommon for a woman to play a guitar, especially in the Roman Catholic church, which is very conservative in Zimbabwe. Shuvai Utaun Ashe is another performer who plays the guitar and has popularized gospel music—she mixes traditional church music with hip-hop.

The focus thus far has been on women who have broken with tradition and attained success, but mention should be made of another, less fortunate category of women musicians—those who do backup vocals and also dance. Their dancing is often suggestive and is done to attract the men who come to watch the band. These women are exploited in many ways. They do not have signed contracts to protect them, and if they ask for contracts they are immediately fired. Many are sexually abused by the band leaders, and if they refuse, they lose their jobs. When the women become older, they are replaced by younger singers/dancers. The women do not receive a pension, and, in many instances, they eventually become destitute.

Women musicians, whether they have been singers of popular music on the stage or performers of traditional instruments such as the *mbira*, have met with opposition and often great hostility. Yet, despite the negative attitude of Zimbabwean society, women have found a place in the world of music, and some have achieved international success. There is an appropriate Ndebele/Zulu saying, “Sigoqwa sisemanzi,” which means that you have to start teaching people when they are still young to achieve good results when they are grown. In this regard, I would like to commend two music teachers in Bulawayo—Gina Smith, a secondary school teacher, and Kathy Reed, a primary school teacher—who should serve as models for all the teachers in the country. They are teaching girls music, including the performance of instruments, at an early age. In their endeavor to give the girls a sense of self confidence, they encourage their students to perform before large audiences. Some of these young girls will no doubt make important contributions in the future to music in Zimbabwe.

Author Profile

Joyce Jenje Makwenda is an award-winning film producer/director as well as a journalist, lecturer, teacher and scholar. In 1985, she embarked upon an ambitious project to research Zimbabwean township music from the 1930s to the 60s, and as producer/director, she prepared a documentary film, funded by the Norwegian Agency for Development Cooperation (1992), that has sparked a revival of this once-forgotten music. The project was also a tribute to her personal determination. She said, “I wanted to challenge the notion that research and film making are ‘no-go’ areas for women.” Her interest in the urban music of the period resulted from her fascination with her father’s large collection of township jazz recordings. But what began as a hobby soon

became an expensive passion as she tracked down aging musicians, recordings of their music, films from the 1950s and newspaper clippings. In addition to preparing the documentary on the topic, she has lectured at colleges, presented a radio program and written about Zimbabwean township music in a book, funded by the Norwegian Agency for Development, that will soon be published.

Among the several other documentaries that she has produced and directed are “A Christmas to Remember—With Early Township Settlers,” “The Epworth Theatrical Strutters” and “The Bantu Actors/Mattaka Family.” In 1997 she directed “Namibia Special,” a film produced by The Nordic SADC Journalism Centre and The Finnish Broadcasting Co.

She is especially concerned with women’s achievements and has served as coordinator for the Women in Culture in



Joyce Jenje-Makwenda
(photo by Jonn Vekris)

Southern Africa (WICSA Diary) and has written numerous articles on gender issues. She is presently writing a book on women popular musicians (1930s-1990s) that is being funded by the Netherlands Organization for

International Cooperation. She has also written scripts for television and radio programs.

In 1993 Makwenda was the recipient of the National Journalist and Media Award as the best television producer (entertainment, drama and music categories) of the year in Zimbabwe, and the following year she was named the second best producer. The award was sponsored by Reuters. In 1999 she was named the Free-lance Woman Journalist of the Year, funded by UNIFEM and hosted by the Federation of Zimbabwe Media Women. Her current projects include producing a weekly television series, “The History of Township Music,” a co-production with the Zimbabwe Broadcasting Corporation, and teaching the history of Zimbabwean popular music at the Ethnomusicology College in Harare. The IAWM is pleased to welcome her as our first member from Zimbabwe.

Interviews

Margaret Lucy Wilkins: An Interview and Sixtieth Birthday Concert

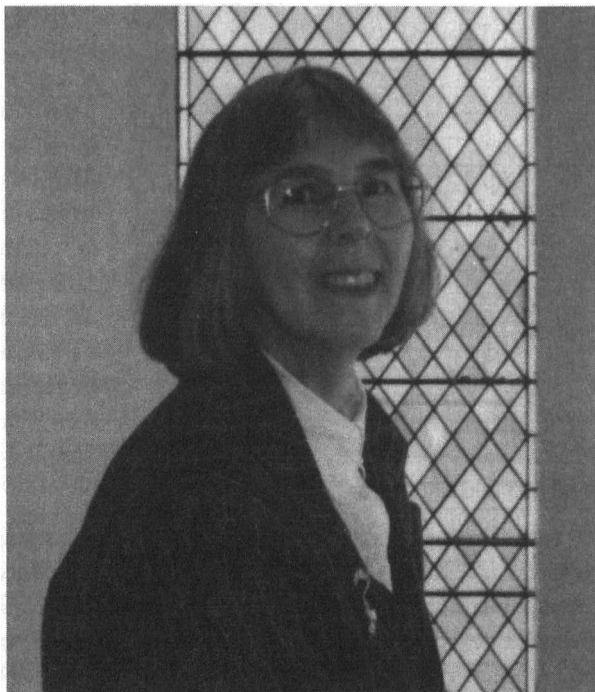
By Caroline Askew

In March 2000 the distinguished British composer, Margaret Lucy Wilkins, celebrated her 60th birthday with a retrospective concert, reviewed below. Two months later, on May 9, I met with her at the University of Huddersfield, and in her most revealing interview to date, the composer talked about the musical influences on her compositional style and the development of her own musical language, as well as the highlights of her professional career, her work as Composition Leader at the University of Huddersfield and her thoughts on being a women composer.

Interview

CA: Margaret, I know that you first began to compose at the age of 12. Do you have any special memories of that time?

MLW: Memories from childhood which still persist include the thrill of delight when I walked along the corridors of Trinity College of Music each Saturday for my



Margaret Lucy Wilkins

(photo by Andrew Catchpool, *Huddersfield Daily Examiner*, by permission)

music lessons. Emerging from the practice rooms were the sounds of Puccini arias, Liszt rhapsodies, Chopin preludes, all merged together in a welter of sound. I was fortunate enough to win a scholarship to the school between the ages

of 12 and 17, and it was there I discovered composing, encouraged by Gladys Puttick, the innovative music educator. An early highlight occurred at the age of 13, when a *Coronation March* I had written for Queen Elizabeth II was broadcast on the “Children’s Hour.”

CA: Although your music clearly conveys your own individual musical personality, are there any particular stylistic influences that you are aware of in your compositions?

MLW: One of the earlier influences was Messiaen, because around the time I became aware of his music, in the 1960s or possibly 1970s, the avant-garde music that I had heard was serial music—Boulez, Stockhausen, Webern. My natural instincts were harmonic rather than the contrapuntal and complexly rhythmical techniques of serial music....When I discovered Messiaen, whose great feature is his sense of harmony, I felt I had discovered a composer who was well known and well appreciated, and who was like me in the sense that we are both very steeped in harmonies and new ways of creating harmony. There are two early works in which I allowed the influence of Messiaen to show: *Orpheus*, for violin and piano, and the orchestral work, *Hymn to Creation*, from the early 1970s.

There was one influence earlier than Messiaen—Benjamin Britten. As a young person I saw most of Britten’s operas; in fact, the very first opera I saw was Britten’s *The Little Sweep* on a trip from my primary school to Wimbledon Theatre. Britten was widely performed and broadcast, so one came across his music quite readily, and it penetrated one’s subconscious. I do not think, other than those two composers, that I am conscious of any other particular stylistic influences because I have always tried to concentrate on developing my own style. I certainly did not set out to emulate somebody else.

CA: The importance of music theater and of spatial placement, particularly in the recent concert, were very strong themes. Are these essential aspects of your musical language?

MLW: [My interest in] music theater has developed since about the age of 30. I am not quite sure why, but I suppose because my other talent is as an artist. There was a time in my teens when I had to choose whether to take the music path or the painting path, and I chose music. I always have a strong visualization going along with the music, which comes from my interest in art. Music theater is music with action for a purpose, a sort of native logic that is there almost as preliminary to writing an opera, but I am still

waiting for the commission! Writing an opera is something I will not do without a guaranteed performance. One could easily spend two years writing an opera, and I refuse to devote that much time to something that might end up in the bottom drawer.

My feeling about music theater is that the music itself has to be extremely strong. I have seen some music theater pieces in which the theater is weak, and the music is weak as well. Music theater should not cover up any weakness in the music. The music of my music theater pieces can always stand alone as music....

Along with the spatialization idea has come my experience with electronic music, which, as a very minimum, is stereophonic; it is surround-sound and octaphonic. We have an excellent Electronic Music Studio [at the University of Huddersfield]. I have made some electronic pieces, in particular for dance, which are theatrical and visual. I have tried to take my experience in that medium and transfer it to the medium of acoustic instruments. Instead of placing just speakers around the room, I use groups of musicians; the sound bounces from one side of the room to another, and gets mixed up in the middle like an electronic experience, only much more human because live musicians are present.

CA: Your music might be described as eclectic, considering the different styles you have used in different pieces.

MLW: Partly, it comes from the experience of the musicians for whom I am writing. If I have been commissioned to write a work for primary school children, then obviously I have to write fairly tonally or modally, or in some way that they can perform the music. But at the other end of the scale, if I am composing music, say for myself—as far as I can go as an artist, then that will be at the other extreme. And there is just about everything in between, depending on the musical experience of the performers....

CA: Having listened to a substantial part of your repertoire, I think there is definitely a line or link between the diverse genres and instrumental combinations of your compositions, but your music might seem more diverse to a casual listener.

MLW: When I am composing a piece, I say everything I want to say for that piece. I do not want to start all over again and say the same thing in the next piece. I exhaust my ideas in each individual piece. That is why the next piece appears to be something completely different....

CA: Could you define, perhaps for a new listener, your musical language—the fundamental aspects of your style?

MLW: I said at the beginning that the harmony is always very important. If you like harmony you will like my music, I guess! I do not mean necessarily tonal harmony or even a line from diatonic harmony. The harmonies are usually those I have found myself at the keyboard. I do a lot of com-

posing, at least initially, at the keyboard. My fingers find a sound that my ear thinks is wonderful, so that is what I use.

CA: Are there any musical highlights that stand out over the course of your professional career?

MLW: There have been many memorable occasions, even very early occasions. The Society of Women Musicians in England, which was formed in 1911, recognized that women composers needed some assistance, so they held a composition competition, which I won. The prize was to have the work performed at the Society's closing concert. [The award-winning work was her setting of poems by Mary Queen of Scots, *The Silver Casket*, for soprano, harp and string trio.] This was in 1971, the Society's Diamond Jubilee Celebration. The concert was in the Queen Elizabeth Hall in London, which was packed with members and their families and supporters. The entire concert, including my work, was recorded by the BBC and broadcast twice. That was a glittering occasion and an auspicious start to my career as a composer.

But there have been so many occasions. To single out just two: *Musica Angelorum*, a work for 12 solo strings, was commissioned by the Goldberg Ensemble of Manchester and was first performed at the Royal Northern College of Music in Manchester. The second performance was in Sofia, Bulgaria, and that was a wonderful performance, which was broadcast on Bulgarian National Radio. Another outstanding occasion was the performance of *Kanal*, which I originally wrote for the students at the University of Huddersfield. It was performed later at an ISCM concert in Warsaw, Poland, in the "World Music Days." What an exciting experience it was to hear the Polish professional musicians performing and to watch the excellent dancers. The whole atmosphere and everyone's appreciation of my work was second to none.

CA: Is there a key work, or a handful of works, that stand out in your repertoire or sum up your compositional achievements thus far?

MLW: I think that the *Studies in Black & White, nos. 1, 2 and 3*, for piano, are a summation of one aspect of my work. The second study was performed by Ananda Sukarlan in Amsterdam, and the third was played by Michael Finnissy in St. Paul's Hall, here in Huddersfield. My symphony, which had its first performance last year in Romania, is probably the summit of my orchestral music. Again, it was given a wonderful performance by the Romanian Orchestra Simfonica Timisoara, conducted by Barrie Webb.

CA: Are there any forthcoming performances to which you are particularly looking forward?

MLW: A very large scale work of mine called *The Revelations of the Seven Angels* is going to be performed, again in Timisoara, Romania, this July [2000] by the same

orchestra and conductor, Barry Webb. He is very keen to do this because it is a large scale, spacial work for orchestra, choir, solo soprano and string quartet. I have written it to be performed in a large space, and they are making arrangements to use one of the many large cathedrals. The musicians are separated into seven groups, which are arranged around the cathedral to represent the seven stages of the cross. There is another group of four trumpets and three trombones, representing a group of “angels,” much to the mirth of some of the brass players. The “angels” move from group to group, starting the music for each of the other groups. The music begins at the west door and gradually moves, taking 50 minutes, until it arrives at the alter, so it is like traveling from Alpha to Omega. I am looking forward to the performance because I know the musicians, having been there last year when they gave such an appreciative performance of my symphony.

CA: Could you comment on the teaching of composition at the University of Huddersfield? I am aware that you have developed a special approach and have acquired a particular reputation that might be of interest to other composition teachers and students.

MLW: As you know, I am Composition Leader of a large department with 380 music students, including undergraduates and postgraduates; about 250 of those students take composition in one way or another. With 250 composers needing instruction and the experience of hearing their own compositions, you can understand that it is a large job. Twelve members of the staff teach composition, either full-time or part-time, and they have to be looked after, too.

A feature of our teaching is we ensure that the students, at all stages, have the opportunity to hear what they have composed. We have established a tradition of employing professional ensembles: a string quartet, the Firebird Ensemble (a contemporary music ensemble), the singer Alison Wells, and also soloists—violin, trombone, clarinet. In addition, students perform their contemporaries’ works: the brass band, the choir and various instrumental ensembles perform in workshops. The third year students are fortunate because they as well as the postgraduate and MA students have public concerts of their works.

In addition to hearing their music, it is important for students to know the context in which they are composing. One aspect of teaching is to encourage students to write music, and the other is to teach them about contemporary professional composers who have interesting techniques, attitudes, aesthetics and things to say. This way, the students gain knowledge about the exact context in which they are writing. I think this is a far cry from the old-fashioned way of obtaining composition training, which was to go to a “master,” usually a European master, for individual lessons in which there was no sonic outcome; in other words, they

would not hear their own music. What we are providing is an environment in which young composers can flourish, can find their own voices within the context. None of the composition tutors, who are themselves composers, force their own styles or methods of working onto the students. All of this is quite time consuming.

CA: It certainly is a different approach—one that does not slavishly follow a school or a particular style of composition.

MLW: Yes, it is indeed. The Huddersfield Contemporary Music Festival, an annual festival that has already had its 21st birthday, is so significant. The Artistic Director is a colleague of mine, Professor Richard Steinitz. Composers and musicians come from all over the globe to this festival, which is famous for contemporary music. It is a wonderful opportunity for the students and composition staff to hear the latest and most contemporary music right on their doorstep.

CA: In future years, perhaps if you chose to retire from the University, have you any plans for particular works, or how you will spend your time—continuing to compose? I know that you are keen to paint, as well.

MLW: I am quite keen to spend the time that I would have spent teaching getting out my paint box and restarting my career that I gave up when I was about 20, as an artist, a painter. I would like to satisfy both my talents.

CA: Finally, could you share your thoughts on being a women composer?

MLW: We all know that the history of women in music is different from the history of men in music. This is because the professional work for composers originally derived from the church and the aristocracy, all of whom employed only men composers. So the great canon of music was composed by men....Since the 19th century, and particularly in the 20th century, with education available for everyone in the West, not only the men were educated but the women as well. This has meant that women have been able to develop their talents as composers, and to some extent, have the same opportunities for performances and commissioned work as the men, but always working against the background of a certain amount of prejudice, even hostility, I suppose. Things are certainly not by any means equal; we have not achieved equality of opportunity.

There are a large number of musicologists, in particular, and some composers who are now working to bring to light the history of music by women so that we have a thread of development. I have been particularly keen to teach all my composers, both young men and young women, about this. I have introduced a “Women in Music” module, which I teach, and I also use some of this material for my work in “Studies in Composition” modules, the contextual modules. As women, we are still at a disadvantage, but not a disadvan-

tage regarding talent; we are just as talented and imaginative as any of the men composers. Our developmental curve is different. We are still on the way up, so it is exciting. We still have something to fight for, and that will always produce the best.

A Sixtieth Birthday Concert

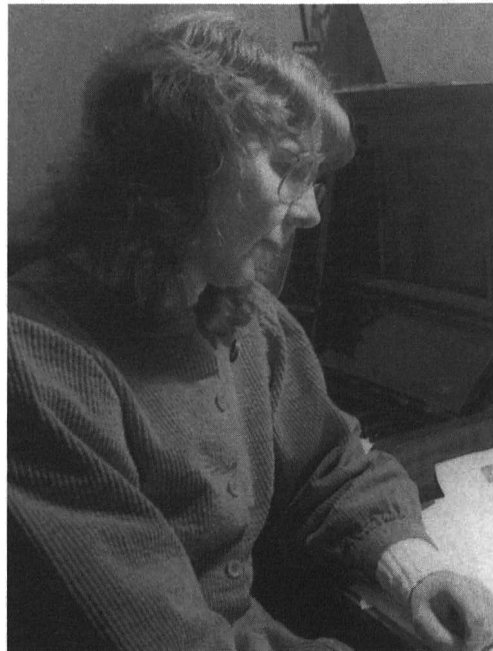
In honor of her 60th birthday, a retrospective concert devoted entirely to the music of Margaret Lucy Wilkins was held on March 13, 2000 at St. Paul's Hall, Huddersfield, England. The program looked back over 30 years of her career as a professional composer. Wilkins, as a Principal Lecturer in Music at the University of Huddersfield since 1976 and Composition Leader for undergraduate and postgraduate students, has written a number of works specifically for the university student ensembles, and at the concert, some of them performed, conducted by the composer herself, along with her colleagues and friends from the musical world.

The concert began with *366* for solo trombone, performed by Barrie Webb. In this theatrical piece, written especially for Webb, the audience was fascinated by the broad range of the instrument's expressive power: at one moment humorous, then thoughtful or suddenly majestic. *Pas de Quatre*, for four oboes, explored aspects of spatial movement as the oboists moved around the stage, communicating from positions close by and at some distance.

Wilkins conducted students and vocalist Alison Wells in the intriguing song cycle, *Witch Music*. The piece for mezzo-soprano, clarinet, trumpet and double bass, composed in 1971, received its first performance that year in a Society for the Promotion of New Music concert in London. According to Wilkins' program notes, *Witch Music* is a setting of eight actual witches' spells, mostly white magic. The curse on James VI (the fourth spell), for example, was initiated by the witch, Gilly Duncan, who summoned 200 witches to North Berwick Church on the All Hallow E'en of 1590. They arrived by sea in sieves and danced and sang their curse around the church. The spells take two forms: those that rely on magic words and those that imitate a prayer. The two are arranged alternately, the magic words being accompanied by a single instrument and the prayers by all the players. Often, only three pitches are used for each spell, with an ever-present augmented fourth (the "devil's interval") act-

ing as a unifying factor. The visual or theatrical element, a recurring feature of Wilkins' work, was emphasized by the use of percussion instruments: two triangles and two finger cymbals played by the mezzo-soprano. They were suspended on a huge stand in the shape of a cross to provide a constant visual reminder of the connection between the ritual of magic and the ritual of the Christian Church.

One of the highlights of the evening, and my personal favorite, was the world premiere of *Rituelle*, composed especially for this occasion. This work is concerned with the age-old rituals of processions and pageants. Written for 24 wind players and three percussionists arranged in six groups, the music initially surrounds the audience. Each group of players performs its own distinct musical material from a fixed position, then, as the groups of players process around the stage to different locations, these materials are examined from various perspectives and in alternate combinations. The distinct musical threads increasingly overlap, and the piece builds to its climax when the groups are finally heard playing their musical materials simultaneously. The harmonic basis and design of *Rituelle*, and the exploration of spatial movement and its inherent visual theatricality, are the defining feature of Wilkins' compositional style. As she explained in the interview, Wilkins applies a quasi-electronic approach to the spatial placements of acoustic performers, a likely consequence of her own electroacoustic compositions and their influence upon her musical imagination.



Margaret Lucy Wilkins (an early photo)

In the second half of the program, the wonderful organ of St. Paul's burst into sound as Keith Jarvis gave an uplifting performance of *A Joyful Noise!*, a celebratory piece written for the wedding of Wilkins' daughter, Kathryn. Jarvis also performed a work that he had earlier commissioned and broadcast via the BBC, *Deus ex Machina*, a prelude and fugue with a 12-note subject. The term "deus ex machina" (god from a machine) had its origins in ancient Greek theater, when gods were let down onto the stage in elaborate machinery. The machine in this work is the organ, whose music is the medium through which God descends to Man. The idea of descent and ascent is portrayed by carefully-controlled pitch registers, encompassing the full range of the instrument.

Circus is a charming piece in which the theatrical aspect of Wilkins' music is once again at the fore. Students from the University's New Music Ensemble performed the work, which had been written for the New Music Group of

Scotland's concert in the 1975 Edinburgh Festival. As 1975 marked the 50th anniversary of the death of Eric Satie, Wilkins included a quotation from *Parade*, Satie's score for the Diaghilev Ballet. Wilkins' program notes describe how the action of *Parade* is set outside a tent in a fairground, where strong men, jugglers and the like would give condensed previews of their acts in the hope of enticing customers inside. This explains the title of Wilkins' work and the unusual layout of the players. The instrumentalists sit in a ring encircling the piano, and they perform musical acts, tossing the sound from one side of the "ring" to the other, rather in the manner of jugglers. The opening quotation, from *The Dance of the Chinese Juggler*, is treated serially as a 10-note row, from which the entire work is derived.

The audience was particularly taken by the appearance, towards the end of the work, of a clown (in full costume) playing the piccolo trumpet. In her comic role, the clown tries, in turn, to persuade the other instrumental players to give up their seats by entering into musical conversations. She finally succeeds by a ruse whereby the pianist is distracted by something inside the piano. In amazement, he discovers, and then pulls out a stream of multicolored silk scarves, much to the amusement of the audience! The trumpeting clown seizes her chance to take his vacant seat and enjoys a brief moment of glory and a place in the ensemble.

As the soprano soloist in the song cycle, *Struwwelpeter*, Alison Wells was once again a thrilling vocalist, conveying the ghastly sentiments of the work with an actor's skill. The cycle of horrific cautionary tales tells the stories of "Struwwelpeter," "Cruel Frederick," "Harriet and the Matches," "Augustus," "The Inky Boys" and "Flying Robert." The underlying theme is of cruelty to oneself and to others; contemporary issues are also alluded to by the use of musical references and quotations, bringing modern day parallels with such contentious subjects as racism and nuclear warfare. The work was originally written for Jane Manning and The Matrix, who gave the first broadcast performance in 1974. [In this year's IAWM Search for New Music, *Struwwelpeter* was awarded First Prize in the Miriam Gideon competition.]

Epistola da San Marco brought the evening to a rousing conclusion, as Wilkins explored the considerable power and intensity of the brass ensemble. She was inspired by the Venetian architecture of the golden basilica of San Marco in Venice and the spacial music written for it by the 16th-century composer, Giovanni Gabrieli. After the exhilarating performance of *Epistola*, a radiant Wilkins accepted the applause and cheers of the enthusiastic audience.

Selected Work List:

The Silver Casket, for soprano, harp and string trio (1971)
Witch Music, for mezzo-soprano, clarinet, trumpet and double bass (1971)
Orpheus, for violin and piano (1973)

Hymn to Creation, for orchestra (1973)

Struwwelpeter, for soprano, three clarinets (players doubling E-flat clarinet, bass clarinet and E-flat alto saxophone), percussion and piano (1973)

Circus, for flute, clarinet, bass clarinet, trumpet, horn, violin, double bass, piano and percussion (1975)

Pas de Quatre, for four oboes (1982)

Deus ex Machina, for organ (1982)

Study in Black & White No. 1, for piano (1983)

366" for trombone (1987)

Epistola da San Marco, for brass band (1987)

The Revelations of the Seven Angels, for soprano, chorus and orchestra (1988)

A Joyful Noise!, for organ (1989)

Symphony, for orchestra (1989)

Kanal, for singers, brass, percussion, dancers, actors, two electronic tapes (1990)

Musica Angelorum, for 12 solo strings (1991)

Study in Black & White No. 2, for piano (1992)

Study in Black & White No. 3, for piano (1995)

Rituelle, for 24 wind players and three percussionists (2000)

Works Available From:

The Satanic Mills Press
 4 Church Street, Golcar, Huddersfield, HD7 4AH, West Yorkshire, U.K.

Telephone: +44 (0) 1484 652762

Email: m.l.wilkins@hud.ac.uk

Additional Materials:

Music

Aries, for descant recorder. Pieces for Solo Recorder, vol. 1, ed. John Turner, Forsyth (Manchester, 1986)

Study in Black & White Nos. 1, 2, 3, for solo piano. Hildegard Publishing Co., ed. Sylvia Glickman (PA, USA, 1997)

Recordings

Study in Black & White Nos. 1 & 2, for solo piano. Ananda Sukarlan (piano), "The Pentatonic Collection," Erasmus, CD WVH 139 (The Netherlands, 1994)

Publications

Wilkins, Margaret Lucy and Caroline Askew. "The University of Huddersfield Project: Women Composers, 12th-20th Centuries." *British Journal of Music in Education* 10/3 (Cambridge University Press: Cambridge, UK, November 1993): 181-87.

Feature articles

Askew, Caroline. "Kanal: a Multi-Media Environmental Experience." *ILWC Journal* (March 1992): 9-10.

Smith, Geoff and Nicola Walker-Smith. "Sonic Architecture in the Music of Margaret Lucy Wilkins." *Contemporary Music Review* 11, Harwood Academic Publishers (1994): 319-24.

Caroline Askew is a composer and lecturer living in Yorkshire, England. She is currently in the final stages of completing a PhD degree at the University of Huddersfield. Her thesis is entitled "Sources of inspiration in the music of Sofia Gubaidulina: a paradigm for a compositional aesthetic."

Interviews

My Lunch With Jeannie Pool: On Becoming A Composer

By Stephen M. Fry

The 1981 film, *My Dinner With Andre*, brought a unique oral history concept to the motion picture genus. The entire film involves a conversation between a playwright and his theater-director friend in an absorbing dinner setting. I have drawn on this idea to capture the experiences of Jeannie Pool, whose talents and abilities know no bounds, in her “debut” as a composer. This interview is an accumulation from several lunches and conversations with Jeannie. It is significant, I think, because of the expression of her “Everywoman” experiences in this new venture.

Jeannie Pool is the founder of the International Congress on Women in Music and is an advocate for women in music, new music and composers. She is currently the Executive Director of the Film Music Society in the Los Angeles area, and serves as an advisor to the IAWM.

Interview

SF: In January, at the age of 48, you made your debut as an orchestral conductor with an ambitious concert of music by Bach, Vaughan Williams, John Scott [the film composer] and your own work, a lengthy cantata for choir, orchestra, organ and bagpipes. Many of your friends and colleagues are familiar with your work as an advocate for composers and contemporary music, as a producer of concert and conference events, and as a record producer, but when did you become a composer and a conductor? And why?

JP: (laughter) For several years I have had quite a few opportunities to conduct young musicians, particularly at my children’s elementary school, so this concert was not exactly my debut. I also direct the youth choir at my church, and last summer I was the music director for a production of Andrew Lloyd Webber’s *Joseph and the Amazing Technicolor Dream Coat*. The January concert, however, was my first opportunity to conduct a chamber orchestra of professional musicians. In Los Angeles, of course, we have

some of the best musicians in the world, many of whom work as studio session players. To make my conducting debut with such superb players was quite wonderful. We performed the Second Brandenburg Concerto, Vaughan Williams’ arrangement of the “Old Hundred Hymn Tune,” three spirituals, which I had arranged for baritone and orchestra, and my cantata. The concert was part of the “In Praise of Music” concert series at the Church of the Lighted Window in La Canada, California (near Los Angeles). I am the Series Artistic Director, and this was our first season, with

11 concerts between September 1999 and June 2000.

SF: You are listed in several reference books as a composer; for example, in Cohen’s two encyclopedias of women composers and in Zaimont’s *Contemporary Concert Music by Women* (Greenwood, 1981), which includes this marvelous picture of you wearing bangs. But I have known you for 20 years, and have not heard your music until recently.

JP: I worked in electro-acoustic music and text-sound/sound poetry in the 1970s, when I was a performance artist. In my undergraduate studies at Hunter College of the City University of New York, I was fortunate to have had some courses with

Ruth Anderson and Annea Lockwood, who encouraged me to compose. My attempt to pursue composition with some of the other faculty members was frustrating. Louise Talma told me that since I had not yet begun composing, and at that time I was already a Junior, I should probably forget starting at such a late date. I had six semesters of solfege at Hunter with Nadia Boulanger’s protégés, which meant serious work in music dictation. But no one ever suggested this was the same skill I would use when trying to write down the music I was hearing in my head. The emphasis was on interpretation, not on creating music.

I had ideas for pieces I wanted to write, but I did not have the skills to get them down on paper with facility. I



Jeannie Pool
(Photo by Peter Sherman)

struggled to write them as duets or as melodies with chord symbols on lead sheets, but I found I could more easily and quickly express myself in electro-acoustic music. Somehow, I felt barred from the old-fashioned pencil-and-paper compositional technique. It was presented as such a daunting task, I was certain I could not do it. I am sure many other music students experienced this as well, especially when so many composers who teach composition feel their first job is to weed out anyone who does not show an obvious gift for composing.

Now, I believe every musician should study composition and should compose. It seems to develop a part of our musicianship not acquired any other way. I have improved considerably as a musician by composing.

Ruth Anderson and Annea Lockwood introduced us to a number of women composers and their works. We heard directly from them how they worked. Many were experimental composers working in electro-acoustic music and mixed media. During that time I wrote incidental music for some theater productions and for short films. I also arranged some pieces for flute ensemble—I was a flutist. Then I began producing radio programs at WBAI and learned tape editing and recording techniques. On my first show I broadcast my own works over the air.

By the time I started graduate studies in musicology at Columbia University, I had given up the idea of studying composition in academia. For a few years, I had a position as an editorial assistant to Otto Luening [a pioneer in electro-acoustic music], and from him I learned first hand about the history of American music in the 20th century. We became close friends and, from time to time, I brought him my compositions for feedback. He gave me some invaluable suggestions and encouraged me to continue to write tonal, melodic music, if that is what I heard, despite the fact that this would not be acceptable to the composition professors at Columbia. He was one composer who wrote in his own style, even when it was not popular.

SF: I recall that Otto Luening was also an advocate for American composers. He helped to establish the American Music Center and CRI [Composers Recordings, Inc.].

Women and Music

The second edition of Karin Pendle's *Women and Music*, published by Indiana University Press, will be available in December 2000 in both hard- and paperback editions. The next issue of the *IAWM Journal* will provide more detailed information about the changes in the new edition.

JP: That's right. As you know, I founded the International Congress on Women in Music, and produced the congresses in New York, Los Angeles, Mexico, and Paris.¹ Otto gave me excellent advice on how to produce those events and how to get people moving in the same direction on a project. I did not program my own pieces at the congresses because I felt it was inappropriate, since I was the organizer.

I moved to California in 1982, married and had two children. By the mid-80s I had stopped writing music entirely and concentrated instead on my organizational work, on my KPFK Radio programs and on establishing the International Institute for the Study of Women in Music at CSUN [California State University, Northridge] with Beverly Grigsby.

SF: I remember when you were honored in 1995 for your work as an advocate for American music and composers by the National Association of Composers, U.S.A. at a NACUSA luncheon on the USC campus. I recall you were similarly honored by the National Federation of Music Clubs in the late 1970s. What happened to make you go back to writing music yourself?

JP: About five years ago, I was coaching an elementary school orchestra that included an excellent sixth-grade alto sax player. The best sixth-grade violinist played an excerpt from a concerto for the year-end concert; the best flutist also performed; but not the saxophone player, so I offered to write a piece for him. I wrote a melody in a simple ABA form, harmonized it and then orchestrated it. I had it copied and took it to a rehearsal. The saxophonist could play his part without a problem, but the string players looked at me with blank faces. I did not realize that these children, who had trained with the Suzuki method, had not yet learned to play arpeggios. I called composer, orchestrator and arranger Mauro Bruno and pleaded for his help. With his assistance I met the deadline, but it was apparent that I needed to study orchestration. He generously agreed to take me on as a student. I was asked to write other pieces for the youth orchestra, so I arranged spirituals and Jewish folk songs for this group and others. I learned to write music the children could perform and enjoy. In 1999 I wrote a larger work, *Get On Board!*, a suite of American train songs. It was premiered in April 1999 to celebrate my cellist son's graduation from elementary school.

SF: This seems like good advice for all composers, especially beginners: to write for ensembles and players with whom you have a personal connection. Was there something specific that Mauro Bruno taught you that was particularly helpful?

JP: Mauro taught me to sketch on three staves. He said if you can't write it down on three staves, it is probably not composition you are doing, but orchestration. He taught me to separate these two tasks and not to confuse them, which in many ways are separate processes. Starting to orchestrate

too soon in a composition can stop the flow of the compositional process. Mauro has 50 years experience as an arranger and orchestrator, particularly for film and television, and is used to working under tight deadlines and extreme pressure. In that area of the music business, composer, orchestrator, arranger and copyist are well respected but separate professions. In the concert field, composers tend to do it all themselves, but often one cannot do it all well simultaneously. When I was working on the Film Music Society's preservation project on the film scores and parts at the Paramount Pictures Studio, I saw hundreds of composers' sketches on three staves dating back to the 1930s. I have not seen this with concert music of composers I have known.

Since I learned to work this way, I have asked many composers about it. I have found few in academia who ever heard of sketching this way. Many sketch on two staves (piano reduction) or in full score. This opened up a whole new world for me. I stopped worrying about the orchestration, and who could or would play what, and concentrated on the development of the musical material.

SF: After five years of writing music, how did you finally arrive at the awareness that it was time to seek performances of your work?

JP: Last year I met film composer John Scott, who lives in London and Hollywood. We have become good friends, and he is the Composer-in-Residence for the "In Praise of Music" concert series. Shortly after we met, he took a serious look at some of my scores, including my cantata, and said, "You must get these performed and recorded." I responded, "Maybe. Sometime." He said, "No. Now." He reminded me that pieces really do not exist until they have been performed and that we grow as composers by hearing what we have written. It was time for me to take the next step and use professional players. I started to think seriously about how to get my pieces performed.

Interestingly, I had said the same thing to many composers about finding venues to hear their music, and then I raised the money and produced their works through the congresses, concerts, radio and recordings. But here was someone saying this to me—a composer with an international reputation who thought my music was worthwhile and sincere. In subsequent months he repeatedly asked me what I was doing to get this music performed and recorded, and eventually we came up with the concert series as a starting point.

SF: What is your goal as a composer?

JP: I aspire to be a good composer who writes music people like to play and to hear. Not necessarily a great composer—who needs that pressure? I would like my music to be transparent, clear and easily understood. I want it to be well written for the instruments. I am getting more patient with myself. This is certainly one of the advantages of being

older—to have an extended view of things. I have friends in their 70s and 80s who are composing and think, "Just because I started late, doesn't mean that I won't eventually do well at it." I have 40 more years, if I'm blessed with good health, to try to get it right. Age discrimination is another issue, but I think we are going to see some changes in attitude as the baby boomers get older and "retire."

SF: How can you find time to write with all your other obligations?

JP: I enjoy writing so much that I cannot wait to do it, even though, with all my other responsibilities, I usually write only an hour each day, often first thing early in the morning. I find that working a little every day can result in important progress for me as a composer. Composers who do not write for months and then try to write full time for a few weeks or months to meet a deadline often run into problems because of the time it takes to get up to speed in terms of their skills. Many composers I know who write for film and television write all the time, whether they have an assignment or not, just to keep in condition.

Of course, I think about the music when I am away from it, solving the problems often while driving. By maintaining the momentum, I am able to dig deeper into my resources every time. In the beginning, it was hard to decipher what I was hearing and to trust my instincts and write it down as quickly as possible. It also releases me from the anxiety that many feel. I do not resent all of the other jobs I have to do each day because I have given the best hour of my day to the work I love—composing—which engages all my faculties totally.

SF: Tell me about your cantata.

JP: I had written several choral works in recent years. I arranged the old spiritual "Who Built the Ark?" for youth and adult choirs, and it was performed at my church. Then I wrote a piece for youth choir, flute and drums, based on an old Chippewa Indian melody, "The Spirit Will Now and Again Appear," and this work was also performed in the church. In October [1999] my woodwind trio, *Episodia I*, was performed. I have a lovely studio recording of my duo, *With Pleasure*, with violist Cynthia Fogg and cellist Tom Flaherty.

I had worked on the cantata for two years. It is based on the United Church of Christ Statement of Faith, and is 31 minutes long. I knew I would have limited rehearsal time with the choir and orchestra and had to face the challenge of coming up with a work that could be done with such constraints, but that would delve into the rich meaning of the text.

The cantata has 11 sections, which include solos, duets, some four-part choral writing, and a bagpipe solo. Although the work is basically tonal—actually it is quite modal—it is

written in a traditional style, and includes some lovely melodic passages. It is orchestrated with many doublings of the vocal parts in the orchestra to give the mostly amateur singers their best opportunities for a successful performance. Many sections of the cantata work on their own as separate pieces. I had only an hour-and-a-half rehearsal with the orchestra and choir together on the piece, so I am very pleased that it all came together.

Recent Articles About Women

William Osborne reports that the *New York Times* printed several articles about women in music in late July and August. Richard Taruskin wrote about the "American Mavericks" Festival in San Francisco from a feminist perspective. Anthony Tommasini's article, "Teresa Sterne, Musical Prodigy, Sacrificed Her Own Art So Others Might Be Heard" (July 31, 2000), concerned the concert pianist who became alienated as a soloist but who was later behind the exceptional Nonesuch Records series in the late 1960s and 70s.

Dinitia Smith's article, "When Women Called the Tunes: Rediscovering the Players Who Kept Things Swinging After the Men Went to War," reviewed Sherrie Tucker's new book about women's big bands, *Swing Shift* (Duke University Press). Ben Brantley's "Strutting Past the Ingenues" discussed the more substantial and dignified roles for women that are evolving in the new musicals. He wrote that "on London stages this summer, women rule, and not the fantastical, mannered Mames and Dollies who have traditionally governed musicals."

Tommasini presented a very favorable review of Kaija Saariaho's opera, *L'Amour de Loin* (A Prince Idealizes His Love From Afar), which premiered at the Salzburg Festival on August 15. He described it as "a haunting and resonant work...the most important offering of this summer's ambitious festival."

Pauline Oliveros' *The Lunar Opera* was performed at the Damrosch Park Band Shell near Lincoln Center Plaza in New York City on August 17, 2000. In his review (August 19), Paul Griffiths described the performers as both professionals and amateurs who were encouraged by Oliveros "to do their own things." He said the music changed "very slowly, or else suddenly and unpredictably" and required "meditative involvement" from those who were listening. According to Griffiths, "the best moment came when Stuart Dempster, blowing into a length of garden hose, went off on a hair-raising, savage lament, over electronic overlappings of chimes from Mr. Ragin's trumpet."

SF: What are you working on now?

JP: I have just completed a three-movement work for chamber orchestra, which will be performed in April at the Claremont Graduate University and on the "In Praise of Music" concert series. I am writing a work for solo acoustic bass for David Young, an extraordinary Los Angeles musician who asked for a new piece for an upcoming recital at the Colburn School, and I have been asked to write a violin sonata for Brian Leonard and his accompanist, Delores Stevens, for a February 2001 premiere. I am also working on a musical theater piece on the Book of Jonah—Jonah who was swallowed by a whale. Now, that's an interesting analogy for composing—being in the belly of a whale!

SF: It is one thing to write music, but it is quite another to get community support for its performance.

JP: This is true. Music-making requires widespread cooperation of an entire community of people. Composers need the community support to thrive and grow as composers. I am fortunate to be at a church that loves music and musicians and supports this adventuresome new concert series. Our Music Director, Steve Hill, is a remarkable choral conductor and tenor; Judi Siirila (soprano/alto) and Christopher Panneck (baritone) are excellent singers and provide leadership in our choir. My dear friend, the composer Deborah Kavasch, sang the soprano solos for the cantata, and her husband, composer John Marvin, sang in the choir as did composer Marilyn Wilson.

Our series has included many different kinds of music: classical, Broadway songs, jazz, film music, church music. The series is scheduled to premiere 18 new works by contemporary composers. We have had a large, enthusiastic audience for our concerts, which is very gratifying for a new series. This is the only concert series in La Canada, so it is very much welcomed by the community. The church has excellent acoustics. We have been able to release three compact discs from the live concert performances of the six concerts we have presented thus far. Such a venture is only possible with the support of this wonderful congregation.

SF: I appreciate talking with you about your composing venture, your music and the series. I hope your story will inspire others to begin their own composing careers and to find ways to have their new music performed.

NOTES

1. See Stephen M. Fry, "The ICWM Legacy: A Chronicle and Review of the International Congress on Women in Music," *IAWM Journal* 1/1 (June 1995): 4-8.

Stephen Fry, a music librarian at UCLA for 25 years, also directs and arranges for the West Side Jazz Ensemble, a 17-piece big band in Culver City, CA. He has recently served on the Boards of the Music Library Association and the Film Music Society. He administered the IAWM's Pauline Alderman Award until this year.

In Memoriam: Three Canadian Composers

Introduction

By William Bruneau

Jean Coulthard (1908-2000) died March ninth this year in North Vancouver, British Columbia. She worked as composer and teacher in Vancouver almost continuously from her ninth year of life to her ninety-third, and outlived most of her critics. In February, she had been preceded in death by two near-contemporaries, Violet Archer (1913-2000) and Barbara Pentland (1912-2000). These three artists were powerful, and sometimes dominant figures of musical life in Canada's West after 1950. Their activity, and the sheer energy that drove it, had palpable effects on the development of major festivals, the creation and flourishing of publishing houses and the content of musical programming (whether of the symphonic or the broadcasting variety) inside and outside Canada.

There is no analogous group of women composers in the national histories of any other country in the developed world, regionally-defined but with unarguable international importance. Understandably, press coverage of these women's passing was intense—if not always well informed. The trouble was that Canadian art music, or classical music if you will, occupies sharply demarcated cultural territory. If one does not listen to the Canadian Broadcasting Corporation's Radio 2 (roughly the equivalent of the BBC's Third Programme or the United States's National Public Radio music broadcasts), then it is all too easy to be blissfully unaware of the length and the depth of these composers' works and impacts. Some Canadian journalists do listen, and others do not.

To be fair, Canadian newspaper coverage was enthusiastic about, and respectful of all three iconic figures—Archer, Coulthard, Pentland. Still, it was not as clear and informative as it might have been in discussing these artists' close connections to music in other places and times. At various times, all three women were well regarded and performed in countries where they chose to live and learn much of their craft, the United Kingdom, France and the United States. Yet there has so far been little systematic commentary on the meanings of those close international connections, let alone the crucial importance in Canadian musical life of the contributions of all three.

What is true of Canadian and international journalists is much less true among historians and musicologists. The social and cultural history of music, women's music even more than others, has come fully alive in North America. Musicological work on 20th-century women musicians and composers continues to grow. It is surely time to communicate this body of academic knowledge and understanding, to share it with as many of the musically-inclined as it is possible to do, and to build new international commitment to creative performance and interpretation of these and all other women composers' works.

We here offer essays that encourage renewed studies of these three Canadian women, and more particularly, investigations of the connections between their art, their material circumstances and their emotional lives. We have written as if to insist that their ends are merely beginnings.

In Memory of Violet Archer, 1913-2000

By Suzanne Summerville

The distinguished composer, Violet Archer, died on February 21 in Ottawa, Canada. Archer was one of Canada's most important and prolific composers, having written more than 250 works for stage, orchestra, piano, organ, voice, choir, chamber settings, electronic media and film scores.

*Violet B. Archer, D. Mus.
Composer, Educator, Pianist, Organist
Percussionist, Adjudicator*

I recently found this description, imprinted on a business card in my desk, of the life and career of Dr. Violet Balestreri Archer, as she described herself in the 86th year of her long and fruitful life. In rethinking all that she has meant to those of us on the periphery of her career, it was interesting to note how she thought herself: composer,

educator, pianist, organist, percussionist and adjudicator. In 1958 the Montreal critic, Thomas Archer, wrote about his unrelated namesake:

There have been great executive artists among women, but you could count the composers on the fingers of one hand. Indeed, I can't think of one who has survived as a classic. But this slim, small, quiet Canadian doesn't write in what we have assumed to be feminine terms. When you listen to her strong, austere music with its contrapuntal mastery, you realize that such assumptions are arbitrary enough to be broken, like most arbitrary generalizations.

The Canadian composer and former pupil, David Duke (in a 1983 Performing Rights Organization of Canada Ltd. booklet), described her musical style “as an individualistic blend of many diverse facets, defined and unified by the logic and formal precision of the neoclassicists and the economy of purposes of the contemporary serialists.” He remarked that although she was “a master of complex dissonant counterpoint,” she was also “an artist who has often been inspired by simple folk materials; a pragmatist who has been able to reconcile creatively many of the major musical dialects of our century; an individual with a lively sense of adventure, diverse tastes, and great sensitivity.”

Born in Montreal on April 24, 1913, Archer was the daughter of Italian immigrants. She translated her parents’ name, “Balestrieri,” as “Archer,” using it as her last name but keeping the original Italian as her middle name. She inherited the love of music and admiration for things Italian



Violet Archer

(photo by The Edmonton Journal, courtesy of Norma McCord)

from her parents. As a very small child she returned to Italy with her mother to join two brothers who had not emigrated to Canada. Unfortunately, they were caught there at the outbreak of WWI and were forced to spend the years of war separated from husband and father. Archer told a poignant story of her return to the United States and Canada after the war was over. She and her mother were on one of the very first American troop ships to leave Europe. The soldiers and sailors on board offered her candy, something she had not had before. But it was her tale about a dinner given by Italian friends on her first night back in New York City that was so touching. Bread was served and when the hostess asked if she wanted butter, Archer stunned her hosts by admitting that she had never had butter to put on her bread before that evening.

Archer began her musical training as a pianist, and by the age of 17 she had become a professional accompanist. In 1934 she completed the requirements for the Teacher’s Licentiate in piano at the McGill Conservatory, and two years later she earned a B. Mus. in composition. In 1938 she was the recipient of an Associate Diploma of the Royal Canadian College of Organists. Throughout her years in Montreal she was an active soloist, accompanist and private music teacher. It was at McGill that she began her composition studies with Canadian composer Claude Champagne and continued with Douglas Clarke. At McGill she received four successive scholarships and had a very successful premiere performance of her *Scherzo Sinfonico* played by the Montreal Symphony Orchestra. She spent one summer in New York studying composition with Béla Bartók, and in 1947 won a scholarship to attend the Yale School of Music, where she completed her master’s degree under Paul Hindemith. The

opportunity to work with two of the 20th century’s most significant composers and teachers was part of the great legacy that she alone would share.

Archer began her university teaching career at the McGill Conservatory even before she went to Yale. After receiving her advanced degree, she taught at three U.S. universities: North Texas University (then State College), where she was composer-in-residence (1950-53); Cornell University (1952), where she spent a summer teaching theory, piano and organ, directing a choir and playing services at the University’s chapel; and the University of Oklahoma (1953-61). Even with her seemingly full-time schedule of teaching and composing, Archer spent much of her spare time giving encouragement to young composers who lived in Texas, Louisiana and Oklahoma. She acted as adjudicator on many occasions in both state and national venues and was active in the formation of a regional composers’ forum. Archer championed music by Canadian composers while living in the United States and also belonged to international associations such as Frau und Musik Internationaler Arbeitskreis, in addition to her membership in American and Canadian Women Composers organizations.

Archer returned to Canada in 1961, and from 1962 until her retirement in 1978, she headed the theory and composition faculty at the University of Alberta in Edmonton. Her retirement was in name only, for she continued to be active in teaching, performance and composition at the University, in the city of Edmonton and at the Canadian Music Centre in Calgary.

One of the most illuminating events that demonstrated her importance to the world of Canadian music was the celebration of her 80th birthday in 1993. The Canadian Music Centre's journal, *Prairie Sounds*, was filled with many personal tributes. Here are but two: "To Violet Archer we say: We love you, we value your music and your friendship, but as well we value your creativity, your spirit, your character and your faithfulness—you are an inspiration for us all, a true 'National Treasure'" (Gladys Odegard, piano teacher). Composer Allan Bell wrote:

I remember the terror that I felt as a student whenever I had to place one of my compositions before Violet Archer. Not that I expected harsh treatment—far from it. There are few teachers who provide their students with as much sensitive and compassionate encouragement as she does. No, the terror came from the knowledge that the diminutive and dignified professor of music who silently read my scores was in reality an artist of the highest order....She is a composer—gifted, intelligent and uncompromising. Her musical voice is unmistakable, filled with passion and with faith. It whispers and it shouts, it beguiles and it challenges. With an astonishing inventive manipulation of just the twelve available tones, it reveals to us just how rich, how painful and joyous, how mysterious this human journey can be.

Archer's birthday honors commenced with the performance of her *Variations on an Original Theme for Carillon*, performed at the Peace Tower in Ottawa. From there, chimes rang out from bell towers the breadth of Canada, from East to West, and finished hours later in Edmonton.

Archer was always cognizant of the need to educate audiences in the appreciation of contemporary music. In a paper she wrote in 1991 entitled "Let Us Bring an Understanding of Twentieth-Century Music into the Twenty-first," she explained her thoughts about contemporary music and the education of children—always one of her deepest concerns:

The closer we are getting to the twenty-first century, the more I am aware that twentieth-century classical music does not have a general sympathetic audience which understands and accepts its language....I am convinced there is a way to rectify the existing general negative reaction to our present day classical music. Children need to be exposed to the new music at elementary level when they are in the third grade of their music studies, that is, when they can read music adequately and also understand meters and rhythm. The new music would not

replace traditional music. On the contrary, it should be studied along with the music of the masters of the past because so much of what is written at present has roots in the past....If this procedure were to continue until the children were in their late teens, we would, in one generation, have a ready made audience with ears attuned to the present day musical language.

Archer went on to write about the lack of interest among many contemporary composers in creating music of elementary to intermediate difficulty for "our younger citizens." The lack of repertoire for winds and brass bothered her most. She spent the last several years of her life attempting to write new elementary and intermediate repertoire for each and every member of the brass and woodwind families of instruments.

In May two years ago, members of Archer's family went to Edmonton to help her move to Ottawa. They gathered her letters and manuscripts and her beloved cats, Sonatina and Fuguetta, for her return East. Archer's compositions, correspondence and other memorabilia are being professionally catalogued and archived in the Special Collections Department of the University of Alberta.

To the very end, Archer was both fiercely Canadian and proud of her Italian heritage. She was a member of the Honour Committee of the Donne in Musica Foundation and her trips to Fiuggi were important moments in the last years of her life. The first Fiuggi Festival featured a concert of her works and successive festivals included performances of individual compositions. Perhaps the most significant honor is her latest. In May 2000 the Italian National Commission for Equal Opportunities chose to place her name on its list as one of the most notable women of the last century.

Archer's Canadian awards are almost countless. They include honorary doctorates from McGill, the University of Windsor and the University of Calgary. She was awarded the Order of Canada in 1983, and an ornamental park is named in her honor in Edmonton. Archer was an Associate Composer of the Canadian Music Centre, and in 1987 the Prairie Region named the Violet Archer Library in her honor.

I had the opportunity to sing some of her compositions at the dedication concert of the library and share in the appreciation shown her by colleagues, students, musicians and parents of many of the children she had taught. The Canadian Broadcasting engineers were present to record the concert. The program closed with Archer's setting of *If the Stars are Burning*, for mezzo-soprano, clarinet and piano. This extraordinary composition, which I commissioned, always had to be the last work on any program. Nothing could ever follow the operatic outburst—a sung scream—of its final question and its subdued spoken ending—never any applause, never an encore. But that night something magi-

cal happened. There was the expected silence after the excruciating words, "Why you die in February?" The text that follows is spoken: "Columbines blossom on the fallen roof, a raven perches on your empty chimney." The piano, in its lowest register, closes with a brief staccato eighth note. But then the silence was broken by a woman's single, gasping sigh that could be heard throughout the hall. The CBC recorded that moment. Something never to forget, like a friendship with Violet Archer.

Suzanne Summerville, mezzo-soprano, first met Violet Archer in 1988, when Archer visited Fairbanks for the premiere performance of the song cycle If the Stars are Burning. It was the first of her several visits to Fairbanks for first performances of two groups of songs she composed for the Fairbanks Children's Choir and for the musicALASKAwomen conference. Dr. Summerville also commissioned the song cycle Songs of North, and she performed both song cycles on the opening recital of the first annual "Donne in Musica Festival" in Fiuggi.

Violet Archer Remembered

By Patricia Adkins Chiti, Roberta Stephen and Linda Hartig

Violet Archer was a much esteemed and loved member of the Honour Committee of the Fondazione Donne in Musica. We first programmed works by Archer in the early 1980s and during the preparation for the first Festival in Fiuggi, home for the Foundation which had then come into being, we set up a celebration concert for her. She came and participated in the various events and presented a paper on behalf of Canada's women composers.

Once she became a member of the Honour Committee, she traveled to Fiuggi each year to be with us and to hear performances of her works. We had programmed her organ music in the opening concert of the organ series for the Jubilee Series and had originally hoped to have her with us for this important occasion. Although she had lived in Canada for most of her life she told us that she still considered herself an Italian and continued to speak Italian with most of us as often as she could.

During her last stay in Fiuggi we were all very much aware that she was failing in health and felt especially privileged to have had her with us. She underlined on many occasions her belief and support for the Foundation. I recall that when I was planning the "Donne in Musica" television series, in which we showed excerpts of her piano concerto as well as some brief sequences from a ballet, she called me frequently to offer music and information about other women composers so that many composers from Canada could be featured in the series. I felt then, as I do now, that this was an enormous act of generosity in a field in which everyone tends to look out for herself. We shall miss her greatly. *Patricia Adkins Chiti*

For the past 20 years, Alberta Keys Music (of which I am the president) has had the privilege and responsibility of publishing the music of Violet Archer. One of her abiding passions was 20th-century music for children; she viewed them as our future performers and our audience. In support of this passion, Archer wrote letters to culture ministers and to presidents of composers' groups, gave speeches and, most

importantly, wrote music for young players. There are books of piano solos, sets of miniatures for all orchestral instruments, and sonatas and sonatinas for piano and orchestral instruments. Even one of her last commissions, for the South Africa Youth Orchestra, added to this repertoire.

I had frequent discussions with her about suitable music for young players. I once asked if she ever failed to find ideas for her many commissions. Her reply: "I write contrapuntal exercises or pieces for children first and then work on the larger or more extended pieces. I write every day." She was an incredibly hard worker, a prolific composer, a great teacher and a generous supporter of causes and people she trusted. I feel so fortunate that Violet chose to support Alberta Keys. She allowed her piano works to appear in our first publications and gave us immense credibility. She will be greatly missed by her friends and colleagues.

Her music is available from the following three sources in Canada: Canadian Music Centre, 911 Library Tower, University of Calgary, 2500 University Drive N.W., Calgary, AB T2N 1N7. Alberta Keys Music Publishing, 37 Hollyburn Rd. S.W., Calgary, AB T2V 3H2. Waterloo Music, 3 Regina Street North, Waterloo, ON N2J 4A5. *Roberta Stephen*

About ten years ago I wrote a bio-bibliography of Violet Archer, and her recent death brings to mind a small anecdote about her. The night before I was to leave, after interviewing her for two days, we attended an Edmonton Symphony concert. During one of the pieces, she leaned over and said, "I know you have an early flight tomorrow, but you must come back to my house and see my basement. You don't know me unless you know my basement!" I had to laugh, but she was right. Her house was very small, but her basement had rows and rows of shelves loaded with books, music, manuscripts, everything a librarian and bibliographer would love to dig through. I am hoping that much of the material will be housed in the Violet Archer Library at the University of Calgary. *Linda Hartig*

In Memoriam: Three Canadian Composers

Jean Coulthard: An Artist's Voyages, 1908-2000

By William Bruneau

Jean Coulthard died on March 9, just a month after her 92nd birthday. Despite the inconveniences and occasional indignities of great age, her daily schedule in that last winter included musical composition, with a dose of "public relations" work on the side. Although physical travel was unlikely, she continued to visit her beloved coastal British Columbia in her mind's eye.

For three-quarters of a century or more, Coulthard's routine had changed little. She began the mornings at her work table. In addition to that intensely private work, she gave time most days to public service, with the belief that Canada's cultural and political health depended on Canadian music. She would promote her theory that music helps to shape a community's social and mental being. She believed that music was essential to a flourishing heart and a good mind, and in a larger sense, the sign of any community's good health.

At century's end, after a lifetime's work, Coulthard could expect that her private and public work would indeed have the desired effects. By this time, she occupied an enviable position as a contemporary composer. From the 1950s, she had the satisfaction of hearing frequent performances and broadcasts of her works in Canada, Europe and the United States.¹ Her music continued to attract the attention of publishers, even if only a small fraction of her output had yet seen the commercial light of day.² Following her official retirement from the School of Music at the University of British Columbia in 1973, Coulthard saw former students take up important and central roles in Canada's musical life.³

Jean Coulthard's death marked the close of a productive, increasingly well-regarded life, and yet one that was markedly discontinuous. What remained continuous were her determination to write art music of the highest quality, her desire to root that music in her Canadian experience and outlook and her commitment to stay true to her own voice. The emotional significance of her journeys bore influence as did their geographical interest, and the discontinuities in her artistic history are as interesting as the continuous stream of her teaching and public relations work.

Graham Greene's autobiographical *Ways of Escape* tackles the question of artistic travels:

I have written...on episodes in my life and on some of the troubled places in the world where I have found myself involved for no good reason, though I can see now that my travels, as much as the act of writing, were ways of

escape....Writing is a form of therapy; sometimes I wonder how all those who do not write, compose or paint can manage to escape the madness, the melancholia, the panic fear which is inherent in the human situation.⁴

These words might have been written by Jean Coulthard, as she was fond of quoting Greene. She would have liked his double meaning—travel as escape, and if that did not work, then—art as therapy.⁵

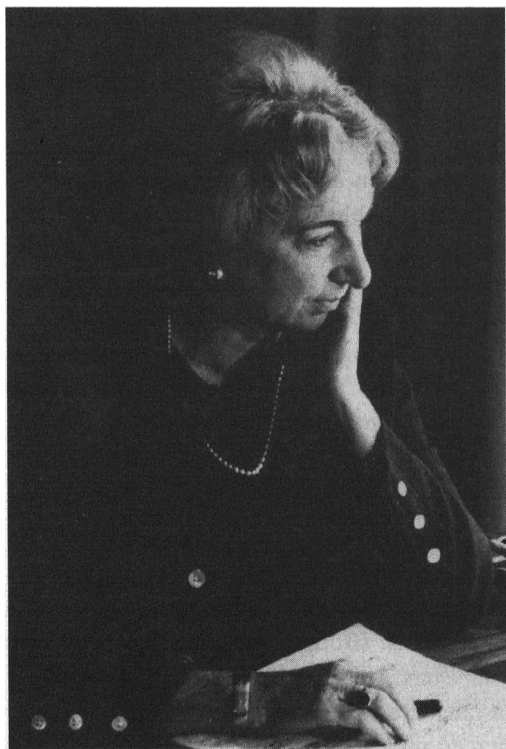
Born in Vancouver on February 10, 1908, Coulthard's musical and artistic inclinations were evident at an early age. Her first "official" composition notebook from 1917, written under the supervision of her pianist mother, filled up quickly, and her first published music appeared in 1919, although written in 1917.⁶ Her travels also began at an early age. Her many relatives in Ontario, New Brunswick and Quebec, Canada, as well as in the United States and England, took turns hosting the Vancouver Coulthards on a half-dozen trips eastward from the post World War I years through part of the Depression era. It was no surprise that Jean Coulthard came to see music as both a family matter and an international enterprise. A musical life implied travel.⁷

Coulthard's first long trip, at age 11, took her in 1919-20 to the small town of Wellsburgh, West Virginia. She and her younger sister, Babs, spent the winter there with maternal grandparents. (Both of their grandfathers were Presbyterian ministers, a fact Coulthard underlined innumerable times in later life to students and journalists.) Their mother commuted regularly to Boston and New York for voice, piano and theory lessons, strengthening the academic foundations of her reputation as a professional musician in her hometown of Vancouver. Their physician father, however, remained in Vancouver most of that winter, but never faltered in his strong approval of his wife's journeys. "He was mad for music," Coulthard would later say.⁸ This first journey helped to impress upon young Coulthard the value her parents placed on music.

At age 17, Coulthard attended the local University of British Columbia (UBC), but quickly withdrew; she and her parents agreed that musical work and the kind of liberal education available in 1925 made incompatible demands on her time and energy.⁹ Vancouver in the 1920s was the beneficiary of a capitalist economy; its cultural and political affairs were dominated by a set of businessmen and government administrators. Its 236,000 inhabitants produced no more than 850 of the total UBC's 1,500 students.¹⁰ Of those

850, the dominant elite sent fewer than 50 to that University, preferring to see them matriculate at McGill, Toronto or Oxford.¹¹ The UBC therefore would not have been appropriate for Coulthard. Her parents were well-educated professionals and moved in the world of the Georgian Club, the Jericho Yacht Club, and their neighbors in Lower Shaughnessy, Vancouver's most exclusive neighborhood. Coulthard's upbringing could give her only a limited idea of the world. The immigrant masses and working classes belonged to another world, one which Coulthard wanted to but could not yet understand.

The Coulthards, mother and daughters, had a piano and voice studio in their home. After 1925, when Dr. Coulthard



Jean Coulthard

became deaf and could no longer practice medicine, the music studio became an essential source of income. By that time, Jean Coulthard had opted for the life of a composing pianist-musician, and at age 18, in 1926, she acquired

a diploma from the Toronto Conservatory of Music by local examination.¹²

In 1928 Coulthard won a scholarship to the Royal College of Music in London. She was, by this time, yearning to experience musical life at its roots, which to her meant traveling to England, France and Germany. Coulthard was very happy when setting off from Montreal in mid-September 1928. In a talk written years later, in 1986, she looked back fondly on that golden journey.

In England in 1928-29 I felt I was in the very centre of things. For instance, I can recall to this day hearing new works of the young Hindemith when he brought over from Germany his String Quartet and played a Trio, Duo, and Quartet....Then at the Royal College of Music

where I was studying in 1929 the composition students met Ravel (who came over from France in a plum-coloured suit to hear the then young Adrian Boult conduct the second suite from *Daphnis and Chloë*). And of course, I heard the works of all the English contemporary composers of the day, including Delius's great work *Mass of Life* under Sir Henry Wood at the Old Queen's Hall and, of course, I loved *On hearing the first cuckoo in spring*, Vaughan Williams's *Sea Symphony*, Holst, and so on. Benjamin Britten was about 15 or 16 at College.¹³

It is fortunate that Coulthard wrote and preserved a journal entitled "Diary of a Young Composer." On January 23, 1931, Coulthard had this to say about her main composition teacher at the College, Ralph Vaughan Williams:

I never felt the thrill of inspiration at his lessons, though he twice patted me on the back, like any old man might! and would say "Now you are beginning to do well."... I can't honestly say that Vaughan Williams gave me one thought to brood on or bite on. I felt so homesick, miserable, and squashed. If only he had said the magic word, I feel sure I might have done something.... One day, he remarked on the pretty clothes I wore, and said how sweet of me to cheer up an old man in a dingy college room.... When I went out, I remember wishing fervently my music had called for a few remarks instead of my spring frock.¹⁴

In these two accounts, we have a destination presented as a highly desirable "way of escape," but also as a place where youthful preconceptions did not and could not survive. This was a travel whose destination was adulthood.

Travel to far places would become a central feature of all but the very last years of Coulthard's life. In 1936 she left her grandparents and new husband alone in a New York apartment at Christmas to see Copland for just an hour. Sometimes she traveled to meet great musicians, investing energy and money to spend days in California with Schoenberg and Milhaud during World War II; she risked instant rejection to see Bartók in New York in 1944. These travels were the strategy of a composer who had no local peers, no serious artistic guidance, and who lived and worked in a Canadian city far from the nation's eastern musical establishment in Toronto and Montreal. Her musical journeys of that peculiar kind ended in 1945, and were to be replaced by a new type of voyaging.

She had married Donald Marvin Adams, of the Canadian Navy, in 1935 and had a daughter, Jane, in 1943, but in the fall of 1944 Coulthard decided to move to New York. After her earlier travels, Coulthard was now anxious to give

formal power to her work, to move away from her earlier episodic and superficial writings. She had the good fortune in wartime Vancouver to work with Arthur Benjamin on orchestration, and to write large-scale orchestral works. That experience prepared her for a new journey—not just a journey in geography, but also in musical, artistic and psychological terms—and this time, to travel very far.

Jean Coulthard was ready for New York. Her maternal grandparents had retired there in the early 1930s, and agreed to care for Coulthard's daughter Jane, as Coulthard studied composition with an encouraging and adept teacher, Bernard Wagenaar of The Juilliard School.¹⁵ Musically speaking, Coulthard had at last "come home." Wagenaar taught composition by building from small building-blocks (two-bar phrases, extended and rebuilt on clear musical principles into large-scale works), and few pupils could have been as well suited as Coulthard to this pedagogy.

She then returned to Vancouver to compose big works: a large-scale piano sonata in 1946; major works for cello, voice and woodwinds in 1947; substantial works for chamber and solo forces, along with a first symphony, between 1948 and 1950.¹⁶ It is not as if her pen had suddenly become busy, for she had already written piano and chamber music, orchestral works and a ballet. But in the late 1940s, her music took a turn toward formal power and emotional depth. Outer circumstances and inner emotions combined to give Coulthard the means of creating music that was worth writing and worth hearing.

For the next 50 years, Coulthard continued her travels. Now she traveled sometimes for friendship, for example to visit her close friend, English composer Elizabeth Poston. She visited the United Kingdom a dozen times between 1949 and 1989 to enjoy the revitalizing whirlwind of British musical life.¹⁷ In the 1970s and 1980s, she traveled to be with her artist daughter, who spent time in London, but also to be in contact with British artists and expatriate Canadians such as the pianist Margaret Bruce or those with an interest in Canadian music such as Peter Gellhorn. This was travel for pleasure, artistic improvement and escape.

From 1947 to 1973, Coulthard had a position as senior instructor in the department of music of the University of British Columbia.¹⁸ Despite her success and recognition, she was never promoted to a professorial rank; her salary remained low. Her determination to write eclectic, polytonal music ran counter to the tastes and trends of the 1950s and 60s. Coulthard experimented in small measure with serial techniques and electronic elements of the "new musics" then in vogue. The rise in importance of American-style musicology at UBC in the 1960s and 70s meant that Coulthard's compositional work was marginalized even further.

In 1955-56, Coulthard was awarded a prestigious national grant for a year of study in England and France. This

travel was an escape from the discomfort she felt in a rapidly changing university; it was also emotional travel at a time of profound discontinuity. In the psychological and artistic space she found at that time, she acquired new self-confidence. She began an opera that would take 20 years to finish, and she sketched a violin concerto. She prepared for a journey to England a decade later for studies in orchestration with Gordon Jacob.

The winter of 1955-56 began for her in England; she then moved to Paris, and later to southern France. The year in France was a near-apotheosis for a woman whose entire youth had been shaped by French music. Her mother had been a devotee of Debussy and Ravel, and introduced their music to her daughter as well as to uncomprehending Vancouver audiences. Coulthard brought along daughter Jane to share the experience. For both, the year in France posed linguistic and logistical problems, but mostly, it offered a life under unthreatening skies. Coulthard saw her work performed in Paris, had the canonical "auditions" with Nadia Boulanger, heard dozens of artists, and happily watched her daughter take up artistic studies of her own. From late January to June, Jean and Jane lived near Menton, at Roquebrune-sur-Mer. A rented piano was brought up the steep hills of the town, and Coulthard began work on her largest single composition, an opera, *The Return of the Native*, finished about 20 years later.

When her compositions from France were heard, on both sides of the Atlantic and the Pacific, it became widely accepted that she was a composer whose citizenship was Canadian, but whose music had a cosmopolitan accent. Coulthard had a taste for change, for transformation, for sheer *movement*—whether in the artistic or pedagogical or geographical or emotional sense. The year in France put a seal of acceptability on her determination to grow as an artist.

Her ties to the older Vancouver were almost entirely transformed by now. Although her family unit remained intact, she and her husband worked in parallel paths. He ran a successful interior design business and traveled world-wide in pursuit of business opportunities, and she built a career as a composer. Her reputation meant that Maureen Forrester would sing Coulthard's song cycles, that Coulthard's works would be commissioned for festivals and artists from across the North American and European continents, and that Coulthard would sponsor a festival in British Columbia's Okanagan Valley. This also gave her recognition at other festivals, especially the Banff Centre festivals mounted by her friends of many years, Thomas Rolston and Isobel Moore.

In 1973 Coulthard's official retirement from the UBC came and went. In Britain and Europe, Coulthard deepened her ties with publishers and broadcasters, and developed a network of Canadian musicians who had learned their craft with her. It is difficult to attract the attention of a dispersed

musical community without the help of a network of support among other composers. Coulthard managed to build just such a network by maintaining the old and solid network of friendships that began in the Vancouver elite she knew in the 1920s, by collaborating with artists and poets of every kind over her extraordinarily long life, and in every region of Canada, and, above all, by noticing, encouraging and teaching (both at UBC and in her private studio) a collection of younger talents. These were young composers who would write good music in their own voices, who would give mutual aid, and who would continue to build on their earliest musical friendships with Jean Coulthard. By the time of her retirement, the network had taken its initial form. Its members had works performed, broadcast and published, and found various employments because Jean Coulthard, and the network, saw to it.¹⁹ The successful series of educational publications for teachers and students of piano and violin required the direct editorial participation of former students: Jean Ethridge, David Gordon Duke, Sylvia Rickard and Joan Hansen, along with Jean Coulthard herself. In those books one finds teaching pieces by yet more former students. The massive task of copying and preparing scores was, from the 1960s until recent years, done partly by members of that network.

Coulthard wrote well over 350 works. Some of her output was quickly forgotten, and some has never been performed. Coulthard's catalogue has jewels which are not yet recorded, but which are found in some of the standard repertoires of orchestras and performers in the Americas, Australia and Europe. She attracted her fair share of negative criticism, some of it deserved. The quality of her music, whether extraordinary (and by any standard, and to take but one single example, the 1972 string *Octet* is extraordinary) or just solidly competent and important as an example of a good composer's response to a physically beautiful place (her vocal output, much of her writing for piano): these I leave for future studies.

My purpose has been to demonstrate that Coulthard's *life* cannot be separated from her *art*. Her remarkable artistic relationship with her own mother; her complex and revealing relations with her husband, daughter, granddaughter and son-in-law; her links to the network of her former students; her vigorous and endlessly disciplined writing life; her struggles with alternately friendly and indifferent people in her home city; the ups and downs of her finances; the highs and lows of her life in the university; and her proclivity to keep moving, traveling, changing: these things cannot and must not be separated from the form, content and sequence of Coulthard's creative works.

Coulthard's life and works invite lines of inquiry and argument. I have paid less attention than in my earlier writing about Coulthard to the question of gender and to the power of gendered institutions and practices. These forces

account for her choices and experiences as did her travels and her professional career. It is time to draw these lines of inquiry together, to explain Coulthard's experience of the university, the publishing industry, broadcasting, and commercial musical life in multiple ways.

Similarly, it would be helpful if musicologists turned their attention to review with care the events of Coulthard's "discovery" of her province and nation, how its physical, literary and artistic facets revealed themselves to her, and how far those revelations appeared in the form and content of her music.²⁰ She viewed poetry, fiction, painting, sculpture and architecture as seed-grounds for musical constructions. The complete collection of her working manuscripts offers an opportunity to uncover the compositional procedures of this remarkable artist and woman.

If this paper encourages writers and students to make use of the immense resources available for the archival "recovery" of Coulthard's artistic and material lives, the international musical community can only be the better. Coulthard has left hundreds of sketch books and original musical scores, plus thousands of well-organized manuscripts concerning her administrative, business, family and educational lives. It remains only for a new generation of musicologists and performers to discover it.

NOTES

1. For programs and lists of performances, the best source is the Canadian Music Centre, particularly its Toronto and Vancouver branches. The Centre may most easily be contacted through its Web site: www.musiccentre.ca. Coulthard was a founding Associate Composer of the Canadian Music Centre in 1959.
2. On Canadian music publishing, see Helmut Kallmann, "Publishing and Printing," in H. Kallmann, G. Potvin and K. Winters, eds., *Encyclopedia of Music in Canada*, 2nd ed. (Toronto: University of Toronto Press, 1992), 1090-91. [This reference work is cited hereafter as EMC-II.]
3. For a discussion of Jean Coulthard's continuing and continuous relations with her former pupils, see William Bruneau, "With Age the Power To Do Good: Jean Coulthard's Latest Decades," *Classical Music* 19/2 (June 1996): 14-19. The opening pages of this article describe in detail Coulthard's daily rituals and physical arrangements for the task of composition as they were in May 1996.
4. Graham Greene, *Ways of Escape* (Harmondsworth, Mddx.: Penguin, 1981), p. 9. See also Norman Sherry, *The Life of Graham Greene: II: 1939-1955* (London: Jonathan Cape, 1994), 339-436. Cf. Leopoldo Duran, *Graham Greene: An Intimate Portrait*, tr. Euan Cameron (San Francisco: HarperSanFrancisco, 1994), esp. Pt. 3, Ch. 1, "The Writer at Work," 203-11.
5. For an illustration of Coulthard's use of Greene, see her "Lectures at Banff," manuscript notes [in Coulthard's hand], Banff Centre Composers' Workshop, Banff, Alberta; 13 leaves, lined note papers, 21.6 cm x 27.9 cm, loose-bound [3-holed binding]; in the Jean Coulthard Manuscript Collection of Teaching Materials, 1954-1979. Six volumes, MS, now on deposit in the Coulthard Papers,

Archives of the University of British Columbia, Vancouver, Canada. In these lectures, Coulthard reminds her listeners of Greene's dictum, borrowed in turn from Henry James, that it is "never a good idea to look for the figure in the carpet"—that is, to make music too closely representative of the outside world. ["The Archives of the University of British Columbia, Special Collections Division, Main Library, University of British Columbia, Vancouver, Canada" hereafter is referred to as "UBCA."]

6. "The Meaning of Rhythm: Little Jean Coulthard Composes Charming Melody," *The 'Educator' of Canada* [Vancouver, Canada], vol. 1, no. 2 (April 1919): 3. The news story included the score for Coulthard's "Baby-Seed Song," complete with score in the composer's hand, and three stanzas of text about the mysterious possibilities lurking inside the hull of a brown seed just below ground. The article states that "credit is due to little Jean Coulthard, the maiden of nine summers (at the time she composed the setting)." The piece's harmonic (I-IV-V) progression is correct and utterly predictable.

7. Janice Robinson, "Jean Robinson [Coulthard]," *EMC-II*, 319.

8. Transcript, interview J. Coulthard/W. Bruneau, April 25, 1995: transcript in UBCA, Coulthard Papers, Bruneau *sous-fonds*.

9. UBCA, Congregation Files: Honourary Doctorates: Speeches and Talks, Jean Coulthard, LL.D., 1988 June, "This Splendid University: Speech to the Annual Congregation of the University of British Columbia, June 1988." The first third of this speech concerns Jean Coulthard's three-month career as an Arts undergraduate, September-November 1925. It is worth noting that there was no sustained formal music instruction at the UBC until 1946. Thus, a BA student in 1925 could not combine artistic with general education courses, as only the latter were offered at the time.

10. *Yearbook 1925 of the Toronto Conservatory of Music* (Toronto: The Conservatory, 1926), Examination Results for the Year, 12ff. The Vancouver daily newspapers gave full lists of all examination and diploma results, at all levels, for students taking local examinations from the English and Canadian conservatories, until the mid-1950s.

11. Ibid.

12. Ibid.

13. Jean Coulthard, "[Scripted Talk]," in Beverley Cavanagh, ed., *Canadian Music in the 1930s and 1940s* (Kingston, Ontario: Queen's University, 1986 [November]), Proceedings of a Conference held at Queen's University, pp. 26-38.

14. Jean Coulthard, *Diary of a Young Composer*, reprinted in its entirety in W. Bruneau, ed., *A Musical Life in Vancouver: Jean Coulthard in Nine Decades* (Vancouver, forthcoming 2001); also in manuscript, UBCA,

15. For Wagenaar (1894-1971), see Andrea Olmstead, *Juilliard: A History* (Urbana and Chicago: University of Illinois Press, 1999), 115-16; see also Olmstead's discussion of the *Juilliard Report on Teaching the Literature and Materials of Music* [1953], which included several references to Wagenaar's tenure as a professor of theory and composition at Juilliard.

16. See the complete catalogues of Coulthard's musical output from 1917-2000 in W. Bruneau and D. Duke, *A Catalogue of the Musical Works of Jean Coulthard* (forthcoming 2001), much of which is available on the Jean Coulthard Web site.

17. The correspondence of Poston with Coulthard is to be found in UBCA, Coulthard Papers, Adams-Poston *sous-fond*. Of these 743 letters, 740 are from Poston to Coulthard. The Coulthard side of the correspondence was almost certainly destroyed shortly before Poston's death in 1987. I am grateful to Mr. Simon Campion, of Stevenage, Herts., and latterly, London, England, for permission to examine the 87 cartons of Miss Poston's musical and family archives. The Poston archives are under Mr. Campion's administration as Elizabeth Poston's literary executor.

18. For a discussion of Jean Coulthard's career as a university teacher of harmony and theory, see William Bruneau, "Music and Marginality: Jean Coulthard and the University of British Columbia, 1947-1973," in E. Smyth, et al., eds., *Challenging Professions: Historical and Contemporary Perspectives on Women's Professional Work* (Toronto: University of Toronto Press, 1999), pp. 96-116.

19. William Bruneau, "With Age the Power To Do Good: Jean Coulthard's Latest Decades," *Classical Music* 19/2 (June 1996): 14-19.

20. See the list of doctoral theses on Coulthardian subjects below, and in particular the doctoral theses of David G. Duke, Glenn Colton and Dale Maves.

Recordings: Compact Discs (In chronological order)

The Bird of Dawning Singeth All Night Long in "Entre Amis" (CBC: Toronto, 1986). Campbell Trowsdale, violin, and CBC Vancouver Orchestra, cond. Mario Bernardi. Perf. time, 5:15.

Sonata Rhapsody for viola and piano (Montreal: SNE, 1988). Robert Vérébès, viola, and Dale Bartlett, piano. [Allegro con forza (7:43), Interlude in May (5:42), Allegro con brio (4:22)] Perf. time, 17:40.

Introduction and Three Folk Songs in "Tableau" (Montreal: CBC Enterprises, 1989). Judith Forst with the CBC Vancouver Orchestra, cond. Mario Bernardi. (Includes four of seven movements: Introduction, "Lullaby for a Snowy Night," "Mam'zelle Québécoise," "The Contented House" and "Blowing Fields of Golden Wheat.") Perf. time, 11:15.

Lullaby for a Snowy Night in "Special Edition," vol. 2 (Montreal: CBC Enterprises, 1989). CBC Vancouver Orchestra, cond. Mario Bernardi. Perf. time, 2:57.

Excursion Ballet Suite in "Down Under" (Montreal: CBC Enterprises, 1990). Symphony Nova Scotia/cond. Georg Tintner. ["The Seagull" (4:18), "Polka" (1:35), "Summer Romance" (3:57), "Bicycle Parade" (1:14), "The Departure" (3:20)]

Image Astrale in "Ballade" (Toronto: Centredisc, 1991). Charles Foreman, piano. Perf. time, 10:15.

Music to St. Cecilia for Organ and Strings (Toronto: CBC, 1992). Patrick Wedd, organ, and the Calgary Philharmonic Orchestra, cond. Mario Bernardi. Perf. time, 9:03.

Quebec May in "Elmer Iseler Singers" (Toronto: CBC Records, 1992). Elmer Iseler Singers, CBC Vancouver Orchestra, cond. Elmer Iseler. Perf. time, 9:12.

Sonata Rhapsody for Viola and Piano (Toronto: CBC, 1994). Steven Dann, viola, and Bruce Vogt, piano. [Allegro-Attaca *dramatico a piacere* (8:24), "Interlude in May"—Lento *ma non troppo e grazioso* (6:19), Allegro *con brio* (4:11)] Perf. time, 18:59.

Four Irish Songs in "Linda Maguire Sings" (Toronto: CBC, 1995). Linda Maguire/CBC Vancouver Orchestra, cond. Mario Bernardi. ["The White Rose" (2:35), "Innocence" (2:12), "Cradle Song" (1:35), "Frolic" (2:25)]

In *The Concordia Commissions*, vol. I: "Music, when soft voices die, Vibrates in the memory" (Montreal: SNE, June 1996). Sherman Friedland, clarinet; Beverley McGuire, soprano; Liselyn Adams, flute; Josée Campeau, cello; Dale Bartlett, piano. Two compositions: *Gardens* for clarinet and piano ["The Royal Garden" (3:07), "The Secret Garden" (5:27), "The Wild Garden" (3:52)]. *Shelley Portrait* ["Song of Proserpine" (3:47), "The Cloud" (3:37), "To Music" (3:34), "Fragment" (2:28), "To a Skylark" (4:11), "Shelley's Skylark" (4:17)]

Six Mediaeval Love Songs in "Vickers: Canadian art songs/ Chansons canadiennes" (Toronto: Canadian Music Centre, 1998; CMC Centrediscs CMC-CD 6398). Jon Vickers, tenor/R. Woitach, piano. ["Far Beyond All Dreams" (2:17), "Young and Golden Haired" (2:20), "O Lovely Restless Eyes" (1:42), "New Love" (4:63), "Softly the West Wind Blows" (1:56), "O Lovely Venus" (2:15)] Total: 15:46.

Prayer for Elizabeth (Vancouver: Private Pressing, 1999). West Coast Symphony, cond. Clive Mitchell.

First Piano Sonata in "Views of the Piano Sonata" (Ottawa: Carleton University, Department of Music, 1998; Carleton Sound CSCD 1002). Elaine Keillor, piano. [Freely and lyrically (6:19), "Threnody," slow and pensively (4:02), Finale: resolutely (4:16)]

"The Contented House," one of seven movements from *Canada Mosaic* (Montreal: CBC Enterprises, 1989; Naxos 8.550171-2). Judith Forst with the CBC Vancouver Orchestra, cond. Mario Bernardi. Perf. time, 3:14. "The Contented House" is published in *Introduction to Canadian Music*; four movements from *Canada Mosaic* are published in *Introduction and Three Folk Songs* in *Tableau* (Toronto: Naxos, 1996).

Villanelle in "Salut d'amour" (New York: RCA Victor/BMG, 1990; RCA Victor 60697-2-RC). Ofra Harnoy, cello. Perf. time, 2:20.

Of Fields and Forests, a roundelay for harp in "Of Fields and Forests" (Toronto: CBC Records, 1998; CBC Records MVCD 1119). Rita Costanzi, harp. Perf. time, 7:03.

Music on a Quiet Song in "Concierto Pastoral" (Toronto: Canadian Broadcasting Corporation, 1998). Timothy Hutchins, flute, and CBC Vancouver Orchestra, cond. Mario Bernardi. Perf. time, 12:36.

Music to St. Cecilia in "Women Write Music: Orchestral Music by 20th Century Women Composers" (Outremont, Quebec: ATMA

Records, 1999). Foundation Philharmonic Orchestra, cond. David Snell. Perf. time, 9:15.

"Canadian Compositions for Young Pianists" (Ottawa, Canada: Studea Musica, 2000). Elaine Keillor, piano. Four CDs. CD no. A (Beginner Level): "The Jack Hammer," "Alexa's Music," "A little Joke," "Alexa's Bell Song," "Grandfather Clock," "Mathematician," "Start Gazing," "The Happy Photographer" and "Rocking Chair." CD no. C (Intermediate Level): "Far Above the Clouds" and "Prelude No. IV for Piano."

Selected Publications

Articles and Book Chapters:

Bruneau, William. "With Age the Power To Do Good: Jean Coulthard's Latest Decades." *Classical Music* 19/2 (June 1996): 14-19.

Bruneau, William. "Music and Marginality: Jean Coulthard and the University of British Columbia, 1947-1973." In E. Smyth, et al., eds., *Challenging Professions: Historical and Contemporary Perspectives on Women's Professional Work*. Toronto: University of Toronto Press, 1999, pp. 96-116.

Colton, Glenn D. "Canadian Composer Jean Coulthard and Artist Emily Carr: Spiritual Encounters With Nature." *IAWM Journal* 4/1 (Winter 1998): 4-9.

Of related interest:

Duke, David. "Notes towards a portrait of Barbara Pentland." *Music Works* 70 (Spring 1998): 16-20.

Doctoral Theses (In chronological order)

Rowley, Vivienne W. "The Solo Piano Music of Canadian Composer Jean Coulthard." DMA thesis, Boston University, Boston, Mass., 1973.

Lee, Barbara. "The Solo Piano Works of Jean Coulthard." DMA thesis, Catholic University of America, Washington, DC, 1986.

Duke, David Gordon. "The Orchestral Music of Jean Coulthard: A Critical Assessment." PhD thesis, University of Victoria, Victoria, Canada, 1993.

Colton, Glenn D. "The Piano Music of Jean Coulthard." PhD thesis, University of Victoria, Victoria, Canada, 1996.

Maves, Dale P. "The Art Songs for Voice and Piano by Jean Coulthard: An Eclectic Analysis of Selected Songs." PhD thesis, New York University, 1996.

Black, Linda M. "Jean Coulthard and Her Choral Music." PhD thesis, University of Florida, 1997.

William (Bill) Bruneau has taught at the University of British Columbia since 1971. As a historian, he places particular emphasis on the history of universities in the 19th and 20th centuries. He is writing a full biography of Jean Coulthard, and at the same time, beginning a historical investigation of UBC's School of Music—and thus combining his interests in women's studies, music and the history of the university.

In Memoriam: Three Canadian Composers

Barbara Pentland (1912-2000): A Forgotten Pioneer

By David Gordon Duke

Composer Barbara Pentland was one of the most important figures in Canadian music in the 1950s. Yet when she died earlier this year on February 5, she was an almost forgotten figure. Obscure in her own country, she is virtually unknown outside Canada. Performances of her work have dwindled to the point where it would be fair to call her the *least* recognized of the major Canadian composers. Her career is nonetheless particularly important to anyone wishing to understand the work of women who composed in the 20th century. Consideration of Pentland's life raises significant questions about gender, class and compositional style, and about how these social and aesthetic factors help to explain her career as a professional composer.

Half a century ago there was little research on the earlier traditions of Canadian music. It was easy enough for composers to see themselves as pioneers, the first generation to practice the craft in an emerging nation. Pentland saw herself as important, and others saw her as important. That was then, this is now, and one must surely ask, "What happened and why?"

Early Life

Born January 2, 1912, Pentland came from Winnipeg, a transportation hub and commercial center on the eastern edge of the Canadian prairie near Minneapolis/St. Paul. Her family belonged to the social elite of the city. The young Pentland had most of the advantages (and, as it turned out, restrictions) of a woman from that time, place and stratum of society. Music was viewed, especially by Pentland's mother, as an acceptable pastime, but not as a passion or a career. From the age of 10, however, Pentland was driven to compose. She saw herself as an artist in the Beethoven manner: railing against the conventional, fearlessly striking out for unknown territory.

For her earliest musical training, there were no models close at hand nor was there ready access to professional-level training. A year at a Paris finishing school in 1929 made a great difference. In France Pentland met Cécile Gauthiez, a later-day disciple of César Franck and Vincent D'Indy. Pentland finally learned something about the craft of composition, but all too soon she was back in Winnipeg, where she was expected to choose from a roster of acceptable suitors and to embark on the life of family and society befitting her station.

Pentland wanted none of it. She pursued an unsatisfactory course of lessons-by-correspondence with Gauthiez while dreaming of escape. In time, her family relented: she

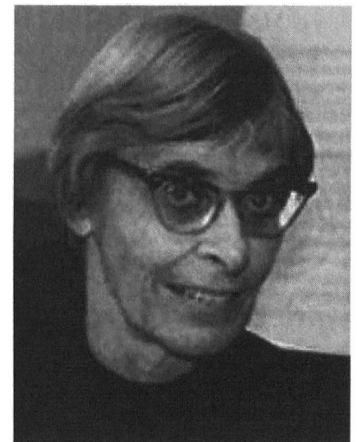
could have a year in New York; thereafter, she could pursue a professional life on her own or return to her comfortable life and put thoughts of an artistic career behind her.

That is the legend of Pentland's early life. When a full and archivally-sound biography of Pentland is completed, our picture of her early years will doubtless change. With even a modicum of critical reading, one is compelled to see that her life was not the black and white picture the self-conceived fiction asserts. Parental objection to a career as an artist is a factor in many young composers' (male *and* female) lives. Were the depths of the Depression a practical time to consider any career in the arts? Despite "parental disapproval," to what degree was Pentland financially underwritten by her family? How did other composers manage to eke out both professional training and a professional life in music at the time? (The story of Violet Archer, for one, provides a clue.)

Apprenticeship

Advanced study of composition in Canada was not a practical option for Pentland. The best training available could have been provided by the epigonal Healey Willan in Toronto, but his Anglocentric tastes and genial misogyny would not have done much for a budding modernist. There were figures in Montreal (e.g. Claude Champagne and Rudolphe Mathieu) from whom Pentland could have learned, but in the era of what the Canadian novelist Hugh McClellan poignantly termed "two solitudes," there was no awareness in English Canada of French Canadian high cultural life, and so Pentland missed a feasible opportunity.

Pentland looked instead to the United States. At Juilliard from 1936 until 1939, she studied with Frederick Jacobi and Bernard Wagenaar, then spent the summers of 1941 and 1942 at Tanglewood, working primarily with Aaron Copland. In the fall of 1942 she moved to Toronto and began to establish herself. During the war years Pentland at last found a place in the musical community: teaching theory and related



Barbara Pentland

subjects at the prestigious Royal Conservatory. She began to receive small commissions from the national radio network, the Canadian Broadcasting Corporation (CBC). Her music finally started to be heard in a regular way.

She spent part of the summer of 1947 at the MacDowell Colony. There she met Schoenberg's rambunctious disciple, Dika Newlin, who provided Pentland with a crash course in serial thinking. Characteristically, Pentland liked the technique but had reservations about Schoenberg's own work; she was less enthused with the expressionistic aspects of his repertoire than the idea of his "system" and its non-tonal vocabulary.

At War's end, Pentland had reason to think her hard-won toehold in the musical establishment would be secure. It was not. Her teaching practice was eroded as the service men returned, and, despite the favorable opinions of some of her contemporaries, her situation became less and less viable.

Fourth Festival: "Fra Nord e Sud"

By Esther Flückiger

Suonodonne Italia announces a concert on October 26, 2000, at the Centro Congressi Svizzero (CCS) in Milan, via Palestro 2, as part of the CCS music series. This Fourth Festival "Fra Nord e Sud" will feature works written especially for the occasion by Italian women composers who are members of Suonodonne. The music for piano (two and four hands), two flutes and guitar will be played by Suonodonne members.

The following composers will be participating at this initiative: Sonia Bo, Caterina Calderoni, Beatrice Campodonico, Gabriella Cecchi, Caterina De Carlo, Biancamaria Furgeri, Simona Goglio, Patrizia Montanaro, Barbara Rettagliati and Antonia Sarcina. The interpreters will be Esther Flückiger, Maria Vittoria Jedlowski, Rose-Marie Soncini and some of the composers. A brochure with articles about the composers and their new works will be available. The music will be published and accompanied by a compact disc recorded live at the concert. IAWM members and friends are welcome to attend.

For information contact: Suonodonne Italia; Via Catalani 67; 20131 Milan, Italy. Tel/Fax: 0039-02-26823666. E-mail: estflu@libero.it

At the end of the 1940s an offer came to teach in Vancouver. Harry Adaskin, the charismatic second violinist of the Hart House Quartet, Canada's pre-eminent string quartet at that time, had moved to the Pacific coast to start a department of music. He needed assistance, but he did not want to be beholden to the city's musical establishment, an entity whose activities were complicated by the presence of a large community of musically sophisticated Central European émigrés, and by the residue of Vancouver's colonial British community of organists and choirmasters. He first recruited Jean Coulthard, a youngish Vancouver native starting to make herself known as a composer. The next year Adaskin offered Pentland a position—an offer she was unable to refuse.

The Years at the University of British Columbia

The Vancouver that Pentland came to in 1949 was a small city, just over 60 years old, at the southwestern edge of the country. The immediate post-war period brought an influx of people from elsewhere in Canada and an increasingly steady flow of new Canadians from Europe, and, more significantly, Asia. The University of British Columbia, founded only a few decades earlier, was scarcely able to cope with the new demands placed on it. Its fledgling music department had little support. Classes were crowded with returning service men (and some women); space was made for instruction and even for the living arrangements of students and faculty, including Pentland, in leftover Army huts dotting the isolated suburban campus.

Her relationship with formal academic life was, at best, uneasy. A handful of students remember her as a committed, evangelical modernist bringing her taste and technique to a deeply provincial center. Some questioned her vocation as a teacher and her commitment to students. By the time she left the UBC in 1963, she was entirely disillusioned with its role in music education and contemptuous of its standards.

If Pentland's music had seemed reasonably avant-garde in Toronto, it was bafflingly incomprehensible to both Vancouver audiences and most of her UBC colleagues. Despite Adaskin's fulsome support and enthusiasm, her work was of negligible interest in her new environment and was all too quickly forgotten in Toronto.

In the mid 1950s what should have been an unquestionable triumph turned into a bitter demonstration of the vagaries of musical politics. Pentland's Bartókian *Quartet no. 2* won a place in the 1955 ISCM (International Society for Contemporary Music) Festival but could not be performed. It was programmed in the following year's festival, to be held in Stockholm. The Canadian League of Composers (CLC), the Canadian ISCM affiliate, found itself unable (and, in Pentland's view, unwilling) to support the costs of the per-

formance. Unwilling to let the opportunity slip through her fingers, Pentland lobbied at her University until funds were found to support the project, and Pentland embarked for Sweden and a European sabbatical year.

Before the festival concert took place, the CLC resigned from the ISCM and withdrew Pentland's work. Festival organizer Karl-Birger Blomdahl had the *Quartet* performed and broadcast by Swedish Radio, but Pentland never forgave her CLC colleagues. She did, however, continue her studies in Munich and participated in the prestigious Darmstadt Summer Music Courses. These proved to be such a revelation that decades later she would divide her work into "B(e)foreD(armstadt)" and "A(fter)D(armstadt)" phases. The central feature of the experience was her discovery of Webernesque pointillism, the model for virtually all her work from the mid 1950s until the 1970s and beyond.

Barbara Pentland, AD

In 1957 Pentland returned to Vancouver and, for a few more years, continued on at UBC. In 1958 Harry Adaskin was forced out of his position as department head. American theorist (and occasional composer) G. Welton Marquis was appointed and brought with him a coterie of young American males who set about a long-overdue restructuring of the department along the lines of contemporary American departments, modified neither by traditions of Canadian music education nor the musical resources of the region. Unimpressed, Pentland used a quarrel about academic standards to make a dramatic exit. But other circumstances had changed for her, too. At age 46 she met and married John Huberman, son of the noted violinist Bronislaw Huberman and Elza Galafres, a flamboyant Hungarian actress (once married to Ernst von Dohnanyi), one of the many central European émigrés to settle in Vancouver. By the early 60s both her parents had died; her inheritance made her financially independent, even secure, with no particular need for a teaching salary.

For the next two decades, Pentland worked productively in her mature idiom. With time she discovered that keyboard and chamber works attracted her most. The production of orchestral and choral music tapered off; the conservative (in Pentland's view, reactionary) tastes of conductors meant she wrote increasingly for the individual performers she felt were interested in her work.

By the late 80s she fought to continue composing as she slipped gradually into ill health. Formal recognition had come: the Order of Canada (the Canadian equivalent of a British knighthood), a well-meaning bio-critical study (which Pentland loathed), a few scholarly studies of selected works, and the rather hollow rewards of a respected, but not necessarily understood, life in the arts.

For performers and such audience as was interested in contemporary music, Pentland went from mid-century radical to dated high modernist, without a stage of acceptance in between. It was easier to pay lip service to her "fearless pioneering" and "historical importance" than to program her work.

Where Does Pentland Fit?

Perhaps her most exact contemporary is Elizabeth Lutyens, whose background, musical idiom and struggle-filled career are unnervingly similar to Pentland's. Unlike her contemporary compatriots (and, in every sense, rivals) Violet Archer and Jean Coulthard, Pentland's life had little regional resonance: she had few students, fewer disciples and no influence except through the creation of a somewhat sparse catalogue of finely crafted work. Although happy to address the occasional left-leaning and/or feminist theme in her work, her mature idiom was that of international high modernism at its most uncompromising.

In her quest for inspiration she was able to study in the United States and Europe; she was able to perform and promote her work at home and abroad. But over a period of five decades she developed only the smallest network of artists and colleagues prepared to support her mission. All too often she alienated the publishers, performers, colleagues and scholars who could have been her greatest allies. Pentland left us all a legacy of remarkable work. But she composed exclusively on her own terms—and paid the full price.

Sources

For information about Pentland and her work, readers may find useful the Web site of the Canadian Music Centre, www.musiccentre.ca, which provides a short biography and a selected catalogue of Pentland's work. Another source, in addition to several articles and encyclopedia entries, is Sheila Eastman and Timothy J. McGee, *Barbara Pentland* (Toronto: University of Toronto Press, 1983), which covers Pentland's life and work to 1982. Pentland's complete papers are at the National Library of Canada, Ottawa, Ontario (www.nlc-bnc.ca/ehome.htm). Limited materials on the UBC Department of Music are held in Special Collections, University of British Columbia, Vancouver, B.C. (www.library.ubc.ca/spcoll/sp_home.html).

Dr. David Gordon Duke holds degrees in musicology from the UBC, the University of North Carolina and the University of Victoria. He has written extensively about Canadian music and composers, and he broadcasts regularly on the CBC. He is currently head of the Music Department of Vancouver Community College. His article, "Notes towards a Portrait of Barbara Pentland: Issues of Gender, Class, and Colonialism in Canadian Music," was published in Musicworks 70, Spring 1998 (www.musicworks.web.net/sound).

In Memoriam

Vivian Fine (1913-2000): An American Composer Who Survived and Thrived in the 20th Century

By Heidi Von Gunden

Vivian Fine died on March 20, 2000 at Bennington Hospital as the result of an automobile accident. She was 86 years old. Even though I knew she was in poor health, I was shocked to hear of her death. I had admired Vivian for almost 30 years, and was thrilled when she received a copy of my book, The Music of Vivian Fine, as I had hoped she would have her hard-bound copy before she passed away. I will always remember her telephone call to me after receiving the book. She said she wished I were in Hoosick Falls so she could give me a big hug; I truly felt that hug while speaking to her. I was delighted when editor Eve Meyer asked if I would write a memorial article about Vivian. The following is an edited version of the speech I delivered at Ohio State University and at the Feminist Theory and Music 5 meeting held in London in 1999.

Vivian Fine's life spanned 86 years, the majority of the 20th century. How she survived and thrived as a female composer is both an inspiration and a model. Born in Chicago on September 28, 1913, Fine was the daughter of poor Russian-Jewish immigrants. Recognizing the early signs of musical talent, her mother, Rose, sought scholarships for the five-year-old Vivian at the Chicago Musical Academy. By age 11 she was studying piano with Djane Lavoie Herz, and soon became a member of Madame Herz's salon, which was often attended by Henry Cowell and Dane Rudhyar. Madame Herz suggested to another of her students, Ruth Crawford, that Ruth teach Vivian harmony, and in return, Herz would give Ruth free piano lessons. When the lessons began, Crawford suggested that Fine write a small composition. The results were so impressive that Crawford encouraged Fine to continue writing.

At the end of her freshman year in high school, Fine said that she wanted to quit school in order to study and write music full time. Her parents agreed. There is a wonderful story about the truant officer visiting the Fine residence to inquire about Vivian; she was not discovered because Rose had hidden her in the closet.

In 1928, when Crawford was preparing to leave Chicago for the MacDowell colony, she arranged that Fine would receive Crawford's own scholarship to study with Adolf Weidig, who taught at the American Conservatory in Chicago. Meanwhile, Fine was supported by a network of musicians, including Cowell, Rudhyar and Imre Weisshaus, who recognized her prodigious talent and encouraged her to

write, perform and publish; they even requested that she send them her recent manuscripts.

During this period, some important events took place. She debuted as a composer at age 16 with a performance in Chicago; soon her music was performed at a Pan-American Association of Composers' concert in New York, and at a concert for the International Society for Contemporary Music in Dessau, Germany. Her style could be described as ultra modern and contrapuntal with rhythmic flexibility.

In 1931 Weisshaus invited her to Berlin, but then Cowell suggested she go to New York and follow in the footsteps of Ruth Crawford. This meant studying with Charles Seeger and living in the home of Blanch Walton, a patroness of the arts. Fine, now age 18, chose New York but pursued only a small portion of the plan. She found her own place to stay and after one lesson with Charles Seeger, she said: "It just didn't work." Cowell was influential in suggesting to Walton that she sponsor a recital of Fine's music to be held in Walton's home. The same had been done for Ruth Crawford earlier, and this event provided an opportunity for Fine to present her compositions to the New York musical community. Fine remembered that many distinguished musicians were present, such as Varèse, Sigetti and others who supported the avant-garde.¹ Fine found employment as a dance accompanist and composer for companies led by Gluck-Sandor, Doris Humphrey, Charles Weidman and Hanya Holm. In time, her parents came to live with her in the small New York apartment because these were the years of the Great Depression, and her father lost his job in Chicago.

It was easy for Fine to make friends in her new music circle; she was in demand because she was a superb sight-reader and pianist who could read and perform contemporary music. She was the only female member of Aaron Copland's Young Composers' Group, and was invited by Copland to participate in the First Yaddo Festival of Contemporary American Music in 1932. She performed her *Four Polyphonic Pieces for Piano*—modernistic, dissonant, contrapuntal music that was crafted carefully, sometimes reflecting Charles Ruggles' practice of not repeating a pitch until it has been succeeded by eight others. In 1933 her *Four Songs*, a setting for soprano and string quartet, was published in *New Music*. She was only 20 years old.

While in New York, she studied composition with Roger Sessions (1934-42), who taught her for a modest fee. He

recognized Fine's talent and was impressed that she heard what she wrote. It was a boon to her training to be coached by Sessions; university curricula included musicology and theory, but degrees in composition were not yet standard. And Fine did not even have a high-school diploma. Sessions never mentioned the fact that Fine had already published in *New Music*, nor was he interested in what she had composed.



Vivian Fine

Instead, he insisted that she study conventional theory, which she did. Fine recalled: "Sessions did not go in for fulsome praise. 'I like it' was for him quite a compliment. However, he was much taken by the opening of a piece of mine for string quartet. He said he wished he could have written it and said I had 'aural vision.' This remark sustained me for many years."²

Although Sessions did not write his text, *Harmonic Practice*, until the late 1940s, the following indicates what he meant by "aural vision": "The ear of the musician, as used both in creating and in apprehending, must remain the court of last appeal; and musical theory thus remains, at the very best, a more or less adequate descriptive account of the ear's experiences."³ In the chapter about contemporary harmonic practice he wrote that "the supremacy of the ear must be stressed."⁴ This "aural vision" was Fine's greatest gift, and she remained true to it for her entire life. Rather than using systematic methods of composing, Fine always wrote what she heard.

In 1935 Fine met the painter Benjamin Karp. They married that year and would have celebrated their 65th wedding anniversary in April 2000. Ben understood Vivian's talent, and she stated that there was never a conflict between

their marriage and her composing. After the marriage, she continued to accompany dance classes and also studied piano with Abby Whiteside (1937-45).

The 1940s, 50s and 60s were difficult for her because Ben had taken a college position in New Paltz, New York, and they moved from the New York City area. In her new location, there was less of a musical network for Fine. She cared for her two daughters, taught piano, filled several part-time faculty appointments, and continued to compose. She was prolific during this period. The wealthy patroness of the arts, Bathsheva de Rothschild, was acquainted with Fine, and understood the difficulties of a woman trying to combine an artist's life with that of a wife and mother. Rothschild provided money to pay for child care and housecleaning so that Fine would have several free mornings a week for composing. She also appointed Fine in 1953 as director of the Rothschild Foundation for Art and Sciences and commissioned her to write *A Guide to the Life Expectancy of a Rose* (1956), a most successful piece staged by Martha Graham.

The fall of 1964 brought a change—Vivian Fine was offered a half-time position at Bennington College. At that time Bennington was a women's college, and she realized "they wanted a woman."⁵ She was 51 years old,⁶ an established composer and performer and an experienced teacher. She brought to her students the same kind of enthusiasm and empowering that Ruth Crawford had given to her. Crawford had taught Fine to pursue "adventurous, interesting music" and to believe that composing "was the most normal thing."⁷ In 1975 Fine described her situation:

When I first came here [Bennington], it [the student body] was entirely female. That was in 1964; now [1975] it varies. We have talented women at Bennington and I hope that the feeling of composing is [a] natural thing for a woman to do, and that it will continue here. I think one of the reasons they wanted to have a woman composer on the staff was that they'd never had one here before, and I certainly think that this is very important anywhere—to *have* a woman. Looking back, I realize that it was of incalculable importance that I had Ruth Crawford as a teacher and as a model in my life.⁸

Fine taught piano and a musicianship course that combined composition and theory. Known for its experimental programs, Bennington's music department stressed that beginners should compose and perform, giving equal attention to both disciplines. Fine believed that anyone could compose—"I never had a student who didn't compose something." She thought that composition could not be taught, but that students should be made aware of the materials.⁹ The faculty performed the student pieces, bring-

ing an aural experience to the classroom work. Several well-known composers were from the Bennington program, such as Joan Tower and Elizabeth Swados. The latter wrote about her learning experience in *Listening Out Loud: Becoming a Composer*.¹⁰

Fine was an ideal teacher for Bennington, since her career combined a strong performance background with a vigorous compositional life. She remembered being offered the position: "I was hesitant about being away part of the week."¹¹ Fine continued to live in New Paltz. Her Bennington schedule was arranged to spend a few days there each week. The faculty appreciated Fine's piano skills, and it was not long before rehearsals and performances were arranged for the days that Fine was on campus. By 1969 Fine was offered a full-time position, after five years of part-time teaching. The family moved to Shadesbury, Vermont, and Ben took on the commute to New Paltz. They had a house built in Hoosick Falls, New York, a few miles from Bennington.

Teaching at Bennington was a turning point for Vivian Fine. For 20 years prior to Bennington, Fine had composed in isolation, a contrast to her earlier days of salon concerts, Yaddo, interaction with prominent New York musicians, and coaching and studio accompanying. Fine stated several times:

"I had a fixed need to be involved,"¹² and from 1964 onward her compositional life escalated.

For Fine, her years at Bennington were "marvelous."¹³ She wrote many pieces for her colleagues, and then in 1972 decided it was time to schedule an all-Fine concert in New York City. She was 61 years old. Not an aggressive promoter of her own music, she realized that this important concert would not happen unless she were to produce it. She paid \$500 to rent the auditorium of Finch College. On the program were several impressive compositions: *Missa Brevis*, a piece using a four-channel tape of Jan DeGaetani singing lines Fine had composed combined with the live music of four cellos; *Concerto for Piano and Percussion—one performer*, a humorous, technical piece which Fine performed; and *Two Neruda Poems*, performed by DeGaetani and Fine. Donal Henahan from *The New York Times* reviewed the concert:

The 10-part mass was full of melismatic slides, microtones, and other currently popular devices but it left an impression of distant times and cool cathedrals. The composer also gave the first performance of her Concerto for Piano, Strings and Percussion (1972), in which she functioned as a one-woman band. Although heavily in debt to Cowell, Ives, and Cage, the Concerto was absorbing in its aural sensitivity and its tongue-in-cheek manner (a parody, perhaps, but of whom?)....The Neruda songs made a delicious pair, "la tortuga" crawling along in hushed beauty and "Oda al piano" closing the concert with witty melodrama. The singer silenced the pianist (Miss Fine) by gently closing the lid, removing the music, and finally, dropping the key covering. The final chord was played woodenly but expressively by Miss Fine, a marvelous straight-woman.¹⁴

The weight of the "highly indebted" statement is debatable, with reference to Cage and Ives, as Fine claimed little interest in their music. Henahan's positive reviews about women composers were scarce. (He was known for his scathing remarks about the music of Pauline Oliveros.) This favorable review was important to Fine, and she credits the concert and review as a milestone in her career. She received more and more requests and commissions until she decided she needed to retire from Bennington to have more time to compose (1987 at age 74). It was at this time that her music took on a feminist voice. Compositions such as *Meeting for Equal Rights 1866*, *Women in the Garden*, *Ma's in Orbit*, *The Triple-Goddess* (written for the Harvard University Band) and *Memoirs of Uliana Rooney* (a chamber opera about the struggles of a woman composer) reflect the work of a thriving female composer.

Sixth Festival of Women Composers

March 21-24, 2001

Indiana University of Pennsylvania
Department of Music
Indiana, PA 15701

Festival Directors: Dr. Sarah Mantel
and Dr. Susan Wheatley

Featuring:

Performances and lectures

Libby Larsen, Composer-in-Residence

Valerie Capers, Jazz Composer and Artist

Seminar Topics about Women Composers:

- Repertoire Past and Present
- Opera/Musical Theater
- Librettist/Poet Collaborations
- Jazz and Gender
- Issues in Education
- Aspects of Diversity
- Music for the Organ (in memoriam for Professor Carol Teti)

For additional information:

Fax: (724) 357-7918.

E-mail: wheatley@grove.iup.edu or
sjmantel@grove.iup.edu

Although Fine's death is a great loss to her family and friends, her music will be remembered. There are plans to establish a Web site to enable those interested in studying and performing her music to locate manuscripts, scores and CDs. Vivian Fine's music is just beginning a journey of limitless renown.

NOTES

1. A taped lecture given at the Graduate Center of City University of New York, April 17, 1990.
2. Andrea Olmstead, *Roger Sessions and His Music* (Ann Arbor: UMI Research Press, 1985), 96. In an August 25, 1994 telephone interview, Fine stated that she paid \$5 a month for weekly private lessons.
3. Roger Sessions, *Harmonic Practice* (New York: Harcourt, Brace and World, 1951), xix.
4. Ibid., 384-85.
5. Author's telephone interview with Fine, June 19, 1996. Few women held faculty positions in the 1960s. Louise Talma was at Hunter College and Pauline Oliveros was hired at the University of California, San Diego in 1968.

6. Fine's situation reflects that of many women faculty at that time. Her position was half-time, and she was already middle-aged. She was a "no risk" hire.
7. Fine made this comment during an interview for a radio program produced for the International League of Women Composers conducted by Ev Grimes.
8. Fine, interview with Frances Harmeyer, 1975.
9. Op cit., Grimes radio program.
10. Elizabeth Swados, *Listening Out Loud: Becoming a Composer* (New York: Harper and Row, 1988).
11. Author's telephone interview, April 8, 1994.
12. Author's telephone interview, March 9, 1996.
13. Author's telephone interview, June 19, 1996.
14. Quoted in Christine Ammer, *Unsung: A History of Women in American Music* (Westport, Conn.: Greenwood Press, 1980), 237.

Dr. Heidi Von Gunden is an associate professor at the University of Illinois, Champaign-Urbana. In addition to her biography of Vivian Fine, she has published books on the music of Pauline Oliveros, Ben Johnston and Lou Harrison. She has also published several compositions and written theoretical articles.

Book Review: *The Music of Vivian Fine* by Heidi Von Gunden

Scarecrow Press, Inc., 1999. 208 pp. ISBN 0-8108-3617-3

By Sharon Mirchandani

The recently deceased American composer, Vivian Fine (1913-2000), produced a large body of intriguing works for many musical mediums over the course of the 20th century. Until now, however, no one had published a comprehensive biography of Fine or a survey of her music, and one could learn about her music only in disjointed bits and pieces. Heidi Von Gunden happily fills in the gaps with her engaging, informative and well-documented book, *The Music of Vivian Fine*. Musicians now have a complete and easy-to-use presentation of Fine's output, which includes two chamber operas, diverse orchestral works, dance music, songs, choral works, works for solo instruments and for chamber ensembles. Inventive counterpoint, contrasting and elegant melodic lines, and often a touch of humor are trademarks of her compositions. While Fine explored many of the compositional approaches of the century (atonality, serial techniques, indeterminacy and improvisation, use of birdsong, interior piano, and pre-recorded tape), she maintained her individuality, not allowing any one method to dominate her creative work. Her various compositions explore contrapuntal intricacies, Zen spirituality, Christianity, feminist issues, Greek mythology and poetry. She used texts by Neruda, Dickinson, Joyce, Keats, Whitman, Shakespeare, Donne, Brecht, Kafka and others.

Von Gunden first met Fine in 1972, became interested in her music and conducted numerous telephone interviews

with her between 1993 and 1998. She uses quotes from these interviews, an array of correspondence with Fine, taped lectures by Fine, pictures, articles, books and reviews to support and enhance her depiction of Fine's professional life and accomplishments. In careful detail, she surveys Fine's extensive catalogue of works and provides analysis for over 100 musical examples, as well as information on performances and reviews. The book is useful as a research guide with its multiple appendices: chronology of Fine's life; catalog of compositions (organized by medium, cross-referenced, and annotated with information on premieres, reviews, commissions, dedications, recordings and publications); list of publishers with addresses; discography (including jacket note and review information); bibliography; and index. Von Gunden's endnotes are particularly helpful, describing where to locate further information, and how to best use those resources.

The book is organized chronologically into six chapters. In chapter one, "The Early Years," Von Gunden describes Fine's Chicago upbringing; her piano studies; her exposure to Henry Cowell, Dane Rudhyar, Imre Weisshaus and others at Djane Herz's home; her composition lessons with Ruth Crawford Seeger, and later with Adolf Weidig, Crawford's teacher at the American Conservatory of Music; and her study of scores by Paul Hindemith and Arnold Schoenberg. Von Gunden discusses the motivic organiza-

tion, avoidance of repeated pitches, dissonance, and duration variety present in early avant-garde pieces: *Solo for Oboe* (1929), *Four Pieces for Two Flutes* (1930) and *Trio in Three Movements for Violin, Viola, and Violoncello* (1930). She also relays Fine's reflection that she wrote "intuitively" during these years.

Chapter two, "New York and the 1930s," portrays Fine's experiences in New York City, and contrasts them with those of Ruth Crawford. Fine combined accompanying and solo performances with composing concert music. She also wrote

Friends Remember Vivian Fine

By Alice Abraham and Elinor Armer

When I studied composition with Vivian Fine at Bennington College in the early 1980s, I found her to be a warm, challenging, insightful and inspiring mentor. She always encouraged students at the weekly music workshops and concerts, even students who were not working directly with her. After graduation, I continued to keep in touch with Vivian and would visit her at her home in Hoosick Falls, NY. One recent event that stands out in my memory is the wonderful "Vivian Fine Week" in Boston in 1991—it was a marathon week of concerts and lectures honoring the composer and pianist.

When I saw the obituary posted on the Music Library Association listserv, I was stunned. I stared at my snapshot of Vivian and her husband, Ben Karp, which I had pinned on my office bulletin board a few years ago as inspiration to make time to keep composing no matter how busy I might be. I had to pull myself together. I needed to locate recordings and biographical information on Vivian for several on-air tributes. I thought about my last visit with Vivian in late June—her sister had joined us for tea. We chatted about the trends in classical and contemporary music programming on public and commercial radio. We also talked about the 300th anniversary of the modern piano and its impact on different genres of music. I knew that Vivian and her husband both had health problems, but she was doing well and somehow I thought that Vivian and I would have another chat again soon and another cup of tea. *Alice Abraham*

Vivian Fine was my good friend and "composing mother." Her interest and example were my muses. The same character, wit and humanity which inform her music also fed our friendship, and I miss her deeply. Let there be many performances of her work, which is as alive as ever. *Elinor Armer*

music for the dance; in many instances, the dance had already been choreographed, placing a peculiar demand on the composer. Von Gunden describes some important performances of her works in 1932: her *Four Polyphonic Pieces for Piano* were performed at the First Yaddo Festival, and her *Four Songs* were performed in a League of Composer's Concert. In addition, *Four Songs* were published in Cowell's *New Music* and were discussed favorably in a *Musical Quarterly* article by William Upton.

After *Four Songs*, Fine's compositional style changed, and Von Gunden discusses that change in the context of the Great Depression and its influence on the creativity of American composers. Of particular interest are Von Gunden's consideration of Fine's studies with Roger Sessions and her marriage to sculptor Benjamin Karp in 1935. Fine's works from this period—*Piece for Muted Strings*, *Prelude for String Quartet*, *Four Elizabethan Songs* and *Sonatina for Oboe and Piano*—have stronger tonal centers; make use of binary, ternary and sonata forms; and include Baroque-like figures and text-painting.

In chapter three, "The Changing Voice," Von Gunden details Fine's developments in the 1940s and 1950s. She ended her studies with Sessions and stopped her dance accompanying to focus more closely on her concert work. Her compositions from the early 40s (*Five Preludes*, *Suite in E flat* and *Three Pieces for Violin and Piano*), with their pianistic virtuosity and Baroque influences, reflect her piano studies with Abby Whiteside. *Concertante for Piano and Orchestra* (1943) received favorable comments from George Szell, with whom she studied orchestration for one semester while at New York's Mannes School.

Von Gunden observes Fine's use of new compositional techniques and discusses them, not as attempts to find a school to follow, but rather as endeavors that consider specific occasions and performers' needs. In *Capriccio for Oboe and String Trio* (1946) Fine's music became more freely dissonant; she omitted key signatures, and her tonal references were rare. She gave even greater emphasis to the melodic line. Her first experiment with serialism was *Chaconne* for piano. She used serialism and a 12-tone row in her first truly referential work, a setting of a Kafka text, *The Great Wall of China* (1947), for soprano, flute, violin, cello and piano. A neoclassic style and a pandiatonic theme can be heard in *Variations for Harp* (1953). *Sonata for Violin and Piano* (1952) used rhythmic groupings that resemble Olivier Messiaen's additive rhythms. And Fine's first commissioned work, *A Guide to the Life Expectancy of a Rose, a Scene for soprano, tenor flute, violin, clarinet, cello, and harp* (1956), is much like a small chamber opera; Fine even suggests props and actions. The text, based on an article by S. R. Tilley from the *New York Times*' garden page, is a metaphor for human relationships.

Chapter four, “The Maturing Voice (1960s),” depicts Fine’s years as a professor at progressive Bennington College in Vermont. Von Gunden discusses Fine’s large number of varied works commissioned during these years. Fine incorporated metric modulation into her *Duo for Flute and Viola* (1961), and used indeterminacy and improvisation in *Paen* for narrator/singer, women’s chorus and brass ensemble (1969).

In chapter five, “Expansion (1970s),” Von Gunden describes Fine’s spiritual inquiries and developing feminism along with a critical development in her career as well as the highly successful all-Fine concert in New York City. Fine’s interest in Buddhism is expressed in her settings of Zen stories as *Teisho* for eight singers or small chorus and string quartet. Her feminism grows and is brought directly into her works with *Meeting for Equal Rights* and *Women in the Garden*.

The sixth chapter, “Fulfillment (1980s-1994),” describes several important honors received by Fine including elected membership to the American Academy and Institute of Arts and Letters, a Guggenheim Fellowship and a commission from the Martha Baird Rockefeller Foundation. Her continued contrapuntal, rhythmic and textural developments are explored. Since large-scale works have been important in establishing a composer’s reputation, Von Gunden’s detailed discussion of several large works are of particular interest: *Drama for Orchestra* (1982), inspired by five paintings by Edward Munch, commissioned by the San Francisco Symphony; Fine’s most complex piece, *Double Variations* for piano solo (1982), commissioned and premiered by pianist Claudia Stevens in honor of Elliott Carter’s 75th birthday; *Canticles for Jerusalem* (1983), a song cycle for voice and piano of various Hebrew texts in translation; and *Poetic Fires* for piano and orchestra (1984) based on five images from Greek mythology. Von Gunden frequently points out Fine’s strong sense of humor in life and in clever, witty works such as *The Garden of Live Flowers* (1988), which sets text from *Alice in Wonderland* for soprano, tenor, baritone and piano. Von Gunden ends the book with a narrative of Fine’s 1994 *Memoirs of Uliana Rooney* and the relationship of the main character to Fine herself.

While Von Gunden makes occasional references to Vivian Fine’s gender, she portrays her primarily as a composer, not particularly a woman composer. Perhaps this is in part because Fine herself played down any issues of discrimination in her experiences as a female in a male-dominated field. In one of her interviews from 1993, Von Gunden asked Fine about being the only female in the Young Composers’ Group, to which Fine replied simply, “I liked it!” (p. 17). Von Gunden does refer to Marcia Citron’s *Gender and the Musical Canon*, by observing Citron’s list of criteria whereby a composition might gain historical entry into the musical canon: it must be heard publicly, published and reviewed (p. 20). She notes that by age 18,

Fine had achieved two of the three hallmarks, and at age 20 accomplished the third with the publication of her *Four Songs* in Henry Cowell’s *New Music*. Fine seemed to think of composing as a perfectly normal thing for a woman to do, only gradually realizing what a rarity it was.

The effect of spouse and children on a composer’s career becomes more salient when writing about a woman composer and, while more could probably be said about Fine in this role, Von Gunden provides enough details, staying the focus of the book. Ben Karp demonstrated his support for his wife’s career.

Von Gunden describes feminine themes and women’s issues found in many of Fine’s works. While teaching piano, Fine composed a collection of seven children’s pieces, *Music for Study* (1935-41). During the war she composed two song collections that portray women’s concerns: the hope for a baby to live, the death of a wife soon after her husband’s, and a woman’s sorrow during war time. Her *Song of Persephone for Solo Viola* (1964) reflects the grief of both Persephone and her mother, Demeter, at Persephone’s abduction by Hades (notably composed shortly after Fine’s own daughters had left home). In *Meeting for Equal Rights 1866, a Cantata for Chorus, Orchestra, Mezzo Soprano, Baritone, and Narrator* (1975), Fine used writings and speeches from the original meeting for equal rights, which questioned whether the Civil Rights Act should grant women the vote. Finally, Fine’s operas, *Women in the Garden* (1977) and *Memoirs of Uliana Rooney* (1994), are both based on feminist themes; the former uses writings by Isadora Duncan, Virginia Woolf, Emily Dickinson and Gertrude Stein, while the latter is autobiographical.

Von Gunden’s book is highly recommended for performers, scholars and others interested in Fine’s fascinating music; her thorough knowledge of Fine’s scores helps her provide useful insights into each of the cited works. She often points to interesting comparisons between works in identical or similar mediums written at different stages in Fine’s career. The author also highlights the recurrence of some of the composer’s early material in later works, and characteristics in early works that foreshadow later ones. In several places she discusses Fine’s affinity with texted works. Always, her commentary on the premieres of the works, their reception and degree of success is presented in an engaging manner.

Dr. Sharon Mirchandani is Assistant Professor of Music History and Theory at Westminster Choir College of Rider University. She has presented papers for the College Music Society, the American Musicological Society, and the Society for American Music, and has published articles in the IAWM Journal, Clavier and The Hymn. Her entries on feminist musicology and feminist theory will appear in Women and Music in America Since 1900: An Encyclopedia (Oryx Press). A pianist, she has also given frequent lecture-recitals on music by women composers.

In Memoriam

Jeanne Singer (1924-2000)

By Anne Gray

After a protracted illness of several months, the noted composer and pianist, Jeanne Singer, passed away on June 20 in Long Island, New York. Born in New York on August 4, 1924, Singer began composing at age five, having already learned music notation and harmony from her mother. She later attended the all-female Barnard College, but music theory courses were given only at the affiliated Columbia University, where she was forced to compose serial music, which she despised, to earn an "A." She graduated cum laude in 1944.

In 1945 she married Richard George Singer, and their son, Richard, was born in 1946, the same year she embarked upon 15 years of piano study and a lifelong friendship with pianist Nadia Reisenberg (1904-83). For their duo-piano performances, Singer wrote a "signature piece," which was an immediate success. Singer was also active as a soloist with chamber ensembles for more than 30 years. She founded the Long Island Trio in 1969, and in 1986, the Musinger Players, a vocal-chamber group, for whom she remained director and pianist until 1998. She performed on radio and television, and she was a vigorous supporter of women composers. Her 1980 series, "Turn the Tables," broadcast nationally, featured music composed by American women.

Singer's compositions have won many national and international honors from organizations such as the Composers Guild, Composers and Songwriters International, National Federation of Music Clubs, and the National League of American Pen Women, for whom, as National Music Chairman, she organized annual Composers Concerts at Lincoln Center over a period of 11 years. From 1978 on she received Meet the Composer Grants for performances of her works. Her 1996-97 ASCAP Award was her 19th consecutive winning of this honor.

In addition to her large output of chamber and piano music, Singer wrote many songs, often based upon the words of modern women poets. In 1992, to commemorate the 80th birthday of Raoul Wallenberg (1912-ca.47), the Swedish diplomat who risked his life saving over 100,000 Budapest Jews in World War II, she composed a setting for voice, violin and piano of Madeleine Mason's text, *To Be Brave Is All*. She later orchestrated the work and included it, along with 23 of her art songs, on a Cambria CD (1991) entitled "To Stir a Dream—American Poets in Song." It was re-released in 1999 by MMC Recordings as a tribute to Wallenberg.

Jeanne Singer was also known as "Madame Siamese." For four decades, the bloodlines of Grand Champions from her "Singa Cattery" were in demand all over the world. In November 1998, Jeanne married fellow cat breeder and tenor soloist in many of her works, Austin Miskell. They had met 20 years earlier when he came to New York to purchase one of her kittens. Retired, he had been professor of voice and director of the opera department at the National University in Bogota, Columbia, where he promoted Singer's works. In October 1999, Singer suffered a stroke, which necessitated giving up her home. Her son, Richard, and his wife, Rita, are planning a concert tribute to her music, "A Celebration of Jeanne Singer's Life!" in the fall of this year.

Dr. Anne Gray, author of The Popular Guide to Classical Music and The Popular Guide to WOMEN in Classical Music, was a friend of Jeanne Singer. Gray explains how good a friend she was: In April 1996, on a book-signing trip, she was flying from Boston to New York, planning to meet Jeanne at LaGuardia Airport. When Jeanne failed to appear, Anne called her home. A heavy smoker, Jeanne was gasping for breath and seemed disoriented when she answered the phone. Anne called three police departments in different parts of Long Island before one would send an ambulance. Jeanne never remembered how she got to the hospital. Later that day Anne was gratified to learn that her actions had indeed saved Jeanne's life!

Yolande Uyttenhove (1925-2000): Belgian Composer of the Year

By Florence Bocarius

There are stars in the universe and stars on earth. Yolande Uyttenhove is now a star on both. Her compositions will continue to emit a glowing light here just as her beautiful human and musical soul will always be a shining star throughout the heavens.

Belgian composer and pianist Yolande Uyttenhove, born on July 25, 1925, in Leuze/Hainaut, Belgium, died suddenly on February 2, 2000. Uyttenhove was an extraordinarily sensitive and brilliant pianist whose 1983 recording of the Fauré Sonata for Violin and Piano, with violinist Fernand Léonard, was considered by many in France to be the finest recording of the famous work. Having given her first public

piano recital at the age of four, she was later a prize-winner in every competition she entered.

As a composer, Uyttenhove's oeuvre consists of more than 200 works. Here, too, she was the winner in every international competition in which her work was entered.



Yolande Uyttenhove (r) and Frances Nobert following a concert at Whittier College, California, 1998

Her compositions include solo works for a variety of instruments, chamber music in very interesting and effective combinations and over 50 vocal works. Uyttenhove's Sonata for Violin and Piano, op. 95, received a Gold Medal at the 1984 Lutece International Competition in Paris, and has since become established as one of the outstanding works of the contemporary repertoire. The sonata is expressive and brilliant, complex and demanding, and successfully achieves a melding of composer, artists and listeners into one beautiful experience. The distinguished violinist Elizabeth Holborn and I had the privilege of performing the United States premiere of the work and have subsequently played it numerous times with great joy.

Yolande Uyttenhove was strongly interested in the musical developments of our time and served for many years as President of the Association of Belgian Composers. She concertized widely in Europe and the United States and recorded with her flutist husband, René de Macq, as well as with their two sons, flutist Thierry de Macq and pianist Renaud de Macq.

Another facet of Uyttenhove's many interests was her extensive research into the music of the past. Her oral presentations on the musical compositions written by various European kings and queens were in frequent demand. Her recently published *Marie Antoinette as Queen and Musician* has sparked great interest in the subject from a wide circle of readers, who appreciated the sensitive and moving portrayal of the French Queen. As recently as last December,

Uyttenhove was researching new subject matter in the National Library in Paris.

Yolande Uyttenhove possessed many unique qualities and gifts and was highly decorated for using her talents to enrich the music of her country and of the world. Belgium recently honored her by selecting her as "Belgian Composer for the Year 2000." The last time I spoke with her was during a January phone call from Brussels. She invited me to attend a concert of her works to be given in her honor for this occasion in the concert hall of the Royal Conservatory in Brussels, October 25, 2000. I enthusiastically accepted

Farewell to Our Friend, Yolande Uyttenhove, Forever

By Jacque Leduc

We heard with deep emotion of the death of Yolande Uyttenhove, member of the Union of Belgian Composers' (UBC) Board of Directors and honorary director of the School of Music in Braine l'Alleud. She had a long and fruitful career as a pianist, composer and pedagogue, and was held in the highest regard by her colleagues and friends. Prize-winning member of the Royal Academy of Brussels, bachelor of the Royal Academy of London, and holder of numerous international distinctions, Yolande Uyttenhove devoted herself with skill and enthusiasm to promoting the Belgian repertoire in her frequent solo recitals and chamber music concerts, both in Europe and abroad.

In recognition of her numerous talents, she was awarded the Fuga Trophy, the highest award of the UBC, and the medal of honor from SABAM (the Belgian equivalent of ASCAP). Within our Board of Directors Yolande Uyttenhove was active in building a repertoire of Belgian works intended for musical institutions. This valuable tool, which she prepared in collaboration with her colleague, Félix Snyers, has been very helpful in enabling our schools and academies of music to discover the wide diversity of our national musical output.

Friends of Madame Uyttenhove joined together on the March 18, 2000, at the Royal Chapel of Brussels, to listen to performances of some of her most beautiful works. The UBC will pay further homage to her memory with a concert that will take place at the Royal Academy of Brussels this October 25th.

Jacque Leduc is president of the UBC. His memorial article was first published in the "Bulletin FUGA," edited by the Union of the Belgian Composers.

the invitation and still plan to be there to bask in the light of her shining star.

Death can never eclipse that shining star, nor her spirit. I close by quoting briefly from a comment I wrote for a 1995 concert program celebrating her 70th birthday.

"Thank you!

Thank you, Yolande Uyttenhove...

Thank you for your music...

Thank you for your presence...

Thank you for being...

Thank you!"

Pianist Florence Bocarius has premiered and performed many contemporary works in cooperation with composers worldwide. Twenty-seven years ago she created the internationally-known series, "Music at Deer Ledge," with musicians from five continents performing music from around the world in order to foster better understanding and harmony between people and nations through the universal language of music.

Lucia Dlugoszewski (1934-2000)

By Anne Gray

Composer, choreographer and artistic director of the Erick Hawkins Dance Company, Lucia Dlugoszewski died on April 11, 2000 in Greenwich Village, New York, of natural causes at the age of 68. She was born in Detroit, Michigan, June 16, 1934, of immigrant Polish parents. She started composing at age three and studied piano at the Detroit Conservatory from age six. She enrolled at Wayne State University (1949-52) as a pre-med student and graduated in chemistry at age 15, while continuing her piano and compositions studies at the Conservatory. She abandoned her plans to become a physician in 1952 and moved to New York City, where she attended the Mannes College of Music, studying analysis with the Austrian theorist, Felix Salzer, and composition with Edgard Varèse.

From 1952 to 1955 she continued her piano studies with Grete Sultan, who introduced her to dancer-choreographer Erick Hawkins. Although she had been married since 1948 to Ralph Dorazio, who became sculptor and set designer for the dance company, her meeting with Hawkins struck her, in her own words, "like a firestorm." She divorced Dorazio in 1954 and married Hawkins in 1962. Their passionate love-match which, amazingly, they managed to keep a secret for many years, was sundered by his death in November 1994.

The Erick Hawkins Dance Company lived on in his name, with Dlugoszewski as Composer-in-Residence and Artistic Director from 1996. She created many scores for the dance company and made her debut as choreographer in 1999. Searching for new sonic horizons, she refrained from using synthesizers or other electronic equipment to generate sounds in her compositions, but instead, utilized traditional instruments in unconventional ways. In 1951 she developed a timbre piano, a standard piano with the strings sounded by various beaters, picks and bows. She also invented more than one hundred percussion instruments, including elegant ladder harps and various rattles made

by Dorazio. She used her inventions in a number of compositions including *Desire Trapped by the Tail* (voice and timbre piano, 1952), *Archaic Timbre Piano Music* (1954-57), *Skylark Cicada* (violin and timbre piano, 1964), *Velocity Shells* (timbre piano, trumpet and percussion, 1970) and *Duende Newfallen* (bass trombone and timbre piano, 1982-83).

Dlugoszewski was the first woman to win the Koussevitzky International Recording Award in 1977, for *Fire Fragile Flight* (1974). She was also the recipient of many other grants, honors and awards, including the Tompkins Award for poetry. From 1960, she taught at the Foundation for Modern Dance, New York University and the New School for Social Research. Her first major commission, one that brought her recognition from the musical establishment, was from the New York Philharmonic for *Abyss and Caress* (1975), premiered by conductor Pierre Boulez.

In the 1990s she began to center her works on philosophical ideas, using the concepts of "otherness" or "strangeness" (the shattering of ordinary reality) and "suchness" (from Zen) as compositional tools. She produced a series of chamber works including *Radical Otherness Concert* (1991) and *Radical Suchness Concert* (1991). Her daring, yet tender, creation, *Radical Quidditas for an Unborn Baby* (1991), is for a large ensemble of traditional percussion instruments plus her own innovations, all played by one performer. *Disparate Stairway Radical Otherness* (1994) was a commission from ballet star Mikhail Baryshnikov.

Her music has been performed by groups such as the Chamber Music Society of Lincoln Center, the Louisville Orchestra, the Seattle Symphony and the American Composers Orchestra. In the fall of this year, CRI (Composers Recordings, Inc.) will release an all-Dlugoszewski CD.

In Memoriam

Dulcie Sybil Holland (1913-2000): A Remarkable Australian Musician

By Ann Carr-Boyd

Dr. Dulcie Sybil Holland has been, and will remain, one of the most remarkable musicians to have lived and worked in Australia. She was an all-encompassing musician—one who not only provided us with a memorable body of music, but who also took part in the business of making music every day of her life. Her career included the roles of composer, music arranger, performer, accompanist, chamber musician, teacher, church music director, adjudicator, speaker, author and patron. Although most of her life had been spent in Sydney, her name, her music and her educational publications are known throughout Australia and elsewhere.

Showing an early interest in music, Holland received much encouragement from her parents and her teachers, composer Alfred Hill and pianist Frank Hutchens, at the New South Wales Conservatorium of Music. Hutchens encouraged her interest in arranging, and she prepared many pieces for the famous duo pianists, Frank Hutchens and Lindley Evans. She studied at the Royal College of Music in London, one of the first of many Australians to pursue their studies in England and Europe. Here she studied composition with John Ireland and conducting with Reginald Jacques, and she distinguished herself at the end of her first year by winning the Cobbett Prize for chamber music composition and the Blumenthal Scholarship, a major award which provided three years of study at the Royal College.

Holland's progress was interrupted by the outbreak of World War II, and she returned to Sydney, where she married musician Alan Bellhouse. During the 1940s, she combined family life with producing a considerable body of original music. It was in 1944 that she composed one of the greatest treasures of Australian music, the Trio for Violin, Cello and Piano. It was followed in 1952 by the equally powerful Piano Sonata, considered to be one of the major works of the Australian piano repertoire. Recordings of both are now available.

In the 1950s Holland's musical output turned in a new direction, when she was associated with the Department of the Interior as composer of music for some 40 films documenting life in Australia. The films have been preserved in the National Film and Sound Archive. Some composers may have regarded this work as rather pedestrian, but Holland believed there was much to be learned from such an exercise, not the least of which was to produce music quickly and on time.

One often says of a composer that a certain period of her life was fruitful, but it would be true to say of Holland that all periods of her life were fruitful, and that as her compositions grew in number, so did her list of publications and prize-winning works. In 1973 she wrote the first of many books on the technique of writing music, for which she became so well known. Her books on musicianship and related matters remain a unique educational contribution, and their fame has spread far and wide. She had much contact with young people as a teacher, examiner and adjudicator, and thus she was able to produce her delightful, and always approachable, pieces for young players. Many were for piano, but she did not forget to provide solos for those instruments found mostly in the middle of bands and orchestras.

Of the many memorable episodes in her life, one of special significance was the premier performance, 44 years after its composition, of the Trio mentioned above. This took place at the first Women in Music Festival in Adelaide in 1991. The Trio contains music of such passion and power that its performance was followed by a standing ovation. Similar scenes were to follow when Holland, together with Miriam Hyde, turned 80 in 1993, and Australians turned out in force to help them celebrate. The Holland birthday

Memorial Concert

Pianist Selma Epstein is planning a memorial lecture/recital devoted to the piano music of Dulcie Holland, a close friend whom she describes as a person of such warmth and empathy that she was memorable to all who knew her. Epstein's tentative program, to be given at the Sixth Festival of Women Composers, Indiana University of Pennsylvania (March 21-24), will include the following works: *Variations on the Bach Chorale: "Sei Gegrusset, Jesu Gutig"* (1993), *Retrospect* (1991), *Shades of Summer* (1992), *In the Dreamtime* (1973) and *Toccatina* (1986), plus four works that Holland dedicated to Epstein: *Forever Waltz* (1993), *Happy Birthday Dear SELMA* (1984), *Sonatina* (1993) and *Bagatelle For Selma* (1986).

concert, held as part of the Festival of Sydney, attracted audience and media in such numbers that many were turned away. Her long association with the Australian Broadcasting Corporation was celebrated with broadcasts, interviews and special tributes in the early 1990s, when works such as *This White Shell Standing* and *Symphony for Pleasure* were performed and broadcast by the Sydney Symphony Orchestra, the Queensland Symphony Orchestra and the Adelaide Symphony Orchestra, as part of the Composing Australia series of heritage concerts. In 1993 Miriam Hyde and Dulcie Holland were awarded honorary Doctorate of Letters degrees by Macquarie University.

We are grateful that so much of Holland's work has been made available to us by the following publishers: Allans,

Chappell, Palings, Alberts, Boosey & Hawkes, EMI, Southern and BMI Canada. Recordings of her music are also numerous. Through a collaboration with Robert Allworth and the Jade label, many of her chamber works have been recorded and/or reproduced on disc; Dulcie herself plays many of her piano pieces.

We remember Dulcie Holland, not only for her wonderful music, but also for the great human attributes she brought to the world of music and to the world in general. In the words of one of her own compositions, we wish her *A Joyful Departure* (for organ, 1977). She died peacefully on May 21.

The essay is taken from the eulogy given by Ann Carr-Boyd at Dulcie Holland's funeral.

Margaret Rosezarian Harris (1943-2000)

The noted conductor, composer and educator, Margaret Rosezarian Harris, died suddenly of a heart attack on March 7, 2000 in New York City. Born in Chicago on September 15, 1943, she exhibited musical ability at an unusually early age. Shortly before her fourth birthday, she gave a piano recital in which she performed 18 pieces plus three encores from memory. Between the ages of four and six she toured extensively but stopped when she entered school. At age 10 she performed with the Chicago Symphony, and she was awarded a scholarship to the Curtis Institute. She later earned bachelor's and master's degrees from the Juilliard School of Music.

Although she toured throughout the United States and abroad as a pianist, she gained her greatest acclaim as a conductor. She was the first African-American woman to conduct symphony orchestras in Chicago, St. Louis, Los Angeles, Detroit and elsewhere. Her main interest was classical music, but she also conducted on Broadway. In 1970 she was appointed music director of the famed musical, *Hair*, conducting an all-male orchestra. In 1995 she was appointed American cultural specialist in Tashkent, Uzbekistan, for a production of *Porgy and Bess*. Among her compositions were two ballets, an opera (*King David*) and two piano concertos. Earlier this year, she was appointed associate dean of the Pennsylvania Academy of Music in Lancaster.

Call For Nominations: Get Involved with the IAWM!

New members of the IAWM Board will be elected by the general membership next spring. Nominations to the Board are now being sought. Are you willing to share some of your experience and skill on behalf of women in music? Do you know someone who might? If you are interested in becoming more actively involved to promote the mission and goals of the IAWM, whether as a Board Member, or in another capacity, please contact Melissa Maier, Nominating Committee Chair, by December 1, 2000 for more information:

Melissa Maier
455 White Birch Drive
Guilford, CT 06437 USA
fax: (203) 453-0499
e-mail: [mmaier@bigfoot.com](mailto:mmailer@bigfoot.com)

Message from the President

Thanks to the Elections Committee, chaired by Melissa Maier, we have successfully completed our first general election of board members as mandated by recent changes in our bylaws. Congratulations to new board members Deborah Hayes and Maria Niederberger and to returning board members J. Michele Edwards, Anne Kilstofte and Patricia Morehead. The board also filled various officer vacancies during their June meeting. Please congratulate Deborah Kavasch, our new secretary; Susan Cohn Lackman, our new treasurer; and Kristine Burns, our president-elect.

It would be hard to imagine that our time together in Washington D.C. in June could have been any grander. The board meetings were productive and the gathering of IAWM composers, performers and supporters for the concert at the National Museum of Women in the Arts was wondrous beyond measure. Brava to Pat Morehead for making it happen! Congratulations to all the selected composers and performers and to Michele Edwards for serving as conductor for *Global Visions: New Music by Women*. It was a great experience and surely one we must repeat. To view pictures of the board meetings and the IAWM/NMWA concert, visit the scrapbook module on our website <<http://www.iawm.org/scrapbook/nmwa2000.html>>.

At my invitation Monica and Tod Trimble joined us during the board meetings at George Washington University.



Monica Trimble presenting a proposal to the IAWM Board of Directors, June 10, 2000

We have been in dialogue since last fall regarding association management services for the Alliance. Monica Trimble led board members through a long-range planning session on Saturday afternoon. It seemed clear that we must give more attention to planning and to operational procedure than we have had the luxury of doing in the past. A more effective committee structure is needed to facilitate our work.

President-elect Kristine Burns has been working diligently to activate various committees through the summer.

It is difficult to know exactly what form any future agreement for association management may take, but there is some consensus that professional assistance is required. We must proceed cautiously but persistently in exploring the possibilities. I appreciate the ongoing support I have received for these efforts. The Budget Committee cannot consider proposals until the VAT tax refund (from last year's London Congress) is received, but the board should soon have an opportunity to give additional consideration to these matters. I will be pleased to discuss this personally with any IAWM member who has questions or concerns.



President Sally Reid (r) presents certificate of appreciation for outstanding service to Deborah Kavasch (IAWM Board Meeting, June 11, 2000)

We have organized new modules on the website to facilitate the work of the board, including portfolio descriptions, a procedural manual and a correspondence database. Of special interest may be the planning documents which served as beginning points for discussions during the board meetings: the "Who/What/Where" document and "Core Projects of the IAWM." Interested members will find links to all these materials and the various board reports from the board index page <<http://www.iawm.org/board/>>.

Thanks to outgoing secretary Susan Wheatley for updating our bylaws interpolating changes from the previous board meeting <<http://www.iawm.org/board/bylaws99.html>>.

Recordings are now available from the London Congress and the *Global Visions: New Music by Women* concert. Jennie Brennfoerder is filling orders for IAWM members. Only CDs are available (no tapes) and orders will *not* include traycards, booklets or jewel cases—only the CD. IAWM members may receive a copy for \$10.00 per CD. We are only able to release portions for which permissions have been granted. Members may peruse the listings online

<<http://www.iawm.org/cds/>> or contact Jennie directly <jeb98q@acu.edu>.

Presenters, composers and performers who have not yet granted permission may have their works included by completing the simple permission form online (this sends an email for our files): <<http://www.iawm.org/board/correspondence/permissions/concertonline.html>> or you may print and then FAX (915-674-2232) or mail the copy found at <<http://www.iawm.org/board/correspondence/permissions/concertpermission.html>>.

There have been a number of changes and additions to our community archive (website) thanks to the efforts of the Alliance webteam. Norm Evangelista of Metrognome Design designed our new logo. The logo features the colors and international spirit of the Olympic Rings, and was inspired by the upcoming Sydney Olympiad.

Our online administrative calendar is now available <<http://www.iawm.org/calendar/>>. Members may access the calendar by using "iawm" as both the username and password.

Beginning with featured performances from the London Congress and the Washington, D.C. concert, we are building a virtual concert hall for the presentation of IAWM composers, performers and presenters via streaming audio

and video. All Alliance members may participate by preparing and uploading real audio/media files to our community archive. Follow the instructions online <<http://www.iawm.org/howto/vch.html>>. We are also building a publicity photo archive. Any IAWM member may upload photos (jpeg or gif images) to the site. Follow the instructions at <http://www.iawm.org/howto/photos.html>. All members are encouraged to visit the IAWM Virtual Concert Hall <<http://www.iawm.org/vch/>> and the IAWM Photo Archive <<http://www.iawm.org/scrapbook/publicity.html>>.

The IAWM will have a presence at the music megameeting in Toronto, November 1-5, 2000, thanks to the efforts of board member Judith Coe. The IAWM room (poster display) will be open 9:00-5:00 Thursday through Saturday and 9:00 a.m.-12:00 on Sunday. Presentations will be made 2:00-3:30 p.m. on Thursday and 10:00-11:30 a.m. on Friday, Saturday and Sunday. Chairs of the various "Committees on the Status of Women" will meet in a joint panel session on Wednesday, Nov. 1, 7:00-10:00 p.m. A presentation on *The Next CMS Report on the Status of Women in College Music: Historical Perspectives and Future Objectives* (collaborative initiative between CMS and IAWM) will be held Thursday, Nov. 2, 9:00-11:00 a.m. We hope to see many IAWM members there.

Sally Reid, IAWM President

Message from the Editor

By Eve R. Meyer

Logo and Cover

We hope you are as pleased as we are with the attractive new IAWM logo and front cover of the *Journal*. Both were designed by Norm Evangelista (spiff@aol.com), who volunteered his services; we are very appreciative of his contribution. As mentioned in the President's Message, Evangelista was inspired by the international spirit of the Olympic Rings. The logo's original color scheme, which is not used in the *Journal*, can be viewed on the IAWM Web site.

Evangelista is a software engineer by day, and notates and designs music publications by night. A former piano student of Deon Nielsen Price, Evangelista notated the music and did the design for her textbooks, *Accompanying Skills for Pianists* and *SightPlay with Skillful Eyes* (2nd edition), as well as for her composition, *Angelic Piano Pieces*. He is currently involved in a project for Deon, Kathleen Bauer and Demibach Editions.

Journal Staff

Former Members' News Editor Susan Cohn Lackman has been elected Treasurer of the IAWM and is no longer on

the *Journal* staff. Susan, we wish you success in your new position and offer our thanks for your conscientious work in compiling the column over the past few years.

With this issue, we welcome Deborah Hayes as our new Members' News Editor. She was a member of the ILWC and ICWM almost from the beginning, and served as Features Editor of the *ILWC Journal* in the early 1990s. Deborah recently retired from the musicology faculty of the University of Colorado at Boulder, where she taught classes in music history, theory and appreciation, including the history of women in music. She published her first essay on historical women in the *AWC News/Forum* in 1983, and contributed musical editions and essays on 18th-century European women composers to volumes three, four and five of the anthology, *Women Composers: Music Through the Ages* (edited by Glickman and Schleifer). She is the author of *Peggy Glanville-Hicks: A Bio-Bibliography* (Greenwood Press, 1990) and has contributed articles and reviews to many journals, including *American Music*, *Current Musicology*, the *College Music Symposium* and *Notes*.

Deborah urges you to send her information about your accomplishments. Some of you have been unnecessarily

reluctant. She believes, and the editorial staff concurs, that this does not constitute individual boasting but rather a record of achievements of fellow IAWM members, people who support the notion of celebrating women's work in music. The column also serves as a useful means of learning about and keeping in touch with each other.

With the *Journal's* increase in size over the past few years, the need for more staff volunteers, such as copy editors, has become apparent. I would like to thank the following members who contributed their "eyes" to this issue.

Betty-Ann Lynerd is an experienced copy editor and writes for the *Women of Note* quarterly journal. She is Director of the Queen Anne's Chorale and Youth Chorale as well as Director of Music at Grace Presbyterian Church, both in Maryland. She is conductor of Tessitura Women's Chorus in Washington, D.C. Betty-Ann is president-elect of the Maryland/D.C. chapter of the American Choral Director's Association, and she recently conducted choral festivals in Seoul, Korea.

Madeline Williamson is Professor of Piano in the School of Music at Arizona State University and has been active in championing new music and music of women composers. She has performed as soloist and chamber musician in the United States and abroad and has worked with foreign institutions in establishing piano pedagogy training pro-

grams. She has published widely in several fields, including policy research and statistics as well as music.

Susan Epstein is Assistant Professor of Music, Theory and Composition at the New World School of the Arts. She has organized many concerts featuring contemporary works throughout the New England area and in Spain, and she has scored music for film and television. Her compositions have been performed by organizations such as the Colorado Symphony Orchestra, and her articles have been published in several encyclopedias.

Melissa D. Blakesly is currently in the Ph.D. musicology program at the University of Cincinnati, College-Conservatory of Music, where her research focuses on gender and sexual representation in operas composed by women. Her recent work includes a thesis on the life and works of Mabel Wheeler Daniels. She was editorial assistant for Karin Pendle's forthcoming book, *Women and Music*, 2nd edition.

Lynn Gumert, in addition to her work in preparing the entire layout of the *Journal* and supervising the printing process, also assisted with the copy editing. The *Journal* encourages more members to contribute their expertise, whether it is writing an article or a review or helping behind-the-scenes. Your opinion is important to us. Please take a few moments to inform us as to the types of articles you would like to read in future issues and any new features that might be initiated: evemeyer@spotcat.com.

IAWM/NMWA Chamber Music Concert

"Global Visions: New Music by Women," June 11, 2000, National Museum of Women in the Arts, Washington, D.C.

By Susan Cohn Lackman

The tenth annual concert of chamber music, sponsored jointly by the IAWM and the National Museum of Women in the Arts, was held at the Museum on June 11, 2000. Titled "Global Visions: New Music by Women," the concert offered a varied menu of works inspired by many cultures to an audience that comfortably filled the hall. Of particular interest were new works by Diversity Commission winners Gabriela Lena Frank and Jacqueline Jeeyoung Kim.

The concert opened with *Dreaming Fire, Tasting Rain* (1994), an ensemble work for flute, clarinet, violin, viola, cello and piano by Anna Rubin. It was first performed at Princeton University in 1995. Rubin, a faculty member at Oberlin College Conservatory of Music, where she teaches both instrumental and electroacoustic composition, has received a clutch of awards, fellowships and commissions, and her music is heard from Scotland to China. The work was inspired by contradictory dream images, and was clearly influenced sonically by her electronic experiments. Lumi-

nous, shimmering stillness characterizes the quiet passages of *Dreaming Fire*, which bursts into moments of passion. The clarinet is prominent in the piece, and both winds are called upon to bend tones. The piano acts as accompanist



IAWM/NMWA Chamber Music Concert, June 11, 2000

to the ensemble, and the pianist, at times, strums the strings to create a hushed atmosphere.

Maja Solveig Kjelstrup Ratkje found an excellent duo in the performers of her *Music for Ibsen's Ghosts* (1999), a bravura work for flute and female voice. Ratkje is currently studying at the Norwegian State Academy of Music, but she is hardly a novice to audiences who have heard her music performed throughout Europe and the United States. This work was written on commission from the Nortlands Festival in Scotland and may be performed as a recital piece or as theater music. Think Schoenberg's *Pierrot Lunaire* with vocal techniques extended to the nth degree, and one begins to grasp the demands of the work. The voice is an instrument, producing glottal squeaks and whistles. In the third section, "Fire" is evoked with hisses, trills and great yowling screams. Meanwhile, the flute/piccolo is busy with flights of leaping pitches, bent tones and multiphonics. With capable performers this is truly a theater piece.

How comforting it was to hear the first notes of Ruth Lomon's *Shadowing* (1995), for violin, viola, cello and piano, as the next piece. Lomon is arguably the most experienced composer on the afternoon's program, with credentials from mainstream and conservative arts organizations. The work was as sure-footed as the wolves that were the piece's inspiration. Some of the writing is marvelously pictorial: one hears the tiptoeing piano soundlessly tracking the object of the wolf's curiosity and the driving precipitous energy throughout the ensemble as the wolf speeds through the forest. This is a composition that belongs in the repertoire of many ensembles.

Luca Vanneschi's music is concerned with the manipulation of timbre and blocks of sound, and her *Xilografie* (1999) for woodwind quintet benefited from excellent players who used split-second coordination to bring forth the ensemble's pointillistic hocket. To perform the work requires significant talent and commitment. The piling of ostinati helps structure the piece for the listener.

While listening to Gabriela Lena Frank play her *Sonata Andina para Piano* (2000), produced after winning the IAWM Diversity Commission, one is sure she must be descendant of Ginastera. A doctoral candidate in composition and theory at the University of Michigan, she is active as a pianist in both traditional and contemporary repertoire and is earning a global reputation as composer. This sonata blends Andean folk tradition and Western music into an attractive and engaging work whose prominent feature is strongly infectious dance. For me, the second movement, "Himno Inca," was the most interesting. The performer begins by clapping; then the clapping fades to tongue clicks that melt into prismatic chord clusters. This is not a piece that requires the composer to serve as pianist, and performers should consider adding it to their repertoire.

The second half of the concert opened with Stacy Garrop's *SEVEN* (1997-98), a piano trio that refers to both Ann Sexton's poem, "Seven Times," and the Star Trek Voyager cyborg character, Seven of Nine. Garrop has won several prizes, performances and residencies, and Hildegard Publishing Company will publish *SEVEN* later this year. No matter how otherworldly the inspiration, Garrop's piece is classically shaped, starting with tentative and captivating machine-like sounds that accelerate and become more animated as the music crescendos to a frenzied peak. After a break to a brief and lyrical denouement, the original theme returns as a compact coda.

Janice Hamer is on her second career as a musician, having switched from being a choral director to becoming a full-time composer. Her experience with voices suffuses her work, even *Hidden Verses*, written for piano trio. Based on writings from the Warsaw Ghetto hidden away in 1943, Hamer's extended work is in two sections. The first section is as bleak and distant as its title; the cello is unable to sing its line without interruption. The second section is titled "hesitant," and is a grotesque assembly of lively fragments of waltzes, like a grin seen in a cracked mirror, its desperate optimism becoming more terrifying as the work spins forward.

Next was something completely different, *The Big White House* (1999) for voice and piano by Arika Cantrell. The soprano chirps through the composer's sparkling report of her stay at a farmhouse on convent property outside Seville. Cantrell is a young composer, having just completed her MA in May, and her charming wit in this brief piece was a welcome refreshment.

The concert closed with *No-Ja* (2000) by Jacqueline Jeeyoung Kim, the other Diversity Commission winner on the program. Currently at Yale University studying for her DMA degree, Kim finds harmony in the musical worlds of East and West, and she has earned numerous commissions, awards and performances of her music. The ensemble of bass clarinet, violin, cello and piano opens the piece with a haunting and misty recollection of a Korean children's tune that suggests "Let's Play." This leads to an explosion of jazzy, rhythmic song, as the ensemble finds its Chi, its energy, and indeed, "plays." The work provided a cheerful conclusion to the concert.

Conductor J. Michele Edwards and the performers, all of whom are professional, are to be commended on their superb, well-rehearsed performance of this challenging music. They include Deborah Kavasch, soprano; Judy May, mezzo-soprano; Susan Glaser and Mary Catherine Jones, flutes; Cynthia Green Libby, oboe; Richard Nunemaker, clarinet; Lynn Gaubatz, bassoon; John Peiffer, horn; Mary Findley and Laura Kobayashi, violin; Elizabeth Pulju-Owen, viola; Elizabeth Start, cello; Gabriela Lena

Frank, Monica Jakuc, Nanette Kaplan Solomon and Madeline Williamson, piano.

The IAWM and those in the audience thank Patricia Morehead, chair of the IAWM Advocacy Concerts, and Hanson Caldwell, chair of the Cultural Diversity Commission project, for their efforts in putting the program together. Special thanks should also be given to Harriet McNamee, Director of Education at the National Museum of Women in

the Arts; Ruth Lomon, coordinator of the committee for performer selection; the panel of judges and so many others who contributed to the success of the concert.

Susan Cohn Lackman, Professor of Music Theory and Composition at Rollins College, has recently been elected Treasurer of the IAWM. She was previously Members' News Editor for the Journal. Well known for criticism and essays on the arts in the popular media, she holds a Ph.D. from Rutgers University, having received earlier degrees from Temple University and American University.

Let's Hook-Up: Creating Cyber Communities on the Musical Fringe

By Bonnie Miksch

Last year I attended my first Deep Listening Retreat in New Mexico, along with 14 other women and four men, and we received instruction from Pauline Oliveros, Heloise Gold and Ione, three women teachers committed to fostering the most nourishing and stimulating creative environment they could envision. In one short week, we established a community in which all participants were free to cry, dance, moan, laugh or dream, and all voices were not only heard, but were listened to. As a woman and as an experimental composer, I found this community to be both rare and profoundly fulfilling, and I longed to remain a part of the circle we had created.

Shortly after the retreat, I joined the deep listening email discussion group. On this list I discovered a significant network of fellow deep listeners, which included people I had met at the retreat and others who were new to me. Information about these people and their creative endeavors spilled forth in numerous emails, and after several months, I felt well acquainted within this cyber community. Last month I returned to New Mexico to perform in a benefit concert with almost 30 other deep listeners. It was interesting to listen to the work I had heard so much about, to connect faces with words that had danced across my screen, and to find myself rooted in a community which had preserved itself primarily online.

Establishing communities among women musicians (and male compatriots) has long been a goal of organizations such as IAWM. Even the inclusion of the word "alliance" in IAWM's title expresses this objective. As members, we are "allies," sharing similar ideologies, engaging in similar research and creative endeavors, and sometimes fighting similar battles. We cover a wide span of nationalities, ages and cultures, and we represent a large variety of tastes and disciplines within music, but we share a common desire to commune.

Community building is especially important to individuals whose creative work stands outside the boundaries

constructed by mainstream academia and the commercial music mafia. Musicologists and historians researching women's music or the role of gender and sexuality in music, experimental composers and sound artists, ethnomusicologists, and countless other performers, conductors, composers and academics often find themselves "on the fringe," where their work is ignored or belittled by institutions in power. Those of us who identify as residents of this vast "no-man's" land may feel a bit like John the Baptist, our weary voices ringing without echo through what appears to be a creative wilderness. Alone, this is how we are bound to feel, but in numbers our voices are amplified through the sympathetic resonances of community.

Attending a lecture by feminist musicologist Miriam Zach at the Women Composers Festival at Luther College in Iowa, I was struck by her use of a powerful symbol to unite us in our endeavors to make women's music heard. As a non-verbal opening to her discussion, she passed around several objects which shared a common design: a pinecone, a seashell, a spiraled candle, and a necklace in the shape of a cinnamon roll. After giving us a chance to examine them, she asked "what do these objects have in common?" Many were silent by the unexpected question, but eventually someone mentioned the spiral shape common to each object. At this, we listened with fascination as she explained what the spiral represents to us as a community of feminist musicians.

"There are two ways to draw a spiral," Miriam explained, "from the outside in or from the inside out. First, we can begin from the outside and spiral towards the center where we can build a strong, supportive and connected community. Second, we can take our talents and research and spiral from this connected community to the music community at large. We need to function in both of these ways."

Although simple, this metaphor can provide a significant message to many of us. By coming together as a community, we can share ideas and gather strength in numbers. When we part ways and return to our individual

corners of the globe, we can disseminate and disperse our collective ideas and inspirations throughout the world. By this process we can gain visibility, enlarge the borders of our community, and begin to plant the seeds of fertility in a seemingly barren creative landscape.

There are many ways to keep our alternative communities alive. Newsletters, festivals and organizations' contact lists have served this function for many years. More recently, though, many of us turn to our computers to find more immediate and consistent interaction with our colleagues. From public announcements, articles and opinions posted on the Web to the more personal emails between individuals or groups, we can share information with others in our disciplines, stay abreast of creative endeavors across the globe, and forge significant working relationships and collaborations. In addition, our undeniable presence on the Web will ensure our visibility to the world at large.

How to Get Started

The IAWM board recently passed a motion which favors electronic distribution as the preferred method of communication for IAWM activities. Surprisingly, 20 percent of the IAWM's members are not yet online, and their absence is felt as a lack of completion in the organization's online community. For the majority of us who have already taken the plunge into the cyber sea, we invite our dryer associates to join us. We want to include you in our emails and periodic transmissions of information, and we want you to add your voices to the perpetual hum of online creative exchange.

For those of you who have not yet ventured online, I would like to offer some suggestions and resources to help you gain greater access to this community. If you do not own a computer or if your computer is too slow to work effectively online, consider using computers to which you can get free access. If you are a member of an academic institution, there should be several computer labs available to you. If you are not at such an institution, try the computers at your local library. After using these computers for some time, you may feel more able to make an informed purchase and acquire a computer system that meets your needs. If you lack economic resources to purchase a computer, continue to use publicly available computers. Avoid leasing a computer or making monthly payments because this is never a good deal for the consumer.

The next step is acquiring an email account. If you belong to an academic institution, you can easily acquire a free email account. Contact your campus technical support to get started. In addition to institution-specific email, there are numerous companies that offer free email to anyone who signs up. Please be informed that free email usually comes with advertising. See the end of this article for a list of free email providers.

Email service can be confusing. In order to create, send and receive email you need to have access to some sort of email application, and herein lies the confusion. There are software applications that are dedicated to email, such as Eudora, Netscape Messenger and Outlook Express. These programs are often called *email clients*. To use these email clients, you need to have an email account that supports what is called *pop* or *imap* email access. *Pop* and *imap* are protocols that allow an email client to retrieve your email from your mail account. When people send you email, it is first delivered to an *email server* which stores new email in your account on a distant computer. When you ask an email client to fetch your email, it sends a request to the email server holding your account to hand over your new mail.

Email client applications are useful for people who have access to a private computer as they are efficient and rich in features. But if you do not have consistent access to a particular computer, don't despair—you can have an email account that is easily accessible via the internet. Most free email services allow you to view and create email using a *Web browser*; this type is called *Web-based* email.

Web browsers are graphical programs which allow users to navigate the Web. *Netscape* and *Microsoft Explorer* are the two most common programs, and most computers connected to the internet will have one or both of these programs. You can use the browser to move between Web pages by typing a *Web address*, or you can use a *search engine* (which all browsers provide) to find what you are looking for. If you choose *Web-based* email, you can use any computer connected to the internet to access your account. All you need is a Web address (such as www.bigfoot.com), and you can register online for a user name and password.

Obviously, viewing email is only a small benefit of using the Web. The Web has become such an immense network of information, with an ever-growing complement of search tools that allow you to research even the most obscure topics. Please see Beth-Harold Anderson's article published in the *IAWM Journal* (Fall 1997, pp. 12-13) for some useful Web resources pertaining to the study of women in music.

If you want to use the internet at home on a personal computer, you will need to make a decision about internet providers. Most of the best providers still cost about \$20 a month, and some new computers come with three-year internet contracts included in the cost of the machine. You can also opt for a free provider, if you can stomach viewing a few advertisements as you surf. Some free internet providers, however, are slower and lack features. A list of free internet providers can be found at the end of this article.

One of the most useful ways to stay connected within a community of similarly creative persons is to join an email mailing list or discussion group. By signing up as a member

of such a group, you may post and receive messages to and from the entire group of participants. Some lists I belong to include: The College Music Society's Teaching Music Theory list; The Deep Listening list; The International Computer Music Association list; and The Gender and Music Discussion list. By becoming a member of specific interest lists such as these, you can quickly plug-in to the online communities that interest you most. Please see the end of this article for a list of discussion groups you can join from the IAWM Website (www.iawm.org).

Perhaps you are among those who know how to proceed with acquiring email and internet access but remain skeptical about the alleged benefits of hooking-up. In an effort to compel you to consider this issue further, let me share a sampling of ways I have used the internet in the last few years: I found online instructions for making and playing a *didjeridoo*; I located and regained contact with my first composition teacher; I conducted a casual survey of music theory teachers across the country to find out about other professors' workloads; I downloaded samples of experimental music not available in the library; and I received advice from colleagues concerning textbooks and curricula for new classes. These are but a few examples of how one can benefit from the online resources and communities on the internet.

Free Email Accounts:

www.asurfer.com
www.barefoot.com
www.bigfoot.com
www.chickclick.com
www.hotmail.com
www.juno.com
www.myownemail.com
mail.yahoo.com
webemails.com

Free Internet Access for PC Users:

www.lstup.com
www.altavista.com
www.chickclick.com
www.excite.com
freei.net
www.ifreedom.com
www.juno.com
free.lycos.com
www.nopay.net

Free Internet Access for Mac Users:

www.altavista.com
freei.net
free.lycos.com

Email Distribution Lists Found at www.iawm.org:

The IAWM List

The Women and Music List

The Gender and Music Discussion List

CMS Music, Women, and Gender Discussion List

The Womusic list (academic perspectives related to women's contemporary music)

Bonnie Miksch is an Assistant Professor of composition, music theory and computer music at Mercer University in Macon, GA. She composes pieces incorporating live performance and computer generated music, and her compositions have been performed in China, Japan, Greece, Canada and throughout the US.

IAWM Membership News

By Kristine Burns

Beginning with the 2001 IAWM membership renewal season, the preferred format for the IAWM Directory, Opportunities, Electronic Materials, and Renewals Forms will be electronic. For those members who prefer to receive these materials by first-class mail, a \$10 surcharge will be assessed.

Additionally, we are suggesting that IAWM members use Paypal to pay their dues with a secure Webserver. Paypal will allow members to transfer funds directly from their credit card or bank account into an IAWM account. This secure process takes minutes to set up, and can be accessed from anywhere in the world. We will post more information regarding the procedure on the electronic distribution list. The Paypal URL is <http://www.paypal.com>.

Finally, the IAWM would like to welcome the new Membership Director, Leslie Stone. Leslie will be handling all individual memberships beginning with the 2001 renewal season. Leslie Stone graduated in 1992 with a double major in Oboe Performance and Applied Mathematics at Chapman University. She then attended Dartmouth College, earning an A.M. in Electro-Acoustic Music in 1998. Leslie currently works at Agilent Technologies as a software engineer.

New IAWM Board member Deborah Hayes has agreed to work with the Exchange and Affiliate memberships, and Casper Sunn has agreed to continue her service as Outreach Coordinator. Please forward any membership questions to these women: Leslie Stone leslie.k.stone@alum.dartmouth.org. Deborah Hayes Deborah.Hayes@colorado.edu. Casper Sunn ccsunn@students.wisc.edu.

IAWM Search for New Music by Women Composers

Award Winners of the 19th IAWM (2000) Search for New Music

By Marilyn Shrude

The International Alliance for Women in Music is pleased to announce the results of the 19th IAWM (2000) Search for New Music by Women Composers. Six prizes in four categories have been awarded.

Winner of the First Prize in the Student Composer category is **Maja Solveig Kjelstrup Ratkje**, currently at the Norwegian State Academy of Music, where she studies with Olav Anton Thommessen, Asbjørn Schaathun and Lasse Thoresen. Her honors include first prize and a commission from the Dutch ensemble "de ereprijs" (third Gaudeamus International Meeting), the Norwegian Edvard Prize (1999) and the International Rostrum of Composers Prize (Paris, 1999). She is active as a vocalist, violinist and theremin player and performs as computer assistant and recording engineer with the improvisation ensemble SPUNK.

Heva Chan, winner of the Second Prize in the Student Composer category, is pursuing her doctorate in composition at the Sydney Conservatorium of Music, where she works with Bozidar Kos and Gillian Whitehead. She studied piano, organ, composition, theory, musicology and literature at Trinity College of Music (London), the University of Music and Performing Arts (Vienna), and the National Taiwan Normal University. She was honored for her achievements by the Hong Kong Schools Music and Speech Festivals and the Austrian Academic Exchange, and was a finalist in competitions held by the Sydney Symphony Orchestra and the Third International Composition Competition for Recorder (Australia).

Katherine Gilliam is the winner of the Ellen Taaffe Zwilich Prize (for women 21 and under). A native of Dallas, Texas, she is a graduate student at the Peabody Conservatory of Music, where she studies with Nicholas Maw and serves as the composition department graduate assistant. She holds an undergraduate degree from Tulane University and studied with Barbara Jazwinski. Her honors include first prize in the Virginia Delillo Carty Competition, the Leopold Schepp Foundation Scholarship, the Sarah I. Nadler Memorial Award in Music and the Maynard Klein Musicians Award.

First prize in the Miriam Gideon category (for women 50 and over) is awarded to **Margaret Lucy Wilkins**. Since 1976, she has been a Principal Lecturer in Music at the University of Huddersfield, where she is Composition Leader for undergraduate and postgraduate students. She attended Trinity College of Music and Nottingham University and has enjoyed performances of her works at prestigious festivals throughout Europe, Canada and the United States. Her work, *KANAL* (1990), was performed at the 1992 ISCM World Music Days in Poland. [She is interviewed in the current issue of the *Journal*.]

Winner of the Second Prize in the Miriam Gideon category is **Ann Marie Callaway**, Composer-in-Residence with "Bella Musica" of Berkeley, California. Her honors include a Guggenheim Fellowship; commissions from NEA and AGO; the Settie Lehman Fatman Special Fellowship in Music (Smith College); and residencies at MacDowell, Yaddo and Banff. She is a graduate of Smith College, the University of Pennsylvania and Columbia University.

New this year is the Aaron Cohen Prize (for women 22 to 49), made possible through the generosity of Theodore Front Musical Literature, Inc. The winner, **Jacqueline Jeeyoung Kim**, studied composition at Yonsei University in Seoul. She earned a master's degree at Indiana University and is completing a doctorate at Yale University. Her honors include awards and recognition from ASCAP, NACUSA, Meet the Composer, SCI/ASCAP, the Jerome Foundation, Aspen Music Festival and June in Buffalo. She was one of the winners of the IAWM Women of Color/Cultural Diversity Commission Competition and her work was performed at the IAWM/NMWA Chamber Music Concert on June 11, 2000. [The concert is reviewed in this issue.] At present, she is writing a concerto for kayagum (Korean zither) and orchestra for the Seattle Creative Orchestra.

The judges for this year's competition were **Ruth Lomon**, Composer and Resident Scholar in the Women's Studies Program at Brandeis University, and **Anna Rubin**, Assistant Professor of Music at Oberlin College. Dr. **Marilyn Shrude**, Chair of the Department of Composition/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 20th IAWM (2001) Search for New Music is January 12, 2001. Contest guidelines are included in this issue of the *Journal* and are also available on the IAWM Web page.



Hospitality Ambassador

By Kristine Burns

We have a new IAWM Website Hospitality Ambassador: Korean-American composer, performer and educator Beata Moon. She was born in North Dakota and raised in Indiana where she began studying piano at age five. She made her orchestral debut at age eight and concertized throughout the Midwest, giving recitals and appearing as soloist with orchestras. In 1990 she earned a Bachelor of Music degree in piano from the Juilliard School, where she studied under Adele Marcus.

After completing one semester in the graduate program at Juilliard, Moon took a breathing spell from performing to reflect on what music means to her. It was at this time she discovered her interest composing and teaching. She eventually returned to performing, but the role of the composer as performer and educator is an important one in Moon's life. She performs her own works, in addition to those of both traditional and contemporary composers, and she is actively involved in aesthetic education as a teaching artist at Lincoln Center Institute.

Reviewers have described Moon's music as "wonderful" and as "music for our time." Commissioned works include *Moonpaths* for clarinet, violin and piano, and *Dolphins and Antelopes* for piano solo and piano, electric violin, vibraphone and percussion. These works, commissioned by the modern dance company, SENSEDANCE, received their premieres at St. Mark's Church in New York. Other collaborators include directors Juliette Carillo of Ensemble Studio Theater and Joe Roland of Synchronicity Space, both in New York, and multi-media artists Edward Hudaverdi and Frances Neale of The Temple at Gunnersbury Park, London.

Moon is currently producing a CD of some of her solo piano and chamber works. Guest artists performing on the CD include Joan La Barbara, Tom Chiu (of the Flux quartet), David Fedele, Makoto Nakura, Alan R. Kay and Karen Marx. Information regarding this CD will be posted on her Website at <http://www.beatamoon.com>.

19th IAWM (2000) Search for New Music Contest Results

Student Composer Prize

(for women currently enrolled in school)

Works for Any Medium

1st Prize (\$250)

Louange for violin, cello and organ

by **Maja Solveig Kjelstrup Ratkje**

2nd Prize (\$150)

Restricted Freedom for clarinet and piano

by **Heva Chan**

Ellen Taaffe Zwilich Prize

(for women 21 and under)

Works for Any Medium

1st Prize (\$150)

Silhouettes, Three Songs for Baritone and Piano

by **Katherine Gilliam**

Aaron Cohen Prize

(for women 22 to 49)

(Sponsored by Theodore Front Musical Literature, Inc.)

Works for 1 to 5 Instruments

1st Prize (\$300)

Longing under the moon... for violin and harp

by **Jacqueline Jeeyoung Kim**

Miriam Gideon Prize

(for women 50 and over)

Works for Solo Voice and 1 to 5 Instruments

1st Prize (\$300)

Struwwelpeter for soprano, 3 clarinets, percussion and piano

by **Margaret Lucy Wilkins**

2nd Prize (\$200)

Besides This May for soprano, flute and piano

by **Ann Marie Callaway**

Judges: Ruth Lomon and Anna Rubin

Contest Coordinator: Marilyn Shrude

The 2001 *Search for New Music* deadline is

January 12, 2001

For further information see announcement in this issue

The International Alliance for Women in Music

is pleased to announce the

20th IAWM (2001) 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

- **Theodore Front Prize** (for women 22 and over)

Chamber and orchestral work

Prize - \$300

Sponsored by Theodore Front Musical Literature, Inc.

(This was formerly the Aaron Cohen Prize.)

- **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"

Zwilich Prize = "Z"

Theodore Front Prize = "TF"

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; e-mail address; and your birth date, if you wish to be considered for the Zwilich, Front 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; \$30senior). If necessary, please enclose a check with your entry and make it payable to: International Alliance for Women in Music (IAWM).

Postmark Deadline: January 12, 2001

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>

IAWM 2001 Call for Scores

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 10, 2001 at 3:00 pm.

Deadline: Scores must be received by **December 15, 2000**.

Composers whose works are chosen for performance are expected to attend the IAWM Benefit Concert in Washington, D.C., on June 10, 2001.

Instrumentation: flute/piccolo (one player), oboe/English horn (one player), clarinet/bass clarinet (one player), bassoon, French horn, alto saxophone, tenor saxophone, trumpet, trombone, percussion (one player) and piano. Composers are requested to submit scores that use a combination of at least THREE and at most EIGHT of the listed instrumentation.

Submissions are welcome from 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, \$30.00 for seniors and \$45.00 for other individuals).

Send score(s) (copies only; no originals) and a cassette or CD, 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 and tape or CD 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
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 (no longer than 70 words)
9. Short biography (no longer than 70 words)

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 (self addressed, stamped envelope) will not be returned. Please send materials to:

Professor Maria A. Niederberger
IAWM CALL FOR SCORES
Department of Music
P.O. Box 70661
East Tennessee State University
Johnson City, TN 37614

For more information, e-mail: niederbe@access.ETSU.edu

Call for Volunteer Performers

For the upcoming Annual Benefit Chamber Music Concert on June 10, 2001 at the National Museum of Women in the Arts in Washington, D.C., the IAWM is calling for volunteer performers for the following instruments: flute/piccolo, oboe/English horn, clarinet/bass clarinet, bassoon, French horn, alto saxophone, tenor saxophone, trumpet, trombone, percussion and piano.

Performers must be prepared to commit to the following schedule:

- Arrival in Washington, D.C., on Thursday, June 7, 2001
- Rehearsals: Thursday, Friday, Saturday (and perhaps Sunday), June 7 to 10 (rehearsal schedule TBA).
- Concert: Sunday, June 10, 2001, 3:00 pm to 5:00 pm

If you are interested, please send the following materials:

- A tape or CD of your performance (preferably featuring contemporary music)
- A brief biography (no longer than 70 words)
- A Curriculum Vitae
- **IMPORTANT:** Include SASE (self addressed, stamped envelope) if you wish the return of your tape or CD. (We are unable to return material without SASE.)

Deadline: Tapes or CDs and other information must be received by **December 15, 2000**.

Please send the materials to:

Professor Maria A. Niederberger
IAWM CALL FOR PERFORMERS
2130 David Miller Road
Johnson City, TN 37604

For more information, e-mail:
niederbe@access.ETSU.edu

Reports

Pen Women in Music

By Anne Gray

In recognition of the new affiliation of the IAWM with the National League of American Pen Women (NLAPW), it would be appropriate to present some information about this respected historical literary institution, especially its music arm. The NLAPW, which celebrated its centennial in 1997, was founded June 26, 1897 in the nation's capital by three professional writers: Marion Longfellow O'Donoghue, a newspaper reporter; Margaret Sullivan Burke, a telegraphic correspondent and the first woman to be admitted into the Press Gallery* of the Houses of Congress; and Anna Sanborne Hamilton, Social Editor of *The Washington Post* and special proofreader for the U. S. Government. With 17 charter members, the League's original aim was to create a forum for women journalists, authors and illustrators "to promote...action...on libel law, copyright laws, plagiarism and for inspiration and mutual aid." By July 1897 membership had risen to 50 and an application for incorporation was filed.

The headquarters of the NLAPW is located in Washington, D.C., at 1300 17th Street N.W. in a 20-room turreted mansion, purchased in 1951 and restored and dedicated on May 30, 1952. Originally built in 1897 for the opera singer, Sarah Adams Whittemore, the three-story edifice boasts a spacious entrance hall, nine fireplaces—each with its original mantelpiece—and two staircases. The first floor contains a drawing room and a dining room with crystal chandeliers and the Vinnie Ream Room. The latter houses memorabilia from the sculptor of the "Pensive Lincoln," which stands in the Capitol Rotunda. Ream was the first woman to receive a commission for a public display from the U. S. Government. The second and third floors feature the president's suite and other bedrooms. These and slant-ceilinged attic rooms—formerly servants' quarters—are rented to visiting Pen Women. (At \$30 per night, reservations need to be made far in advance!) The most famous resident was Robert Todd Lincoln (1843-1926), surviving son of the 16th president, who served as Secretary of War and minister to Great Britain.

The Music category was added to Letters and Arts in 1916. Among its prestigious members were Amy Beach (1867-1944), Carrie Jacobs Bond (1862-1946), Mary Carr Moore (1873-1957), Mary Carlisle Howe (1882-1964), Elinor Remick Warren (1900-91), Radie Britain (1903-94), Julia Smith (1911-89) and Jeanne Singer (1924-2000); a memorial article about Singer is in this issue of the *Journal*.

A number of significant contemporary composers are members. Eugénie Rocherolle should be recognized as the "Cécile Chaminade" of our time. Her voluminous oeuvre of

piano compositions, which can be found in the repertoire of many piano teachers and students, are charming, melodic pieces; many are influenced by the composer's French ancestry. She has three compact discs to her credit, recorded by the Topeka Pen Women and the superb pianist, Julie Rivers, a well-known performer who made her debut with the Dallas Symphony and was twice honored in the publication *Outstanding Young Women in America*. Opera composer Louise Canepa is perhaps best known for her opera, *Sicilians of Monterey*, the romantic story of her own parents, which premiered in 1995 and met with great success. The following year it was produced by the Italian American Heritage Foundation in San Jose (California), and was aired on public television. She also composed "Old Monterey," the theme song of that region of California.

Nancy Binns Reed creates her music—ragtime, rock, marches, opera, chamber, symphonic—in a home-based studio equipped with electronic keyboard and computer. She has earned an ASCAP award every year since 1977 and won the National Award in 1992 for American Polyphonic Theory. Pianist Gail Smith, Music Chairman for the 1996 and 2000 Biennial NLAPW Conventions in Washington, D.C., is a concert and recording artist who specializes in sacred music. In addition to her many books on piano instruction, including the important *The Complete Book of Improvisation, Fills and Chord Progressions*, she has written *The Life and Music of Edward MacDowell* and *The Life and Music of Amy Beach*, adding to the revival of interest in the latter's music.

Marjorie Tayloe—harpist, organist, composer, producer—has given more than 2,000 concerts, and played at about 1,500 weddings. She is on the soundtrack for "Prince" in the film, *Purple Rain*, and she has entertained for Michael Jackson. Like the early minstrels, she has traveled with her harp from Canada to Paraguay, to England, Wales, Scotland and Ireland, and across the channel to Holland, Paris, Salzburg and Denmark. Her five children have toured with her and have appeared on programs such as the Bob Hope Special. Tayloe's remarkable harp collection is listed in the *Guinness Book of World Records* as the largest private collection of harps in the world!

Topekan Marilyn Thies has composed works for voice, piano, choir, duo-pianos, organ and winds that have been performed in universities, churches, recital halls and at the Terrace Theater of Kennedy Center. She was Kansas Composer of the Year (1990). In 1992 she compiled the extensive NLAPW Composers Catalogue. Harriet Fay Woodcock, a third generation violinist, award-winning poet,

and non-fiction and children's author, has written and produced a dozen musicals including *A Cruise for Cherie*, *The Song of Sidney Lanier* and *Egmont and Ark*, about the founding of Georgia by James Oglethorpe. Her 1976 march, "Rise Up to the Flag," has been performed by the "President's Own" Marine Band.

Former member Joelle Wallach has been a pre-concert lecturer at the New York Philharmonic. In 1980 her choral work, *On the Beach at Night Alone*, won first prize in the Inter-American Music Award competition. Her published works include orchestral, vocal and choral, solo instrumental, chamber and stage works. Her chamber opera, *The King's Twelve Moons*, was given 16 performances in New York City. The New York Choral Society commissioned her secular oratorio, *Toward a Time of Renewal*, for its 35th Anniversary Season (Carnegie Hall, 1994). Her recordings include *The Tiger's Tail*, *Mourning Madrigals* and *Organal Voices*. Another distinguished member is Dr. Sally M. Gall, whose award-winning libretti include a cantata, *Eleanor Roosevelt*, with music by Libby Larsen.

The National League of American Pen Women has honored many of its own as well as non-members who have

risen in their fields: conductor Antonia Brico (1902-89) named in 1924; singer/songwriter/author Mana Zucca (née Augusta Zuckerman, 1885-1981), honored in the 1940s; and Pulitzer Prize-winning composer, Ellen Taaffe Zwilich, who became an honorary Music Member in 1996. Whatever the category, the NLAPW has been enriching America's arts for over one hundred years, and looks forward to contributing to the culture of the new century. From the nucleus of its beginning, membership now numbers almost 5,000—with more than 1,000 artists and 80 musicians. It has branches throughout the United States. April 4th to 10th marked the first Biennial of the new millennium in a conference held in Washington, D.C. IAWM members are invited to join and can get further information on the NLAPW by contacting National Headquarters at 1300 17th St. NW, Washington, D.C.; Tel: 202-785-1997; Fax: 202-452-6868 ; e-mail: nlapwl@juno.com.

*The Press Gallery, from which women were originally prohibited, was established in 1877.

Dr. Anne Gray is the author of The Popular Guide to Classical Music and The Popular Guide to WOMEN in Classical Music. She is president of the NLAPW La Jolla Branch and California State South.

MLA Women in Music Roundtable: Women Banjo Players

By Alice Abraham

The Women in Music Roundtable (WMRT) is one of 21 roundtables convening at the Music Library Association Annual Meeting. Past WMRT programs have focused on women composers and musicians spanning various music genres (classical, jazz, folk, world, gospel, popular), music promoters and patrons, and women audio engineers and recording companies. At the 69th Annual Meeting, held in February 2000 in Louisville, Kentucky, the WMRT program was hosted by out-going co-chairs Renée McBride (UCLA) and Candy Feldt (Tufts University). Presenters Susan Eacker and Cari Norris provided a vibrant history and demonstration of "Women Banjo Players."

In 1997 Susan Eacker (assistant professor of history and coordinator of the Interdisciplinary Women's Studies Program at Morehead State University, Morehead, KY) and her husband, Geoff Eacker (a banjo maker and Arts Center director at Miami University in Oxford, Ohio) received a Rockefeller Joint Fellowship to document women banjo players in West Virginia and eastern Kentucky. The results of this research will appear in Susan's forthcoming book, *Women, Banjos, and Ballads: Gender and the History of Appalachian Music*, published by the University of Tennessee Press.

Co-presenter Cari Norris was inspired by her grandmother, Lily May Ledford, to learn the clawhammer banjo.

Norris grew up in Kentucky and South Carolina and studied banjo, guitar and mountain dulcimer under Lee Sexton, Rich Kirby, Phil Jamison and Jean Ritchie, who once commented that "the banjo was a low instrument and not appropriate for women." The compact disc, "Gems of Lily May Ledford: Rare Concert and Studio Recordings, 1968-1983," was released in June on the Appal label in Whitesburg, KY.

In her presentation, Susan Eacker noted that the banjo was the first all-American indigenous instrument. It may have been an adaptation (by added fret board and strings) of African talking drums that were banned by slave owners. Eacker traced different possibilities of how this "black" instrument reached the white Appalachian region. After the Civil War the banjo became popular and was played on riverboats and in minstrel shows. She observed that all previous research on banjo players focused on white males. The Eackers interviewed 10 female players and identified many more women who were influential performers. Eacker quoted various well-known male players who were inspired by women to play the banjo; for example, Ralph Stanley, who learned the clawhammer banjo style from his mother, Lucy Smith; and Pete Seeger, who remembered Samantha Bugarnier, at the 1935 Asheville Folk Festival, as the first person he heard playing the five-string banjo. Eacker com-

mented that it is often women who are the keepers of family traditions preserved in ballads. She then challenged Alan Lomax's theory that "a ballad is a vehicle for aggressive social fantasies of females."

Cari Norris performed the haunting standard "Pretty Polly" and said that her grandmother considered the bloody ballad to be a love song. A lively discussion ensued on the gender differences in ballads—for females the songs were often cautionary tales. The ballads are genuine stories, often tragic, and serve as "bearing witness" so the victims will not be forgotten.

Norris demonstrated the frail style of playing the banjo as a rapid thumb brush alternating with fingers striking the strings using the front of the fingernails. This hard, fast-driven style was the signature of her grandmother, Lily May Ledford. While growing up on a poor sharecropper's farm in a remote area, Lily May began playing the banjo at age seven, and by age 11 she had started a band.

Talent scout John Lehrer heard Ledford's band but selected only her for a radio contract. Lily May quickly became popular and at age 19 left Appalachia for a rising career on early radio on station WLS in Chicago. She was

known as the "Going 'Round the World with the Banjo-Picking Girl" as she lead The Coon Creek Girls (the first all-women band) to fame on live radio. Lehrer insisted on a certain image for The Coon Creek Girls. He made Lily, Rosie, Violet and Daisy comply with the hillbilly stereotype and wear calico dresses. When Lehrer intended to cut their salaries at the Winthrop Valley barn dance sessions, the women resigned.

As a young child, Norris had a close relationship with her grandmother, Lily May, who often baby-sat, singing songs and telling stories. Cari Norris's love of traditional songs was wonderfully relayed to the WMRT group as she sang "John Brown's Body," "White Oak Mountain" and "Barbara Allen," while accompanying herself on her grandmother's banjo and guitar.

Enthusiastic music librarians packed the room for this joint presentation/performance. The session was indeed a lively exploration of the lives of Appalachian women banjo players and women's influence on ballads.

Alice Abraham is Music Librarian at WGBH Public Radio 89.7 FM in Boston. She, along with Judy Weidow (University of Texas), are the current co-chairs for the WMRT through 2002.

Report from Canada

By Melinda Boyd

Early this year, within a span of just a few weeks, Canada lost three outstanding composers: Barbara Pentland (d. Feb. 5), Violet Archer (d. Feb. 21) and Jean Coulthard (d. March 9). All three were pioneers whose contributions to this country's musical life will be greatly missed (memorial articles are in the current issue).

The 1999 Jules Leger Prize for new chamber music was awarded in October 1999 to Alexina Louie, for *Nightfall*, a piece for 14 solo strings, created for I Musici de Montreal. Composers featured at the Fourth Annual Windsor Canadian Music Festival, January 2000, included Yvonne Gillespie (*Mirrored Maze* and *Dichotomy*), Anita Sleeman (*Capriccio for Trombone, Violin and Orchestra*—world premiere), Svetlana Maksimovic (*White Angel* and

Chopin for Strings), Alice Ho (*Elysian Fields*), Heather Schmidt (*Serenade*), Mary Gardiner (Piano Concerto), Ann Southam (*Webster's Spin*) and Larysa Kuzmenko (*Prayer*).

Linda Bouchard's *Musique Defile pour un fin de siècle* was premiered in February by the Nouvel Ensemble Moderne in Montreal. Her *Reciproque* (trio for piano, violin and cello) was performed by Vancouver's Standing Wave, while two works, *Oracles* and *Propos IV*, were featured at the Winnipeg New Music Festival in January.

In February, Melissa Hui's *In the Breath of the Night* (commissioned by the Canadian Broadcasting Company) was performed by the Manitoba Chamber Orchestra. Euphrosyne Keefer's *A Fragrant Zodiak* for clarinet and piano was heard at Vancouver's "Sonic Boom Festival" in March. Kelly-Marie Murphy's *Aural Techtonics: Fragments, Shards and Jagged Little Pieces* was premiered by Calgary pianist Colleen Athparia at the Roza Centre, University of Calgary. In May, Vancouver's New Music Festival presented works by Linda Bouchard and Jocelyn Morlock.

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

Symposium

The Center for Renaissance and Baroque Studies announces a symposium, "Attending to Early Modern Women: Gender, Culture, and Change," November 9-11, 2000, at the University of Maryland, College Park. Join over a hundred distinguished scholars as they lead plenary and workshop sessions. For the schedule, see: www.inform.umd.edu/crbs. Tel: 301-405-6830; Fax: 301-405-0956.

Reports

International Festival of Women Composers

Gainesville, Florida, March 11-13, 2000

By Annie Laura Jagers

The International Festival of Women Composers was organized by Miriam Zach as an extension of her work as Director of the International Women Composers Library, which houses compositions by women from around the world and makes them available for scholars and performers. The library, even though non-circulating, is actively engaged in encouraging humanities projects and courses at universities and in collaborating with institutions through the internet.

Musical performances during the three-day festival were given every afternoon and evening. One of the highlights was a concert for organ and trumpet. LeRoy McKinney, organist, played *Psalm 188* by Emma Lou Diemer and then accompanied Carly Johnson in a performance of *Suite Facile* by Marie Claire Alain, a French woman who wrote a number of works for trumpet and organ based on Baroque themes. The spirited piece required considerable virtuosity on the part of both performers.

Another engaging presentation was an organ workshop given by Frances Nobert, who specializes in playing music by women. An award-winning international artist, she more than lived up to her reputation as an organist and lecturer. In addition to the workshop, Dr. Nobert gave a lecture on "Asian Women Composers" based on her recent trip to China. For the Sunday evening concert, presented by the Gainesville Chapter of the American Guild of Organists, she performed *Partita on "Schmücke Dich"* by Jeanne Shaffer, *Dialog: Prelude with Choral* by Ester Mägi, the Finale from *Organ Symphony No. 2* in B minor by Elfrida Andrée and *Variations on "Peter Go Ring dem Bells"* by Florence Price.

Other outstanding performances were given by the Gainesville Youth Chorus and the Alachua Consort, which played Baroque chamber music and also accompanied Carnatic Indian dancer, Geeta Raaj Karkera, in music composed by women. My participation was a lecture on the compositions of Lily Peter, based on my biography of her.

Awards

The Bourges Competition

By Elizabeth Hinkle Turner

Once again, women did very well at the 27th annual Les Concours Internationaux de Musique Electroacoustique de Bourges established in 1970 by Christian Clozier and Françoise Barrière. The "Bourges Competition" is generally held to be the most prestigious for the genre of electroacoustic music.

A Magisterum Prix for lifetime achievement was won again this year by a woman: **Beatriz Ferreyra** of Argentina. In the electroacoustic music category, **Hideko Kawamoto** (Japan, a student at the University of North Texas) won with her *Night Ascends from the Ear like a Butterfly*. In the program music category, **Maggi Payne** (USA) took an honorable mention for her *Sweet Dreams*. **Linda Antas** (USA, student at the University of Washington) received an honorable mention for *A River from the Walls* in the electronic music with instruments category, and **Larisa Montanaro** (student at the University of Texas) received honorable mention in the electronic music for the dance/theater category for *Walking*.

Barbara Held's (USA) *The Well* received a prize in the music for the multimedia category and **Ivana Busu** and **Sabisha Friedberg** (USA) received honorable mentions. Student Residence Awards were won by **Irina Escalante** (Cuba), **Iikka Lindgren** (Finland) and **Mei-Fang Lin** (China). These young women will be placed in superior electroacoustic educational programs for six-week residencies.

Congratulations to all of these outstanding composers!

Margaret Brouwer: Cleveland Arts Prize

Margaret Brouwer was awarded the prestigious Cleveland Arts Prize in music at the ceremony held at the Cleveland Museum of Art in September 1999. Her music was described as "lyrical, accessible, powerful and moving...satisfying to listener and performer alike."

Awards

Society for American Music Awards and Subventions

By Homer Rudolf

The Society for American Music (formerly the Sonneck Society) presented the following awards and subventions at its 26th National Conference in Charleston, S.C., March 1-5, 2000.

The 1998 Irving Lowens Book Award 1998 was presented to **Adrienne Fried Block** for *Amy Beach, Passionate Victorian: The Life and Works of an American Composer* (Oxford Univ. Press, 1998). The committee recommended this study of the life and works of Beach as a model of scholarship and musical biography. The work is meticulously researched and its sources tested with keen insight. It places the composer's work in social, musical and psychological context in a way that illuminates not only the composer's life and work, but also the life and work of other

composers who were contemporaneous and mutually influential. The musical analysis is extensive, demonstrates a clear understanding of the composer's development through a long career, and argues persuasively for a consideration of the composer's later works to redefine their place in the American musical canon. Written in clear and elegant prose, this book is a pleasure to read, and as a definitive study, a treasure, which takes its place in the best tradition of American music scholarship.

Block holds a Ph.D. in musicology from the City University of New York. She was on the faculty of the College of Staten Island, was visiting professor and senior fellow at the Institute for Studies in American Music at Brooklyn College, and most recently, visiting professor of Music at the Graduate Center, The City University of New York. Currently, she is co-director of the Project for the Study of Women in Music at the University.

The American Academy of Arts and Letters Awards

The American Academy of Arts and Letters presented its year 2000 music awards at the Academy's ceremonies in May. The candidates were nominated by the Academy's membership of 250 distinguished artists, and the winners were selected by a committee consisting of Robert Ward (chairman), Jack Beeson, Andrew Imbrie, Ezra Laderman, Ned Rorem, George Perle, Joan Tower and George Walker.

Two women, **Libby Larsen** and **Melinda Wagner**, were among the composers to receive a \$7,500 prize plus \$7,500 toward the recording of one composition. The award "honors lifetime achievement and acknowledges the composer who has arrived at his or her own voice." Other winners were Sebastian Currier and David Rakowski.

Susan Forrest Harding was chosen to receive the Walter Hinrichsen Award for the publication of an engraved edition of a work by a gifted American composer. Charles Ives Scholarships of \$7,500 were awarded to the following composition students who show great promise: **Christina Haisung Ahn**, **Sara Doncaster**, John Kaefer, Marcus Karl Maroney, Eli Marshall and **Laurie San Martin**.

Three forthcoming books have been awarded subventions. **Carol Oja's** *Making Music Modern: New York in the 1920s* (N.Y.: Oxford Univ. Press, 2000) covers a relatively unstudied period of American art music. It clearly emerged to the committee as a most accomplished piece, combining not only archival research but a clear sense of argument and intelligent prose style. **Ellen Koskoff's** *Music in Lubavitcher Life* (Urbana: Univ. of Illinois Press, 2000) focuses on the relationship between music, gender and spirituality in Lubavitcher life. She draws on her insider knowledge to include personal vignettes which reveal how she thinks and feels about this cultural, religious group. **Kai Fikentscher's** *You Better Work!: Underground Dance Music in New York City* (Middletown, CT: Wesleyan Univ. Press, 2000) offers an appraisal of disco and post-disco culture—their links to the evolution in American social dance, and an ethnographic treatment of the DJ as cultural hero of the postmodern era.

Dissertations

Dissertations that were filed with UMI in the past 110 years are on sale at Contentville.com (Netscape). They are available in PDF format, unbound, softbound and hardbound for \$29.00 to \$69.00. You can market your dissertation through dissertation.com and Amazon.com; they require a signed contract, whereas Contentville.com does not.

Book and Music Reviews

Please submit materials for review to Review Editor Ellen Grolman Schlegel, 236 Braddock St., Frostburg, MD 21532; eschlegel@frostburg.edu.

The Music of Margaret Sutherland by David Symons

Sydney: Currency Press, 1997. ISBN 0 86819 534 0. xii + 209 pages.

By Deborah Hayes

Margaret Sutherland is generally regarded as one of the most important Australian composers of the early and middle years of the 20th century. *The Music of Margaret Sutherland* by David Symons, a musicologist at the University of Western Australia, is the first full-length study of this consummate musician. Symons provides a complete worklist that includes date of composition, publisher, and, if the work remains unpublished, the location of the manuscript. For lost works he cites the source of a reference, such as an earlier worklist or a concert program announcing the work's performance. Before I read this book I knew Sutherland only through recordings of her wonderful music. I wanted to know more about her life and work, and this book, though rather brief, did not disappoint.

Sutherland was born in Adelaide in 1897—the book was timed to commemorate the centenary of her birth—and moved in 1902 to Melbourne, which remained her home until her death in 1984. From childhood she studied with leading musicians in Melbourne, becoming a professional pianist, piano teacher and composer. In her mid-20s she had sufficient savings from her teaching income to travel overseas to London, Vienna and Paris to continue her study of composition and to hear modern styles that had not yet reached Australia. She declined to work toward a university degree in music, either in Melbourne or in London; in her words, the study of music as an academic discipline inherited from the 19th-century British university system was “quite inappropriate for a creative person” (p. 7).

Although she felt “haunted” by Australia when she was overseas, on her return she said: “the barrenness, the absolute vacuum at home, hit and hurt me” (pp. 14-15). In the course of the next decades she devoted much energy to creating a more receptive climate for serious music in Australia, while continuing to write her own music, almost 150 titles in all.

In 1927 she married a physician, Norman Albiston; the couple had two children, Mark, born in 1929, and Jennifer in 1931. Sutherland soon discovered that Albiston had no understanding of her passion for composing music; they separated in 1935 and divorced in 1948. Then, Sutherland later recalled, she had to “make a completely new life” (p. 23). Symons mentions that she took in boarders to support herself; he also finds that her most productive period began then,

Art Songs by American Women Composers

In 1994, Southern Music Company of San Antonio initiated the first published collection of art songs exclusively by American women. To date, there have been eleven separate publications in this series. The songs, which have been collected and edited by Ruth Friedberg, span the past century and include works by Amy Beach, Mary Howe and Florence Price; the majority, however, are by living composers. Most are being published for the first time, although some were published previously but were out-of-print. The collections includes songs by well-known composers as well as by lesser known women whose reputations have been enhanced by the availability of their works in this series.

The following is a listing of publications in the series, indicating both the composers and their textual sources: Vol. 1. *Five Songs: Amy Beach* (French and German poets); Vol. 2. *Two Songs: Florence Price* (Langston Hughes and the composer); Vol. 3. *Three Songs: Edith Borroff* (Keats, Shelley, Robert Burns); Vol. 4. *Two Songs: Emma Lou Diemer* (Shakespeare, Dorothy Diemer Hendry); Vol. 5. *Two Songs from “Men I Have Known”*: Elizabeth Raum (Eliz. Raum); Vol. 6. *Two Songs: Deena Grossman* (9th-century Japanese poets); Vol. 7. *Three Songs: Mary Howe* (Goethe and Elinor Wylie); Vol. 8. *Four Songs: Claire Brook* (Wallace Stevens); Vol. 9. *Four Songs: Ruth Schonthal* (Dickinson, D. H. Lawrence, Lorca); Vol. 10. *Two Songs: Flicka Rahn* (Amy Lowell); Vol. 11. *Early Songs: Ruth Schonthal* (Rainer Maria Rilke).

Four soon-to-be-published volumes will present Elisenda Fabregas and Helen Greenberg for the first time as song composers, along with new works by Emma Lou Diemer and previously unpublished songs by Florence Price. For a more extensive discussion of the series, see the next issue of the *IAWM Journal*.

in 1948, or perhaps earlier, in 1935, about the time the children “were both at school” (p. 18). As one of her projects to promote Australian music, in the 1940s and 50s she led the movement to preserve the location for what became the Victorian Arts Centre, which today houses a major concert hall.

In the 1960s, when younger Australian composers were beginning to win acclaim at home and overseas for new and distinctive musical idioms, Sutherland gained recognition for having been a pioneer innovator. She was asked to write new works for public and broadcast performances; in 1967 she received her only two “fully professional” commissions. In 1968 she suffered a debilitating stroke after which she stopped composing, but her awards and recognition continued.

Following an opening chapter of biography, Symons discusses Sutherland’s music chronologically. Among the early works of the 1920s and 30s (chapter 2), he focuses on the *Sonata for Violin and Piano* (1925), written in England, which, like so much Australian classical music of the time, was published by Louise B. M. Dyer’s Editions de L’Oiseau-Lyre in Monaco. The work puzzled Australian audiences by its modernity. The composer later recalled being told that such music must come “straight from the unconscious,” so that “I felt like some kind of Freudian freak” (p. 15). The works of the 1940s (chapter 3) include the stunning *Sonata for Clarinet and Piano* (1948), which for Symons represents a transition between Sutherland’s early neo-romanticism and her later neo-classicism, while retaining her characteristic “restrained but brooding melancholy” (p. 68). (A superb recording of the work is available on a Tall Poppies CD.)

Symons devotes the most space to works of the 1950s and 60s, which he groups by medium: vocal music (chapter 4), orchestral music (chapter 5) and piano and chamber music (chapter 6). In this period Sutherland set the works of Australian poets; she also responded to the landscape, as in *Haunted Hills* (1950), a tone poem for orchestra suggested

by the Dandenong Ranges near Melbourne. In the *Violin Concerto* (1960), premiered in 1961, she intended “immense contrasts, together with the peculiarly poignant loneliness of an individual voice in the midst of overwhelmingly larger forces” (p. 155). (A recording of the work from the 1970s has been re-released on an ABC Classics CD.)

Although this book is thoroughly researched and clearly organized, the reader may feel a need for more information about performers and audiences, and about personal influences on the composer. Surprisingly, Symons does not mention the children after 1935, or whether some of Sutherland’s works were written for ensembles in their schools. While Symons often refers to a woman composer’s need to fight a male musical establishment for recognition, he only cites one instance of discrimination, in which a London publisher in the 1950s rejected a work upon discovering that “M. Sutherland” was female. Sutherland’s own comments indicate that what dismayed her and her Australian contemporaries, male and female, in the early decades of the 20th century was not an entrenched establishment but rather its opposite, a cultural “vacuum.” Similarly, because Symons intends to demonstrate that, even in Australia, Sutherland managed to write “in an idiom comparable to her European contemporaries” (p. ix), he tends to compare isolated elements of her style to procedures of Bartók or Stravinsky or some other European composer who has come to be regarded in academic music circles as mainstream, but whose music she did not necessarily like or even know. One can only hope for further, more deeply considered observations from this knowledgeable scholar about what makes Sutherland’s a unique, strong and compelling Australian voice.

Dr. Deborah Hayes is a musicologist and professor emerita at the University of Colorado at Boulder. She has published Greenwood Press bio-bibliographies of two Australian composers, Peggy Glanville-Hicks (1912-90) and Peter Sculthorpe (b.1929). She is on the Board of Directors of the IAWM and the editorial staff of the IAWM Journal.

The Peggy Seeger Songbook, Warts and All: Forty Years of Songmaking by Peggy Seeger

Oak Publications, 1998. US: ISBN 0.8256.03323.X; UK: ISBN 0.7119.6291.X

By Roberta Stephen

This is a generous book in size and content (304 pages of music and 36 pages of text), yet it is the short essays by Peggy Seeger that are the gems of the book. She writes about her childhood and what music has meant to her throughout her life, and she relates personal anecdotes and memories. She describes how her mother, composer Ruth Crawford Seeger, taught her children music not with formal lessons but with games and unorthodox ways of using familiar tunes,

such as playing a folk song using the entire circle of fifths. The story of her relationship with her father, Charles, and his first family is told with affection, charm and candor. The untimely death of her mother affected Peggy’s years at college, as she was responsible for caring for her younger sister and her father.

Seeger also presents practical advice on song writing. She sometimes uses traditional folk songs as a means of

creating new versions or borrows ideas from a variety of sources: books, conversations, advertisements and cartoons. The essay, "In Particular," deals with compositional problems as well as processes and techniques she has found interesting or useful. Her account of composing "Guilty" serves as a reminder that the process of creating any musical work involves self-criticism and problem solving.

The songs, which are arranged in chronological order, are charmingly handwritten, and they exhibit the painstaking care of a visual as well as musical artist. Supplementary notes for each song are illuminating, providing the work's history and musical roots. *The Peggy Seeger Songbook* is

stimulating and enjoyable. I highly recommend it to anyone interested in contemporary folk songs, the Seeger family or song writing, in general.

Roberta Stephen is a classically trained singer who loves folk songs. She is an educator, composer and arranger, and serves as president of Alberta Keys Music Publishing Company in Calgary, Canada.

NOTE: For a review of *The Music of Vivian Fine* by Heidi Von Gunden, see In Memoriam: Vivian Fine.

Von Goethe Inspiriert: Lieder von Komponistinnen des 18. und 19. Jahrhunderts

CD: SAL 7007 LC 10986, Salto Records International; Song Collection: Furore Edition 630, ed. by Ann Willison Lemke. ISBN 3-927327-47-6

By Janet Morrow King

This beautifully presented song anthology and CD feature a selection of lieder based on poems by Johann Wolfgang von Goethe that were set to music by women in the late 18th and early 19th centuries. Both items share as cover art a fragment of the Tischbein painting, "Goethe in der Campagna" (1787), and contain notes in German and English by Ann Willison Lemke. Composers included in the anthology are Louise Reichardt, Elise Müller, Jeannette Bürde, Fanny Hensel, Bettine von Arnim,

"...a welcome addition for singers looking for repertoire by women composers..."

Josephine Lang, Caroline von Egloffstein, Johanna Kinkel, Clara Schumann, Anna Amalia von Sachsen-Weimar, Corona Schröter, Sibylle Mertens-Schaffhausen,

Annette von Droste-Hülshoff and Helene Liebmann. The CD includes most of the repertoire in the book, omitting Schröter, von Egloffstein, Mertens-Schaffhausen and von Droste-Hülshoff, but with additional selections by Hensel and Lang.

The anthology is organized into two sections. The first contains settings of various lyric poems, including several texts made famous by male lieder composers, such as *Heidenröslein* (set by Bürde), *Schäfers Klagelied* (set by Reichardt) and *Das Veilchen* (set by Schumann). The second section is devoted to song texts taken from Goethe's

larger works, such as *Faust*, *Claudine von Villa Bella*, *West-östlicher Divan* and *Wilhelm Meister*. I was delighted to find settings of two of Mignon's songs from *Wilhelm Meister* (by Liebmann and Lang), since they are apparently rather obscure. Other especially appealing songs are Lang's *Glückliche Fahrt*, Hensel's *Sehnsucht* and Müller's *Nachgefühl*.

The edition includes notes, a brief biography of each composer and sources for the songs, all in German, except for a one-page English summary. The lack of English translations for this information as well as for the song texts is the primary disadvantage of this otherwise carefully and attractively presented high-quality publication.

Elisabeth Scholl, soprano, and Burkhard Schaeffer, piano, are the performers featured on the CD recording. Scholl has a fresh sound, flexible and bright, and she presents the songs very well in terms of phrasing, language and some nuance. Perhaps because of her extensive training and experience in early music performance practice, she fairly consistently sings her longer notes with a straight tone, which I found inappropriate (and wearing on the ear) for the bulk of the music, which is in the Romantic style. This approach was pleasing, however, in the earlier *Sieh mich, Heil'ger* by Anna Amalia von Sachsen-Weimar. I also wished for more dynamic, emotional and dramatic differences, both between songs and within some of the longer works. Schaeffer gives solid and energetic support to the singer, although at times he is slightly behind or ahead of her, missing that seamless unity characteristic of many other singer/piano duos. In spite of these problems, the

overall effect of the performance is pleasurable. They bring to life many works that have undoubtedly sat dormant for over a century.

The CD liner notes are provided in both German and English, although again, no translations of the song texts are given. Because some of the poems have been used by well-known male composers, it may be possible to find translations in standard references such as *The Ring of Words*. I believe translations should be provided for the convenience of the listener and the performer who might wish to study and understand this repertoire.

The combined release of both the music and the recording, thanks to the cooperation of Dr. Lemke, Furore Editions and Salto Records, is a welcome addition for singers looking for repertoire by women composers as well as for music lovers, teachers and students. More publishers would be advised to undertake this type of joint effort.

Janet Morrow King, mezzo soprano, is Associate Professor of Music at Colorado State University, where she teaches applied voice, singers' diction, and a women in music course. She also directs The Shoestring Opera Company. Her research interests include the life and works of Pauline Viardot-Garcia as well as 19th-century women lieder composers.

Compact Disc Reviews

"Teresa Carreño: Piano Works"

Alexandra Oehler, piano. Ars Musici AM 1258-2

By Nanette Kaplan Solomon

Referred to by Hans von Bulow as "blessed in the name of Apollo" and given the sobriquet, "The Walküre of the Piano," the Venezuelan-born Teresa Carreño (1853-1917) was acclaimed as one of the greatest pianists of her time. A wunderkind, she was not only a fiery and virtuosic pianist, but also a talented singer, composer and brilliant conversationalist who was fluent in five languages.

Carreño was introduced early on to the musical life of New York, where she studied with Louis Moreau Gottschalk. In Paris she received musical benedictions from none other than Rossini and Liszt. She, in turn, strongly influenced Edward MacDowell as a teacher and mentor; Carreño thus serves as an important historical link between Gottschalk and MacDowell. Carreño's legendary career, tempestuous personality and scandalous lifestyle (she was married four times and had at least six children) inspired pianist/actress Pamela Ross to create the off-Broadway show "Carreño" several years ago (it was subsequently produced on video).

Carreño's legacy as a pianist has overshadowed her recognition as a composer. In addition to a string quartet, a string serenade and two orchestral/choral hymns, Carreño wrote approximately 40 pieces for piano, most of them before her first marriage to the violinist Emile Sauret, at the age of 20. To my knowledge, this delightful CD is the first one devoted exclusively to the piano music of Carreño. Although often categorized as salon music, these compositions are in no way inconsequential either in terms of expressive quality or pianistic virtuosity. The 13 pieces on the disc represent a wide variety of styles within this genre and reflect the various influences on Carreño. They seem to

fall into three types of pieces: dance-inspired, introspective elegies and more virtuosic, free-form character pieces. All exhibit elegant craftsmanship, colorful harmonies and a spontaneous, seamless quality indicative of Carreño's renowned improvisatory skills.

Carreño's style was well suited to dance rhythms, in particular the Viennese waltz. *Corbeille de Fleurs*, op. 9, which opens the CD, is a large-scale concert waltz with a lilting theme that grows out of a slow introduction. Filled with pianistic flourishes and figurations, with hints of Chopin and Liszt, this sophisticated piece is especially remarkable since the composer wrote it between the ages of 10 and 12! Gottschalk performed it many times on his concert tours,

and a quick search on the Internet revealed that this work is in the repertory of the American Ballet Theater. The witty and charming *La Fausse Note, Fantaisie-Valse*, op. 39, uses grace notes in a manner that brings to mind the "Lettres dansantes" movement of Schumann's *Carnaval*. The

CD closes with the *Petite Valse (Teresita)*, inspired by and dedicated to Teresita, Carreño's first daughter from her second marriage (incorrectly identified in the liner notes as her daughter from her first marriage; the date of 1883-84 for the piece bears out this inaccuracy). One of Carreño's most popular works, it has a lyrical melody (similar to "Carnival of Venice") that suggests the Spanish zarzuela, an important influence on 19th-century Latin American composers.

Dance rhythms pervade many of the other selections as well. The elegant *Mazurka de Salon*, op. 30, sounds Chopinesque, with a dark, poetic undertone. The captivating *Intermezzo scherzoso*, op. 34, although not labeled a

"The performance...makes a compelling case for this innately appealing music."

dance, is actually a polka, with staccato, etude-like figurations. Typical of fellow 19th-century composers such as Liszt and Fanny and Felix Mendelssohn, Carreño also wrote several “souvenir” or “travel” pieces. Her *Deux Esquisses Italiennes*, op. 33, feature an ornamented Italian cantilena for “Florence” and a barcarolle similar to Felix Mendelssohn’s *Gondolierlieden* for “Venice.” An interesting example of cultural dissonance is Carreño’s *Highland (Souvenir de l’Ecosse)*, op. 38, which is not a highland fling but a habañera! (Was it intentional irony, or Carreño’s desire to use that Caribbean dance form regardless of the inspiration?)

The more introspective side of Carreño is represented by *Plainte*, op. 17, *Partie*, op. 18, and *Le Sommeil de l’enfant*, *Berceuse*, op. 35. These dreamy, contemplative works, reminiscent of Mendelssohn’s *Songs Without Words* or Chopin’s Nocturnes, have haunting, soulful melodies and were inspired by personal losses.

The *Ballade*, op. 15, is perhaps the most virtuosic work on the CD, containing interesting modulations, a left hand melody (à la Liszt), and many double-note passages and leaps. *Un Rêve en Mer*, *Meditation*, op. 28, has a melody laden with appoggiaturas over a repeated-chord ostinato; a left-hand 16th-note flourish vividly depicts the rolling waves of the sea. The chromatic harmonic vocabulary, surprising double-note cadenza and powerful, dramatic build-up hold the listener’s attention throughout.

The performance by the young German pianist, Alexandra Oehler, makes a compelling case for this innately appealing music. Oehler, who studied in Halle and Leipzig, and has won prizes in national and international competi-

tions, plays with a wide palette of articulations and dynamics. She captures both the sweeping drama of the virtuosic works and the poetic nuances of the meditative ones. She conveys the capricious nature of the dance pieces with genuine flair, sparkling and clear passagework, and a great sense of rhythmic flexibility. While I was slightly disturbed by too much distortion of rhythm in the introduction of *Corbeille de Fleurs* and found the loud passages of the *Ballade* a bit percussive, this in no way diminished my overall enjoyment of this CD.

Oehler is to be congratulated for providing this welcome addition to the recorded literature of 19th-century women. Teachers of music history and “women in music” courses will certainly want to add this to their resource list. Pianists searching for refreshing repertoire for concert programs will feast on the riches this music offers. Although the CD notes do not give the source for the printed scores, selected works are available from Da Capo Press. *Le Sommeil de l’enfant* is included in Maurice Hinson’s *At the Piano with Women Composers* (Alfred), and five of the works on the CD (plus two others) can be found in Carmen Rodriguez-Peralta’s edition for the Hildegard Publishing Company.

Dr. Nanette Kaplan Solomon, pianist, is Professor of Music at Slippery Rock University in Pennsylvania. She serves on the editorial board of the American Music Teacher and is finishing a term as board member for performance of the College Music Society. She has presented lecture-recitals on contemporary women composers at many national and international conferences, and her CDs, “Character Sketches: Solo Piano Works by Seven American Women” and “Sunbursts: Solo Piano Works by Seven American Women” (both on the Leonarda label) have received critical acclaim.

“Voice of Lyrics. . . Women Composers”

Lieder by Johanna Kinkel; piano works by Germaine Tailleferre, Mel Bonis, Louise Farrenc and Agathe Backer-Grøndahl; chamber music by Mel Bonis; organ works by Mel Bonis, Nadja Boulanger and Elsa Marraïne.

By Suzanne Summerville

If the e-mail request to help with the booklet article and translations for a new CD of songs by Johanna Kinkel had come from Berlin, or Bonn, or even London, I would not have been surprised. But the address said “Southern France.” And so began a fascinating—and very long distance—association with Wolfgang Westerman, the entrepreneurial founder of Media Sound Art (1996-97) and organizer of Jazz and Song Festivals in Provence. He is currently involved in establishing a Jazz Museum in Hamburg and in producing an important series of CDs of music by women composers entitled “Voice of Lyrics—Collection Compositrices-Komponistinnen-Women Composers.”

The majority of compositions on the “Voice of Lyrics” CDs are first recordings. Westerman is in contact with the Archiv Frau und Musik in Kassel, the Swiss FMF, musicologists, musicians, heirs of composers and others who search for repertoire in archives and on publishers’ lists. He says that his company is just at the very beginning of a long-term commitment to music by women composers, and his next project is to find compositions for orchestra as well as for mezzo-soprano, viola and piano. New proposals and suggestions are always welcome.

“Voice of Lyrics” recordings are made in rooms with excellent acoustics and exceptionally good pianos. Thus far

Westerman has chosen Frankfurt or Berlin for recording because he is familiar with the quality of production and the competency of the local sound engineers. In France, “Voice of Lyrics” distribution is done by Disques Concord, and Westerman expects to spend more time on international distribution. It is his specific intent to enlarge his production list with new repertory by unknown or little-known women composers, emphasizing works that are not yet or rarely recorded.

Johanna Kinkel

The CD (Vol. C351) of 16 rarely-heard lieder by Johanna Kinkel (1810-58) includes some of the composer’s settings of poetry by Heine, Sebastian Longard and W. Seibt, but even more interesting and rare are the songs based on texts by her husband, the historian Gottfried Kinkel (from his Singspiel *Die Assassinen* and other works), and her own *Wiegenlied*, op. 21/2. The liner notes and song texts are in French, German and English. The excellent recording features mezzo-soprano Felicitas Bergmann and pianist Véronique Pélisséro. Bergmann began her studies in Berlin

“...the very beginning of a long-term commitment to music by women composers...”

with Bella Jasper and then studied operatic repertoire with Renata Scotto and song literature with Christa Ludwig. She now handles a busy European career that includes recitals of

contemporary music and 19th-century songs, operatic performances and oratorio engagements from her home base in France. No wonder she knew so well what to do with Kinkel’s lieder! The pianist, Véronique Pélisséro, winner of two of France’s most important piano prizes, the Gold Medal and Grand Prix of the city of Marseilles, and the first prize at the Paris Conservatoire National Supérieur, proves to be an equally talented partner.

Louba Timofeyeva

Vol C 331: Germaine Tailleferre, *Pièces pour piano*; Louba Timofeyeva, piano. *Fleurs de France, Romance, Pastorale en ut, Petite Suite, Au Pavillon d’Alsace, Enfantines, Largo, Valse lente, Partita and Sicilienne*.

Vol C 341: Mel Bonis, *Oeuvres pour piano*; Louba Timofeyeva, piano. *Mélisande, Desdémona, Salomé, La cathédrale blessée, Le moustique, Au crépuscule* and several other short solo pieces.

Vol C 321: Louise Farrenc and Agathe Backer-Grøndahl, *Oeuvres pour piano*; Louba Timofeyeva, piano. Farrenc: *Hymn russe varié*, op. 27; *Variations brillantes sur un thème d’Aristide Farrenc*, op. 2. Agathe Backer-Grøndahl: *Fire*

Skizzer (Quatre esquisses), op 19, and eight other short selections from her opp. 15, 19, 45 and 66.

The current list of “Voice of Lyrics” CDs includes three recordings (listed above) by the outstanding Russian pianist, Luba Timofeyeva, who was honored in 1987 with the title of Emeritus Artist of the Russian Federation. After attending the Central Music School in Moscow and the Tchaikovsky Conservatory, Timofeyeva won the Prague International Piano Competition and the Grand Prix at the Long-Thibaud competition in Paris. She has an important international career playing with many of the great orchestras in the Soviet Union, Germany, Japan and other parts of the world. Her CDs for “Voice of Lyrics” feature the works of Germaine Tailleferre (1892-1983), Louise Farrenc (1804-75), Agathe Backer-Grøndahl (1847-1907) and Mel (Mélanie) Bonis (1858-1937). After listening to the repertoire presented here so beautifully, your reviewer wishes that these interpretations and the music selections themselves could be on every piano teacher’s repertoire list.

Mel Bonis

Vol C 342: Mel Bonis, *3 Sonates*; Laurent Martin, piano; Clara Novakova, flute; Kai Glausteen, violin; Jean-Marie Trotureau, cello. *Sonate pour flute et piano, Sonate pour violon et piano and Sonate pour violoncelle et piano*.

The major surprise for me was the very beautiful music and performance of three sonatas by a composer completely unknown to me: Mel or Mélanie Bonis (Vol C 342). César Franck aided her in entering the Paris Conservatoire, where her classmates were Claude Debussy and Gabriel Pierné. The booklet notes state that her works are “in the late romantic style and are characterized by the force of her inspiration, nourished by a hypersensitive mind, a mystic and passionate soul. Very varied, tender, tragic and sometimes humorous, her music uses harmony and rhythm with originality and skill.” For lovers of chamber music, this CD is a must.

Vol C 343, released in June, *Œuvres pour orgue*, features works by Mel Bonis, Nadja Boulanger and Elsa Barraine, performed by organist Chantel de Zeeuw. Several other CDs, including more Mel Bonis, more Tailleferre, Maire Jaëlle, and Elfrida Andrée’s Latino-American Baroque, to mention but a few, are planned for the near future. The cost of the “Voice of Lyrics” CDs is not prohibitive, and there is a special discount for those subscribing to the list. Surely there are many music libraries and classical music radio stations that should add this series to their Women in Music History collections. For more information, contact Wolfgang Westermann at voiceoflyrics@pacwan.fr.

Dr. Suzanne Summerville has performed songs by Johanna Kinkel on a number of recitals. She wrote the entry on Johanna Kinkel for Women Composers: Music through the Ages.

Compact Disc Reviews

“Women Composers: Romantic to Ragtime”

Judith Alstadter, piano. Minnewaska Chamber Music Society, JM6 (1999)

By Judith Schoepflin

For those who enjoy Romantic piano music, this CD provides ample opportunity to hear a variety of works, primarily European in origin, along with American ragtime. Pianist Judith Alstadter is currently Artist-in-Residence and member of the faculties at Pace and Five Towns Universities. She is recognized as the first pianist to perform the complete piano music of Fauré in New York (Alice Tully Hall). She is also founder of the Minnewaska Chamber Music Society, producers of this recording and several others.

Music of well-known composers comprise the majority of works on this CD: Clara Schumann, Fanny Mendelssohn Hensel, Agathe Backer-Grøndahl and Teresa Carreño. Completing the album are works by four composers of ragtime: May Aufderheide, Julia Lee Niebergall, Gladys Yevington, all from Indianapolis; and New Yorker Muriel Pollock.

The CD begins with two works by Clara Schumann, a name virtually synonymous with Romantic period women composers, *Scherzo No. 2*, op. 14, and the *Variations on a Theme by Robert Schumann*. In the set of variations, Alstadter admirably provides the characterization essential for each of the variations of this well-crafted set. The inordinately long spaces between variations, however, leads to an unfortunate disruption of the musical continuity. One assumes this to be due to the editing rather than the pianist's interpretation. Also presented are three of the *Six Etudes*, op. 1, of Backer-Grøndahl. These are some of the composer's finest piano works. Technically demanding as concert etudes, they are also lyrically conceived and demonstrate the pianist's

colorful voicing as well as her considerable technical skills. In the three miscellaneous works of Teresa Carreño, anyone expecting flamboyant, virtuosic writing will not be disappointed. Beyond these characteristics, however, one discovers lyrical pieces that attest to the composer's penchant for the dance. Concluding this portion of the recording are *Three Melodies* by Hensel.

“...demonstrate the pianist's colorful voicing as well as her considerable technical skills...”

Out of the more than 80 published women composers of ragtime, four of the most significant are featured here. Fans of this idiom will be attracted by such titles as *Rooster Rag*, *Red Rambler Rag*, *Thriller Rag* and *Piffle Rag* by Gladys Yevington. The latter proved to be the most colorful of the group. Commendably, the pianist avoids playing the works too quickly.

The recording may be purchased by writing to: Minnewaska Chamber Music Society; 25 Red Maple Drive North; Wantagh, New York 11793. Phone: (516) 735-7596.

Dr. Judith Schoepflin is Director of Piano Studies at Whitworth College in Spokane, WA. In addition to her work as pianist, adjudicator and clinician, she annually produces a series called “Women Composers: The Untapped Source.”

“Time Marches On: More Modern American Songs”

Works by Elizabeth Austin, Joelle Wallach and others. Gregory Wiest, tenor, Oresta Cybriwsky, piano. Capstone CPS 8646

By Ellen Grolman Schlegel

Elizabeth Austin's *Birthday Bouquet* is a cycle of four songs based on texts by e. e. cummings, Christina Rossetti and W. B. Yeats. Austin has crafted the songs so that the piano is contributive but not overpowering, supportive but not subservient. The very brief *for your birthday* (cummings) features a continuous piano murmur that effectively sets off the fairly atonal, slowly-moving vocal line. The second song, *a birthday* (Rossetti), begins in a similar manner; this work is longer and presents a more disjunct vocal line that high-

lights its occasional shining rays of consonance. The ending at first perplexes and then delights: the tenor perches on an appoggiatura that sounds as though it should resolve upward. Instead, the piano intrudes with a surprising final chord. The third song, *remember* (Rossetti), is generally darker, more introspective; a lover, rejected, spurned, but not bitter, exhorts his or her partner to “remember me...better by far that you should forget and smile than that you should remember and be sad.” The Yeats text, *had I the heavens'*

embroidered cloths, is itself more elegant than the three that precede it, and Austin, to support the text, provides a light accompaniment, characterized by trills in the introduction and midsection. The songs are beautifully performed by tenor Gregory Wiest and pianist Oresta Cybriwsky.

Joelle Wallach, raised in New York City and Morocco, was trained at the Juilliard Preparatory Division. Her settings of texts by e. e. cummings are a cappella, requiring Wiest to sing not only without the support of the keyboard, but with the further challenge of performing large, repeated melodic leaps in the first song, *will you teach*. Two of the songs, *these children singing in stone*, *newlys of silence* and *may my heart always*, are exercises in vocal control that are very moving, with the vocal line undeniably directed and the leaps carefully placed.

Wiest exhibits admirable diction and a fine sense of phrasing, but I found his upper range to be occasionally a bit strident in the Austin work. He shines in the unaccompanied Wallach songs, where his intonation is true and unwavering. Cybriwsky's accompaniment was attentive and sensitive, never obtrusive.

Other selections on the disc include *Songs of the Poet* by Norman Mathews, *Three Yeats Songs* by Corey Field, *Facing the Moon* by Stephen Wilcox, *Birdsongs* by Paul Epstein and *Songs from Sleep Now* by Ronald Petera.

Ellen Grolman Schlegel teaches music history and cello at Frostburg State University in Maryland, where she is the founding member of the Chamberlain (Piano) Trio. Schlegel is currently completing a bio-bibliography on composer Emma Lou Diemer, and she serves as the review editor for the IAWM Journal.

"Israel at 50: A Celebration with Music of Tsippi Fleischer"

Resuscitation, five miniatures for cello solo (1980); *Girl-Butterfly-Girl*, song-cycle for mezzo-soprano, flute and cello (1977/1996); *Ten Fragments for Oboe, Clarinet and Bassoon* (1984); *Hexptychon*, for mixed chorus and instrumental ensembles (1996/97); *As A Diamond*, for contralto, baritone and symphony orchestra (1998); *Spielmobil*, for organ and harp (1995). Opus One 175 CD

By Deon Nielsen Price and June Ottenberg

Tsippi Fleischer's charming miniatures reflect the cultural pluralism of the land of Israel. She combines her knowledge of the indigenous culture of her homeland with a firm foundation of Western culture, which she absorbed during her studies at New York University and Bar-Ilan University in Israel. The production of this elegant CD was made possible by the prestigious Prime Minister's Prize for Composition that was awarded to Fleischer during the 50th anniversary year of the State of Israel. This prize is well deserved and appropriate, not only because of Fleischer's success as a composer but also because her creative voice and the State of Israel developed during the same 50-year period.

I was introduced to Tsippi Fleischer and her unique blending of East and West musics at the 1993 Festival of Women Composers in Alaska, where I was one of the per-

"...reflect the cultural pluralism of the land of Israel...."

formers in an international chamber group assembled for her setting of an Arabian text, *Ballade of Expected Death in Cairo*. Conducted by the late Netherlander, Tera de Marez Oyens, the per-

formers from Russia, China and the United States were privileged to be coached by Fleischer herself.

Fleischer's style—personal yet international, ancient yet contemporary, traditional yet avant-garde—flows freely and naturally in the several works recorded on this CD. As I

enjoy listening again and again to these excellent performances, I am mesmerized by the underlying Arabian scales, the innovative timbres on Western instruments, the quarter-tone improvisations on the Baroque oboe and the richly varied organ registrations on the harp. If I were to choose only one miniature that insistently remains in my inner ear, it would be the exquisite song from the cycle of the same name, *Girl-Butterfly-Girl*, sung beautifully with a warm, clear, youthful tone by the inimitable Patricia Adkins Chiti.

Performed by Israeli artists as well as prominent international guests, these works were recorded at various locations and times between 1980 and 1998. Performers include Yifaat Welt, Orit Messer and Leonardo Massa, cello; Deborah Kruzansky, flute; Oded Pintus, oboe; Avigail Arnheim, clarinet; Ziv Ben, bassoon; The New Israeli Ensemble, Yuval Ben-Ozer, conductor; Patricia Adkins Chiti; Friedemann Herz, organ; Sabrina Kinze, harp; Mira Zakai, contralto; Zamir String Quartet; and the Young Israel Philharmonic Orchestra.

Deon Nielsen Price is a pianist and composer and the immediate past president of the International Alliance for Women in Music.

Performances of this skillful composer's music have been as geographically diverse as the sources of her creative ideas. Fleischer draws on elements of folk music, serial or atonal techniques, and Arabian scales in her compositions to produce a colorful, accessible language very much her own. The poetry she has chosen for these vocal pieces is by Syrian, Lebanese and Israeli poets reflecting the pluralism of her immediate world.

This disc effectively balances older and newer works. Of the former, this author had previously reviewed *Resuscitation*, excerpts from *Ten Fragments for Oboe, Clarinet and Bassoon*, and the first song of *Girl-Butterfly-Girl* for the *IAWM Journal* (vol. 4, no. 2, Summer 1998). Hearing the latter two as entities obviously shifts their musical perspective; in the complete *Ten Fragments*, the interactions of color and rhythm become more apparent. *Girl-Butterfly-Girl*, sung in Arabic on four poems by different authors, suggests, in its completed state, a man's struggle and search for peace. Instruments punctuate the surrealist tension within evocative verses as the voice embellishes the fantasy quality of this striking composition. I should also note that this performance of *Resuscitation* emphasizes its more introspective aspect.

Longest of the newer works, *Hexaptychon* opens with an unaccompanied, Middle Eastern-flavored choral piece

followed by a Baroque ensemble with contralto and four instrumental sections: two for string quartet, one for harp and one for piano with four hands. Instrumental variety and unique colors framed in a subtle musical structure compellingly engage the listener. Also colorful, but reminiscent of impressionistic style and technique, the brief *As A Diamond* demonstrates an effective power through its continuous vocal line over turbulent orchestral ostinati. As a delightful finale, *Spielmobil*, related to Schoenberg's op. 22, bounces humorously along depicting cars, trucks and other vehicles in our industrialized world. The sound is well balanced, and all the performances are exceptional.

June Ottenberg is professor of music history emeritus at Temple University in Philadelphia. Among her publications are Opera Odyssey (Greenwood Press, 1994) and articles and reviews in professional journals.

Lili Boulanger: *Clairières dans le ciel*

Mariette Lentz, voice; Margot Lutz-Weih, piano; Bayer Records BR 100 137 DDD

By Dorothy D. Williams

When she was 16 years old, French composer Lili Boulanger told a reporter for the magazine *Le Monde Musical*, "Si j'ai de la voix, j'aimerais mieux faire du chant" (If I had the voice, I would rather be a singer). Within seven years after making the above statement, she composed all of the songs on this CD. The skill with which Boulanger wrote for the voice reflects this desire to sing.

The song cycle from which this disc takes its name was composed in 1914, a year after Boulanger became the first woman to be awarded the Paris Conservatoire's Prix de Rome. Lili and her older sister, Nadia, both studied at the Conservatoire, continuing a Boulanger family tradition of involvement with the institution.

The poems in the cycle, from the collection "Sorrows" of Francis Jammes, frequently focus powerful emotions on small visual details. These references include many different kinds of flowers, the blush on the cheeks of cherries, a bird, a medallion, and often the color blue—the blue of the sky, the countryside, the rain, pansies or columbines. These emotions are usually sad recollections. Happiness is depicted, in some cases, by viewing a comforting object which relieves the sadness, as in "Au pied de mon lit" (At the foot of my bed). The vocal lines are in an impressionistic, recitative style, with almost no repetition of the melody or text. The piano accompaniments shed light on the vocal lines through varied textures and registral effects.

The cycle is summed up in its final song, "Demain fera un an" (Tomorrow it will be a year). It describes a weight of sorrows accumulated from previous episodes, which leaves the singer with nothing more to sustain her than a longing to sleep forever. The warmth and richness of Mariette Lentz's

voice propels the declamatory lines, ringing clearly on each word. Despite the consistently meditative character of the music, Lentz's interpretations hold the interest of the listener throughout. The piano accompaniments are performed with suppleness and sensitivity by Margot Lutz-Weih, and the balance between pianist and vocalist is excellent. The production has fine clarity and presence.

"The skill with which Boulanger wrote for the voice reflects (her) desire to sing."

Four other songs are included on this disc. Three of them were composed before the cycle, between 1910 and 1912. Of these, "Attente" and "Reflets" are settings of texts by Maurice Maeterlinck. "Le retour," on a poem by Georges Delaquys, is an interesting departure to a mythological narrative describing Ulysses' return to Ithaca. A repeated pattern in the accompaniment of chords that descend chromatically and then ascend suggests the lapping of waves on Ulysses' boat.

"Dans l'immense tristesse," which opens this set, was the last song Boulanger composed. Its tale of a grieving child asleep on the grave of its mother reflects preoccupations relevant to the illness Boulanger endured for most of her short life, ideas reflected in many of her other songs as well.

Dorothy D. Williams earned a B. M. in vocal performance from Atlantic Union College in South Lancaster, and is currently completing a graduate degree in musicology at the University of Massachusetts at Amherst. Her thesis topic is American songwriter Kate Vannah (1855-1933), reflecting her interest in vocal music composed by women.

Compact Disc Reviews

“Dance to Sleep”

Victoria Jordanova’s *Music for Harp, Electronics and Clarinet*. Victoria Jordanova, harp, electronics, percussion, sampled sounds; Laura Carmichael, clarinet. CRI Emergency Music, CD 755, Composers Recordings, Inc. (1997)

By Elaine R. Barkin

Victoria Jordanova is an accomplished harpist with nimble limbs and fingers as well as a composer with an imaginative voice. Her *Six Modules for Harp and Electronics* and *Mute Dance* for clarinet, harp, percussion and sampled sounds project a carefully shaped world in which caprice and tenacity are conjoined. Strong family resemblances among her creations are evident, yet each has been brought into being as an individual, with its own identity or idiosyncrasy.

For some composers, the harp is a mystery: the notation is strange and the capabilities seem limitless, but once tried, many composers are irresistibly drawn in. Jordanova’s dual performer-composer role enables her to speak with and for herself, a split-persona that can be heard in most of the *Modules*.

Also heard are harp strings and body being plucked, struck, strummed, scratched, damped, undamped, detuned (“bent”), rubbed or “glissed” with metal or wooden rods; pedals are changed, and pins may be turned during the sounding of a tone. According to the liner notes, “bells [are] attached to the foot” in *Mute Dance*. Narrow and wide, high and low registral bands sound together; much is electroni-

cally [re-]processed, pre-recorded or multi-tracked live, enabling the colloquy mentioned above. That the work is a delight in real-time composition is unmistakable, as is her talent for clear articulation.

There is a clarity about the way in which Jordanova

goes about “composing,” and how she wants her work to be heard and possibly seen as well. Insofar as she is a performer, watching her would deepen our experience—and the sensuous aspect—of her music-making. Her multivocal colloquy is palpable via coexistent “levels” made distinct by texture, register or “sound”—pitched vs. noise, clear vs. fuzzy, booms vs. sighs, acoustic vs. electronic processing. She seems to enjoy semitonal licks and non-triadic harmonies, as in *In-Between*, which is strikingly spacey, at times “barely there,” as if fragments of some language are being tossed about. Motifs often recur—most naughtily in *Static Jam*; occasionally a sweet tune surfaces, as in *Paddleboat*.

Most *Modules* sound semi- or wholly-improvised, more free-flow than metered, with taped or live electronic or percussive backdrops derived from the harp and “elsewhere,” producing the effect of a super-harp! Of the six *Modules*, *The Saw* sounds “archaic” and personifies “introspection”—I can almost hear her thinking “what do I want to hear next?” *Mute Dance*, for clarinet, harp and percussion, opens with mini-tremolandi, sampled harp and clarinet, soon joined by the live clarinet’s slow, high scalar-tune fragments, which come and go above foot stomping and ongoing multi-layered live and sampled harp and clarinet, creating an ambience of meditation and retrospection. Carmichael’s ethereal clarinet playing is a bonus.

In his helpful liner notes, quoted above, Robert Carl speaks of Jordanova’s background and compositional concerns. Robert Wolff’s CD mastering is clean and smooth; its sound is gleaming.

Elaine R. Barkin, professor emerita of UCLA’s Department of Music, continues to compose (“poem” for wind ensemble), write, co-edit (“Audible Traces”), improvise, co-produce OPEN SPACE, play Balinese gamelan, read, collaborate and travel.

“...an accomplished harpist...a composer with an imaginative voice...”

New Releases

Melinda Wagner’s Pulitzer Prize winning composition, *Concerto for Flute, Strings and Percussion*, has been recorded by Bridge Records, with Paul Dunkel, flute, and the Westchester Philharmonic, conducted by Mark Mandarano.

A CD has been made of the late composer Minna Keal’s 90th Birthday Concert, given on March 21, 1999 at the Royal Academy of Music, London. The CD features both of her string quartets: “Fantasy” (1929) and String Quartet, op. 1 (1979), beautifully performed by the Bingham Quartet. The disc also includes an interview with Keal by Stephen Bingham, and two works written as birthday tribute pieces by Justin Connolly and Robert Keeley. The CD may be ordered from the Bingham String Quartet, 6 Munsons Lane, Feltwell, Norfolk, IP26 4DE, Great Britain.

“Jenny Abel Plays Bach, Bacewicz and Emig”

Podium CD: WOW-003-2

By Violeta Dinescu

Jenny Abel is a talented musician whose violin playing has inspired composers such as Hans Werner Henze and Bernd Aloys Zimmermann, who have written complex and expressive pieces for her. She studied violin with Ulrich Koch, Max Rostal and Henryk Szeryng and piano and composition with Josef Schelb and Wolfgang Fortner (student of Josef Michel). Her repertoire includes a wide range of styles and genres: from Baroque to contemporary and from solo to large orchestral pieces.

Her conviction in finding a correspondence between the traditional and the new gives a special character to her interpretations: a complex of gestures and intensity, precision of detail, intelligent understanding of the musical language and magical phrasing. In *Geigen und Geiger* (Albert Mueller Verlag: Rueschlikon, 1983) she defines her philosophy: “I think it is not so important to be a violinist but to be a musician. It isn’t the instrument you play that’s important, it’s music—what you have to say, or don’t have to say,” and “...one can only penetrate music fully when one regards and understands the works of the past from the vantage point of one’s times.”

Jenny Abel has had a long journey from her first successes as a *wunderkind* and is now acclaimed as one of the most outstanding contemporary musicians, according to Joachim Hartnack. In *Grosse Geiger unserer Zeit* (Atlantis Musikbuch-Verlag, 1983), he writes: “Her technical brilliance and her musicality rooted in very profound regions justify her being given a high status within the elite of international violinists.”

Her new CD, with pieces by J. S. Bach, Grazyna Bacewicz and Ralf Emig, is an example of violin literature played with an unforgettable force of expression. After her performance of the Bach *Partita No. 2 in D minor*, she plays the works of Bacewicz and Emig in a way that mirrors Bach’s work and brings a new dimension of understanding the older musical language. Abel’s travels across the centuries opens new dialogues and levels of communication.

Grazyna Bacewicz (1909, Lodz-1969, Warsaw) is one of the best known Polish composers of the 20th century. She studied violin (Jozef Jarzebski), piano (Jozef Turczynski) and composition (Kazierz Sikorski) in Lodz and Warsaw, and also attended courses in the department of philosophy at

the university. After graduating in violin and composition, she continued her composition studies with Nadia Boulanger, and violin with Andre Touret and Carl Flesch in Paris. Her activities as a violin virtuoso and a composer, both in her own country and abroad, brought her international fame and recognition. In 1962 she became president of the Polish Union of Composers and from 1966 taught at the Warsaw State Academy of Music.

Jenny Abel’s performance of Bacewicz’s solo violin works demonstrates the excellent quality of this music; some of the pieces are recorded here for the first time. The *Sonata per violine solo* (1958), in four movements, is a finely balanced work with structures and textures that give the sense of a complex musical space. The combination of melodic

lines with similar contours produces interesting polyphony, which somehow gives a narrative character to this music. The different densities of these lines also create a kind of meeting point on a vertical dimension—a homophony with tensions of different degrees in the context of a constellation of dissonances.

The *Four Capricci* (1968) present a vivid demonstration of a high level of virtuosity combined with sensitive moments of serenity. The *Polish Caprice* (1949) and the *Second Caprice* (1952) exhibit a very rich world of expression ranging from a soft, transparent, elegant sound to majestic forcefulness. Jenny Abel seems to be the ideal interpreter of this wonderfully strong music.

La Ferdinanda (1985) by Ralf Emig (“reflections about music and fiction turned reality”) was written for the performer. The two-part work, *Cadenza* and *Fantasia*, was inspired by the experimental movie “La Fernanda” by Rebecca Horn. The music has a dramatic character replete with precise musical gestures, strong articulations and an ever-changing expressiveness.

Jenny Abel’s energetic performance and creative interpretation deserve the highest praise. The pieces belong to her.

Violeta Dinescu was born in Bucharest, Romania, and has lived in Germany since 1982. After teaching in Heidelberg, Frankfurt and Bayreuth she became a full-time professor of applied composition at the Carl von Ossietzky University in Oldenburg in 1996. She has written an opera, ballets, an oratorio, and works for chamber ensembles, orchestra, vocalists and choral groups.

Music of Ursula Mamlok

CRI CD806

By Jane Ambrose

Many of us were introduced to the music of Ursula Mamlok on the ground-breaking Leonarda CD entitled "Journeys," where her *Elegy* was performed along with other orchestral works by American women. Born in Berlin in 1928, Mamlok was 13 years old when she became part of the central European Holocaust community that settled in America. Her teachers in this country were George Szell, Vittorio Giannini, Roger Sessions, Stefan Wolpe and Ralph Shapey. She has held many academic appointments and is currently teaching at the Manhattan School.

All the pieces on this disc were composed between 1987 and 1998. *Constellations* (1994) has four movements performed without pause. Vigor, sudden and dramatic changes in dynamics and tempo, and virtuosic yet beautiful solos interspersed with thicker-textured passages are the principal characteristics. *Klangfarben* technique is used effectively without any sense of discontinuity of line, but rather with an emphasis on continuity through blended tone colors. At just under 13 minutes, this composition would be a splendid concert opener.

Polarities (1995), a chamber work, has an attractive first movement that again uses the idea of contrast through instrumental techniques such as flutter-tonguing and non-vibrato playing. The second movement, a memorial piece marked "still," is a trio without piano. It is based on several forms of a row made up of wide intervals frequently played in unison and octaves. The scherzo-like third movement calls for tight ensemble playing interspersed with solo passages.

"...This recording should bring Mamlok the recognition that her fine work deserves..."

Der Andreas Garten (1987), a substantial song cycle (15 minutes) written to poems by Mamlok's husband, Gerard, evokes the garden at their summer home close to the San Andreas fault in California. The work offers a fine marriage of text and tone painting in the way the beauties and terrors of the landscape are suggested. The accompaniment for flute and harp is a particularly apt choice as is the use of *Sprechstimme* in the vocal part.

Girasol (Sunflowers, 1987) is a large, single-movement, multi-sectional work with calculated degrees of repetition and variety that consistently hold the listener's attention. This time the contrasts are between the playful and the dramatic, the dance-like and

the tense, the solos and the duets in textural opposition to the full ensemble. [The score of *Girasol* was reviewed in the *IAWM Journal* 5, nos. 2/3, 1999, p. 44.]

The disc ends with Mamlok's String Quartet no. 2 (1998), a piece that should easily find a place in the expanding repertory of 20th-century chamber music. As in her other pieces, Mamlok uses serialism but with a more traditional structure.

The performances are outstanding, as one would expect from the Seattle Symphony, Parnassus, the Jubal Trio and the Cassatt String Quartet. This recording should bring Mamlok the recognition that her fine work deserves.

Jane Ambrose is Professor of Music at the University of Vermont, where she also directs the George Bishop Lane Artists Series. She is a performer on both historical and modern flutes.

Sally Beamish: *River*

Viola Concerto; Cello Concerto "*River*"; *Tam Lin* for oboe and orchestra. Philip Dukes, viola; Robert Cohen, cello; Gordon Hunt, oboe; Swedish Chamber Orchestra, Ola Rudner, conductor. BIS-CD-971 (1999)

By Laura Kobayashi

Three concertos by Sally Beamish, all written within the span of four years, are included on the CD entitled *River*. The Viola Concerto (1995), the most substantial of the three, requires unusual technical skill; it is rare in the standard literature for a violist to play so many passages in the upper ranges or positions of the A string. At times, the sound is of such brilliance that the listener may be persuaded that a violin rather than a viola is being played. Other special aspects are the extensive use of tritones and perfect fourths as well as many

cadenzas and cadenza-like passages scattered throughout. The Viola Concerto was written as the composer's personal response to the story of the Apostle Peter's denial of Christ. This idea is presented by two contrasting styles and moods. One could be described as an expression of extreme fervor or almost uncontrollable franticness, reinforced by fortissimo passages and a thickening of the orchestral texture. The contrasting mood is lyrical and meditative, with lamenting melodies often played by the solo viola.

The work is divided into several small sections combined into a single movement. The texture is mostly thin, except for sudden full orchestral surges, which contrast with single lines played by one or two instruments, such as the French horn or the cello, which serve as conversational partners with the viola. The Viola Concerto was commissioned and premiered by violist Philip Dukes in 1995; his performance is excellent, and the recording is one that should be added to the viola discography.

Unlike the Viola Concerto, the Cello Concerto, “*River*” (1997), is a work in four movements. Each movement, with the exception of the fourth, is titled with descriptive words that refer to water. The fourth movement’s title, “All night a music/Like a needle sewing,” seems unrelated, but the music calls to mind a river at night. The concerto is colorful and programmatic; for example, a continuous thick and heavy pizzicato, usually played by the double bass or cello section in the low register, is present in all movements and apparently represents the throbbing sounds of the river.

The orchestration throughout is sparse though never lacking in motivic and rhythmic interest. The composer’s obvious intent is to create aural colors to stimulate the

imagination. Although there are some similarities in compositional technique between the Viola Concerto and the Cello Concerto, the latter is written more idiomatically for its instrument. Cellist Robert Cohen’s performance is highly commended.

The last work on the CD is *Tam Lin*, a single movement for oboe and orchestra (1993). The concerto is the weakest in terms of cohesion and presentation of ideas. To maintain the listener’s interest, the work needs more changes in tempo, dynamics or rhythm. It lacks the interplay between the solo instrument and orchestra found in the other concertos, and it often resembles an orchestral work in which oboe solos are interspersed as part of the texture. The performance did not hold my attention, as in the previous works, but I am uncertain whether it was due to the lack of contrasting and diversified materials or to the performance itself.

Violinist Laura Kobayashi is assistant professor at West Virginia University, where she teaches violin, chamber music and string pedagogy and performs with the West Virginia Piano Quartet. Dr. Kobayashi’s interest in music by women composers began with her collaboration with pianist Susan Keith Gray and has culminated in many performances of violin and piano music by women composers from the 19th century to the present.

Jeanne Ellison Shaffer: *Shalom* for double choir, soloists, chamber orchestra

“American Choral Music,” Amor Artis Chorale, Leonardo Chamber Orchestra. Leonarda LE 347

By Karen A. Soderberg

Shalom is a choral work that views human nature in times of both war and peace. Part I relies upon tonal contrasts to capture the conflicting emotions between two forces: the soloists, whose task is to express their complaints, and the War Choir, whose function is to invoke God’s support for His people. Part II uses a text by John M. Keith that describes major battles from biblical times to World War II. This section is more challenging aurally. It presents sharp contrasts among the performing groups—two choirs, tenor and bass soloists, and orchestra—by using disjunct textures in short sections. The soloists are reinforced by wind and brass choirs, the latter being deliberately evocative of early military fanfares. One of the most attractive parts of this section and of the entire work, both textually and musically, is the aria “O God of Peace” for soprano and Peace Choir at the end of Part II. It is sensitively lyrical and moving.

Part III depicts the confluence of bellicose and peaceful statements by using the empty promises of rulers and politicians. Although the concept is commendable, the text itself is unprepossessing. No doubt the author would claim that this simply represents the reality of such messages, but political slogans seldom make satisfactory texts for musical

settings, and this section is the least successful. By contrast, “Eternal Source of Peace” (Part IV) is quite lovely. It uses a quartet of soloists, tutti choir and string orchestra to articulate a beautiful text.

For the most part, the performance is competent. The brass intonation could be improved, a few of the choral entries are somewhat ragged and the tenor soloist is, at times, stretched in the higher register. More could be made of nuance and textual stress by greater elasticity in the musical line. The quality of the recording also leaves the listener somewhat dissatisfied—it could be more sharply focused and more firmly located, spatially.

Karen A. Soderberg has chaired the music department of Frostburg State University, Frostburg, Maryland, for six years and is active nationally and regionally with ACDA. She is also a clinician and performer.

“...a choral work that views human nature in times of both war and peace...”

Sunny Wilkinson: *High Wire*

CMG - Chartmaker Records 6 03281-5020-2-g (1999)

By Cherilee Wadsworth Walker

The third solo album for ex-trombonist Sunny Wilkinson, *High Wire*, featuring innovative arrangements in a variety of styles, is not your typical girl-singer-with-band approach to jazz. Wilkinson's precise intonation and remarkable flexibility are shown to perfection. By carefully inflecting the lyrics, some written by the artist, she achieves a range of colors that imparts new meanings to standards and shows her assimilation of modern timbres.

The title track makes a soaring departure from Chick Corea's original samba. Arranged as a bright waltz, it opens with an overdubbed choir of Wilkinson's voice in vocalese, while she sings a rubato melody. A splash of brass chords affects the transition into 3/4, after which the vocalist resumes. Before yielding to the soloists, Wilkinson delivers a jagged bebop scat in unison with several horns.

Exactly Like You receives a hard-swinging treatment à la Basie. Although densely orchestrated, the music maintains prominence through growls, bent pitches, glottal

attacks and blue notes. After a sassy trumpet solo, Wilkinson improvises in a low, foggy tone. The saxophones join her in a double-time solo as she explores her upper register. In contrast, during a loosely interpreted restatement, only the bass accompanies her.

"...innovative arrangements in a variety of styles..."

Thelonious Monk's *Straight, No Chaser* winds fragments of other Monk compositions into its angular melodies. Beginning with an ominous trombone pedal, tension heightens through dissonant pads and a frenzied saxophone line, settling into an uneasy funk/shuffle after a flurry of piano activity. Wilkinson displays excellent control, using a sharp attack reminiscent of Monk's piano style in alternation with an exaggerated legato, placing her own lyrics expressively behind the beat. Her scat recaptures the entire chart as she trades fours with the drums.

Perhaps the most unusual track is the 1970s hit, *Love Won't Let Me Wait*. A saxophone choir backs Wilkinson's sultry voice as she entwines spoken and sung text, using gospel ornamentation and voicing her release of words to add urgency. Contrary to the usual parallel writing of jazz, this features a chorale introduction and other contrapuntal techniques.

Other cuts include *Gone With the Wind*, a medium swing with additional lyrics by the vocalist; *Too Long at the Fair*, whose delicate clarinet introduction melts digitally into Wilkinson's voice; *Agua De Beber*, which features a scat line doubled in open intervals, flavoring it with modality; *Like Someone in Love*; and *I'm Always Drunk in San Francisco*. The album may be purchased at Tower or Virgin Records; online at amazon.com or cd.now.

Wilkinson teaches at Michigan State University and Western Michigan University. A past state president of the International Association of Jazz Educators, she co-founded IAJE's mentoring program, Sisters in Jazz, which pairs young women in one-on-one relationships with jazz professionals. Now in its fifth year, the 1995-96 pilot has expanded to Illinois, Missouri, Washington, Ohio, Manitoba and Western Australia.

Active as an educator and as a performer, Cherilee Wadsworth Walker presented three vocal improvisation workshops throughout Oklahoma during the 1999-2000 year. She directs the East Central University Jazz Choir and sings with the 145th Army Band.

Recent Early Music Recordings

By Sarah Whitworth

Elisabeth-Claude Jacquet de la Guerre is quietly establishing a respectful following in the early music movement. Three albums of her harpsichord suites appeared in 1998-99, one of which won the 1999 Gramophone Best Baroque Instrumental Recording award (Carol Cerasi, Metronome MET CD 1026). Two more recordings have recently been released. The first contains her *L'isle de Delos* and *Jonas* cantatas, along with *Suite de clavecin* no 3, performed by L'Ensemble de Idées heureuses; Isabelle Desrochers, soprano; Genevieve Soly, clavecin; ATMA S.R.I. Classics, ACD 2-2191, 2000. The second is a lavish two-disc collection of sonatas plus the cantata that appears on the previous disc, *L'isle de Delos*. The CD is titled "Jacquet de la Guerre: Portrait," and the works are performed by Musica Fiorita, directed by Daniela Dolci, with Susanne Rydén, soprano; PAN Classics, 510 121-2, 1999. The extensive liner notes are very helpful.

The ensemble Musica Fiorita also has a new CD of works by Barbara Strozzi entitled "Cantates," released by Harmonia Mundi (HMC 905249, 2000). It includes 11 arias, cantatas, and laments, and the liner notes provide the song texts.

“Vox: Divine Rites”

Early Middle Eastern Chant; Fadia El-Hage, voice; Vladimir Ivanoff, voice, samplers, synthesizers; Wolfram Nestroy, electric guitars. World Class 11305-2 (1998)

By Elaine Keillor

Vladimir Ivanoff, who first achieved international attention with his updated presentation of the traditional Bulgarian women's songs on *Le Mystère des voix Bulgares*, has produced an interesting presentation of Middle Eastern religious chant, purported to have been sung by women into the fourth century. Although the notes declare that these Maronitic and Melchitic chants from the area of present-day Lebanon and Syria were later modified by cross-pollination with Christian, Islamic and Jewish cultures, no information is provided as to the sources of these chants, either oral or notated.

Whatever their origin, the chants are beautifully sung by Fadia El-Hage, the Lebanese contralto who also sings with Ivanoff's group, Sarband. To update this material Ivanoff has generally provided a subtle backing, either through multi-tracking of the voice and/or through mostly synthesized sounds. With regard to the multi-tracking of the voice, Ivanoff, originally from Bulgaria but now based in Munich, is strongly influenced by traditional Bulgarian

“...these remarkable chants are a treasure to have...”

vocal texture: that is, one voice on the main melody, sometimes another voice heterophonically treating the melody, and a third voice providing a drone (*Holy Sepulchre*, *Kyrie*, *Resurrection*, *Moses*, *Alleluia*). In other examples, the additional vocal line proceeds mostly in parallel organum at the interval of the fourth to the basic melody (*Holy*, *Maria*). When mainly one vocal line is retained, the sound has been manipulated to make it sound more like two different

voices in a call-and-response pattern, an appropriate device for the geographical origin of this material.

The synthesized sounds often provide drones moving through space, while *Holy* is framed with acoustic drum solos. The electric guitars are used only with *Dove*. Apart from an over-dependence on low, synthesized drone sounds for several tracks, these remarkable chants are a treasure to have.

Elaine Keillor, Professor, Carleton University (Ottawa) is an ethnomusicologist and pianist, specializing in the musics of Canada.

Concert Reviews

Women of Valor: A Celebration of Women in Music

The Los Angeles Jewish Symphony, Noreen Green, conductor; April 16, 2000, Royce Hall, University of California-Los Angeles

By Phyllis Folb

The concert of The Los Angeles Jewish Symphony on April 16, conducted by Noreen Green and sponsored by Hadassah of Southern California, highlighted the music of four Jewish women composers. The featured work on the program was the world premiere of the three-movement oratorio, *Women of Valor*, by Philadelphia composer Andrea Clearfield. The text, in English, Hebrew and Yiddish, celebrates the courage of women from biblical times and today, and was drawn from the bible as well as from contemporary poetry and prose. Valerie Harper (who played the role of Rhoda Morganstern on TV) served as the narrator and soprano Hila Plitmann and mezzo Gail Dubinbaum provided inspired and impassioned singing. The *Los Angeles Times* (April 18, 2000) reviewer, Richard S. Ginell, praised the work's “Romantic rhetorical climaxes and affirmations of

tonality.” He described the scoring as “mostly clear and deft...even glistening at times” and felt that the “haunting, mysterious opening” was the most effective section, while the “lavishly whirling dance of Miriam” was the “crowd-pleaser.” The latter was encored.

Three brief works were played before intermission: Fanny Mendelssohn Hensel's *Overture* plus works by two contemporary composers, Meira Warshauer's “liquid-textured” *Like Streams in the Desert* and Tsippi Fleischer's “pounding Hebraic dance” *Strings-Bow and Arrow*, for strings and Arabic drum.

Phyllis Folb is a principal with The Phylmar Group, Inc., a company specializing in media relations and corporate communications.

Concert by Asian Women Composers

Niigata, Japan, November 17, 1999

By Ruth Lomon

Realizing that I would be living in Tokyo for five months (September 1999 to January 2000), I contacted Nagako Konishi, the founding director of the Federation of Women Composers in Japan (FWCJ). Before my arrival, I told her of my interest in interviewing Japanese women composers, and she very graciously invited me to the FWCJ fall concert in Niigata.

This city is located on the west coast of Honshu Island, a bit north of Tokyo, which is on the east coast. From Tokyo it is a two-hour ride by bullet train (or *Shinkansen*) across the spine of mountains (fondly referred to as the Japanese Alps) that runs down the middle of the island.

The Niigata-City Performing Arts Center is a splendid complex of modern architecture situated at the mouth of the Shinano River and ringed with sculptured gardens. The Center houses three large concert halls as well as many large performance and rehearsal studios for music, theater and dance. The FWCJ concert took place in the Noh Theater, which is traditionally constructed of Japanese cypress. The panels along the back of the stage open to reveal an enclosed garden of evergreens and birch trees covered with shimmering golden leaves in mid October, setting the mood for the concert theme of "Textures."

The program opened with Jyunko Tomioka's composition, *In the Night Forest*, for flute, marimba, cello and double bass. Each of the five movements uses a different combination of instruments, resulting in a work of color and sensitivity. I particularly liked the third movement with its unusual doublings of low marimba, cello and double bass lines, which created an eerie quality.

The next work, *Beat*, for solo marimba, juxtaposed velvety textures with strong cross rhythms. The combination of a dynamic piece for the marimba with an outstanding performer, Mieko Honma, was greatly appreciated by the enthusiastic audience. Honma not only played in the previous piece but changed elaborate costumes between performances with the alacrity of a Kabuki actor.

Korean composer Eun-Ha Park conducted her work, *Byobu no ueno tsuki* (Changing moon seen over a screen), for flute, violin and cello. The moon is used as a metaphor for how a woman's feelings change toward the man she loves as her thoughts are projected onto the painted screen. This dramatic work, in which silence, acting as a cadence, is integral to the composition, uses different gestures coupled with abrupt interruptions. Thin, deftly-balanced exchanges of textures on one note make use of a full arsenal of extended instrumental techniques. *Byobu*, which is challenging for its performers, is held together by its architecture.



Nagako Konishi, Founding Director of the Federation of Women Composers in Japan

After intermission the music of Nagako Konishi was heard in an inspired setting of a poem by the Niigata poet, Koji Fykiya. *Pure Water Fountain*, a 14-minute piece for soprano, cello and harp, is pure poetry in and of itself. Imbued with deep lyricism, the work has the intensity of Messiaen's *Harrida*. Konishi, with keen craftsmanship, has created a natural and spontaneous flowing line. The work could not be described as a song for soprano with instrumental accompaniment; the cellist and harpist have parts of virtuoso proportions, and they form a trio of equal partnership with the soprano. The performance was superb.

Chinese composer Szu-Hsein Lee's *Snow, Cherry Blossoms, Meandering Path* for solo harp featured the performer making use of extended harp techniques and also singing in a pensive manner. The program closed with Tamami Nose's *Fantasy of Hippocampus* and *Fantasy of Apoptosis* for flute and strings. The doublings of cello and double bass gave the music an oddly weighted sound, especially with the dichotomy created by the high strings and the high register of the flute. The strings supported the flute much of the time, and I wondered if the music had originally been conceived as a flute concerto. Nose's compositional style is both impressionistic, with a rich harmonic texture, and highly romantic.

The well-attended concert, given in a beautiful setting, was diverse and satisfying, and the music, which was enthusiastically received, was performed by first-rate musicians.

While listening to the program, I asked myself how it differed from a concert of contemporary music by women in the United States because the Asian composers on this program seem to have been imbued with a rigorous Western orientation. I imagined that some (as I found to be true in later interviews with women composers) have delved into their heritage of Japanese music from its dawn to the Meiji period, but in this program it was not evident.

I wish to thank Nagako Konishi for her efforts in helping me to contact and interview so many women composers. She provided me with some background information on the history of the FWCJ, explaining that the impetus for forming the group was in response to the International League of Women Composers' outreach program. Women composers are widely scattered throughout Japan, and the FWCJ, with its monthly newsletter, has given them a way to network and

learn about each other. The organization also has a library of contemporary and historical scores of women composers. The current director of FWCJ is Dr. Yoko Kurimoto, who lives in Nagoya.

The FWCJ concert series averages two concerts a year, but some of the programs have multiple performances in several venues such as Tokyo, Kyoto, Osaka and Takasaki. One exception is 1991. To celebrate its 10th anniversary, the group presented six programs, sometimes with larger forces: orchestra, mixed chorus and percussion.

Ruth Lomon is currently a Resident Scholar in the Women's Studies Program at Brandeis University, where she gave a talk based on her interviews with Japanese women composers. She has had numerous commissions, grants, residencies and fellowships. Her music is published by Arsis Press and her orchestral works are recorded by the Warsaw National Philharmonic and the Prague Radio Symphony on MMC records.

Organ Recital by Margaret Phillips

The Kirklees International Women's Day Festival Concert; March 8, 2000, St. Paul's Concert Hall, Huddersfield, England

By Lucy Barnicot

In association with The Kirklees International Women's Day Festival, internationally renowned organist, Margaret Phillips, presented a concert in celebration of the achievements of three women composers: Fanny Mendelssohn Hensel, Ethel Smyth and Judith Weir. The recital began with the bold and stately grandeur of Hensel's *Prelude in G*, a work that had been left unfinished and has only recently been completed in Germany. The majestic chordal progressions interspersed with vigorous scalar passages are among the many elements that make it a worthy companion to the bravado of Felix Mendelssohn's Overture to the oratorio *St. Paul*, which provided the grand finale.

The three chorale preludes for organ composed by Ethel Smyth, *Du, O schones Weltgaude, O Traurigkeit, O Herzeleid* and *Schwing dich auf zu deinem Gott* (published in 1913), illustrate Smyth's mastery of the contrapuntal and harmonic techniques of the Germanic tradition of her time and of those composers for whom she held great respect, Bach and Brahms. Indeed, the text of the second prelude, *O Traurigkeit, O Herzeleid* (Oh Sadness, Oh Bitter Pain), had been selected by Brahms as an accompaniment to one of his *Eleven Chorale Preludes* of 1886. Smyth's setting is typically Brahmsian.

Smyth's admiration for Bach, whose music had been studied and published by her tutor and cofounder of the Bach Society in Leipzig, Heinrich von Herzogenberg, prompted her to perform Bach's organ works. Phillips' inclusion of Bach's *Prelude and Fugue in E-flat* in the program provided

the listener with a point of reference that showed how Smyth adapted some of Bach's stylistic features into a composition that is idiosyncratic within her own style.

Judith Weir, a contemporary composer who was deeply influenced by Scottish folk music, allowed this inspiration to permeate two of her compositions, *Wild, Mossy Mountains* and *Ettrick Banks*, both of which find Weir drawing inspiration from her recollection of the visual and highly pictorial qualities of the respective landscapes. *Ettrick Banks* shows the influence of the piano water studies of Debussy and Ravel. The work's experimentation with various textures in response to the physical nature of the movement of water is particularly effective in depicting the scene. Both works indicate that Weir's compositions deserve a position within the contemporary organ repertoire.

Margaret Phillips performed with zest. She treated each piece with the sensitivity appropriate to the individual nature of each composer.

Lucy Barnicot is a final year undergraduate student at The University of Huddersfield, reading for the B.A. Honors (Music with English) degree.

NOTE: For a review of the chamber music concert sponsored by the IAWM and the National Museum of Women in the Arts, see the IAWM News section.

Broadcast News

By Jeanne E. Shaffer and Casper Sunn

Women Musicians on Radio: December 1999 through April 2000

By Jeanne E. Shaffer

"Performance Today"

National Public Radio's "Performance Today" began its presentation of music by women on December 3 when Lisa Simone interviewed Libby Larsen about her *Solo Symphony* and the individual's place in today's society. A recording of the premiere performance of the symphony, which was commissioned and performed by the Colorado Symphony Orchestra, conducted by Marin Alsop, was then played. Later in the month, Alice Parker's arrangement of a Central American lullaby, "Durme, Durme," Anne Heider's arrangement of the spiritual, "Poor Little Jesus," and Carolyn Jennings' arrangement of "Ding Dong Merrily on High" were aired.

On January 17 spirituals arranged by Alice Parker and Robert Shaw and "Lift Every Voice and Sing" by J. Rosamond Johnson were broadcast. On the 19th, Parker was interviewed about a book she is writing on melody. She described what she considers to be the essential ingredients for successful melodies and her method of writing them. Parker was the recipient of the American Guild of Organists Distinguished Composer Award 2000, and she was featured in an article in *The American Organist* (May 2000) on the occasion of her 75th birthday. Congratulations, Alice Parker.

On February 11, Melinda Whiting interviewed Ellen Taaffe Zwilich about her friendship with the late Charles Schultz and her recent composition, *Peanuts Gallery*, a suite of six pieces for piano and orchestra based on characters from his famous comic strip. After the interview, a recording by the Santa Rosa Symphony, with Jeffrey Kadano as piano soloist and conductor, was aired. Violinist Jamie Larado's performance of *Sicilienne* by Maria Teresa von Paradis was played on February 15.

Apparently no compositions by women were aired during the entire month of March. Whenever I have approached National Public Radio about including more women, the answer has been that NPR is

covering women's compositions sufficiently. With only Cécile Chaminade's ever popular *Concertino for Flute and Orchestra*, performed by Susan Milan, flutist, and her City of London Sinfonia, aired in April, I must question "sufficient." Current coverage may be enough for listeners who are not aware of the wealth of music by women composers, but we continue to be disappointed by the dearth of music by women on NPR, which should be a prime educational source for this marvelous repertoire. We still have much work to do. How long has it been since you called or wrote to your local public radio station or PRI or NPR to request a more equal representation?

"Pipe Dreams"

"Pipe Dreams," hosted by Michael Barone, is produced by Minnesota Public Radio and distributed by Public Radio International. Barone devoted two entire broadcasts to women's compositions during this reporting period, and I have expressed my appreciation to him. On February 28 "Pipe Dreams" featured a most interesting conversation with organist Barbara Harbach and a broadcast of her recordings of organ music by women. Included were Elizabeth Stirling, *Chorale, Fugue, Psalm 104*; Amy Beach, *Prelude on an Old Folk Tune* ("The Faire Hills of Eire"); Gwyneth Walker, *In Celebration*; Barbara Harbach, *Fanfare, Toccata on Lassit uns erfreuen* and *Sommerschimmer*; Roberta Bitgood, *On an Ancient Alleluia*; Sister Gracia Baptista, *Conditor Alme Siderum*; Jeanne Demessieux, *Prelude and Fugue in C*, op. 13; Violet Archer, *Fughetta*; Mary Jeanne van Appledorn, *Shabat Shalom*; Edith Borroff, *Passacaglia*; Grete von Zieritz, *Prelude and Fugue*; Marga Richter, *Quantum Quirks of a Quick Quaint Quark*.

In honor of Women's History Month in March, "Pipe Dreams," on the 27th, devoted its entire program to Emma Lou Diemer. We heard several different organs and performers, including IAWM member Joan De Vee Dixon playing *Hail to the Brightness*; *Psalm 100*; *Psalm 44*; *Prelude, Offertory, and Postlude on "Holy God, We Praise Thy Name"*; *All Things Bright and Beautiful*; *When We are Living*; *I Will Give Thanks*; *All Hail the Power*; *Psalm 23*;

Psalm 27; and *Psalm 24* plus *Fantasie*, performed by the composer herself. On April 24 we heard David Dall and Craig Cramer playing the Fritts organ at Pacific Lutheran University in a program that included Cindy McTee's *Agnus Dei* of 1998.

"Echoes"

On "Echoes," distributed by Public Radio International, host John Diliberto airs more women composers than any other public radio program heard in the South-eastern Public Radio area. More women are writing and performing new age, folk and ethnic sounds than ever before, and "Echoes" reflects the increase. Diliberto plays minimalist, electronic and other contemporary classical composers as well. Several of the works mentioned below were performed four or more times. Diliberto repeats a favorite recording so that his listeners will grow to like it as much as he does. During December Loreena McKennitt's *Prologue, Snow* and *Night Ride Across the Caucasus* were featured; the latter work was repeated several times in subsequent months. December also brought performances of Clara Ponty's *Pierrot*, *Crystalline*, *Echo* and *The Embrace*; Anne Dudley's *Canticle of the Sun and Moon* and *Veni Emmanuel*; Maire Brennan's *Be Thou My Vision*; Irina Mikhailove's *Winter Light*; Wendy Carlos' *Aurora Borealis*; and Liz Story's *Angels We Have Heard on High*. Liz Story was featured on Christmas Eve with her arrangements of various holiday songs. Other December recordings were Lisa Lynn's *The Light and the Longing*, *Morning Dove* and *Firebird*; Lisa Gerrard's *Bylar*; Joanie Madden's *The Immigrant*; Kim Robertson's *The Clergy's Lamentation* and Maggie Sansone's *A Traveler's Dream*.

Women did not fare quite as well in January. On the 4th Diliberto featured Suzanne Teng's *Topanga Dreams*; on the 12th, he interviewed Teng and played tracks from her "Mystic Journey" CD and on the 13th, her *China Lily*. On the 5th we heard *For the Rose* by Heidi Berry, and on the 10th, *Shamrock Shore* by Kim Robertson. On the 17th Diliberto interviewed Lisa Gerrard about the psychology behind her score for the film, "The Insider," and he played some of the film's

soundtrack. Music by Joanie Madden was played on the 18th.

February was a better month for women. On the 7th we heard one new composer/performer for this period and an old friend. *Snakes in his Hair* by Joanne Shenandoah, who works with Native American themes, was a new surprise. The old friend was Liz Story with *17 Seconds to Anywhere*. The 9th brought Vicki Richards' *Naima*, the 10th Meg Bowles' *Shapeshifter* and Julia Haines' *Water*, the 11th Joanne Shenandoah's *The Eagle Watches*, Christina Tourin's *Star of County Down* and Sheilah Chandra's *Quiet 3. What Child is This?* by Julia Kent was played on the 21st, and the next day, Suzanne Ciani's *Bird and Fish* and Mary Jane Lamond's *Tonight My Step is Heavy*. The latter was one of the often repeated selections throughout March and April. On the 25th, Diliberto interviewed Suzanne Teng about her "world music brew" and how it has changed since she left the "Angels of Venice." We heard her *Magic World Flute*, and the entire segment was repeated on April 3rd. The last day of February featured works by four women: Laurie Anderson's *World Without End*, Joanne Shenandoah's *Dance of the North*, Suzanne Teng's *Silver Lakes* and Kim Robertson's *Shamrock Shore*.

March was also a good month. We heard Sheila Chandra's *Quiet 10*, Mary Jane Lamond's *The Widow's Lament*, and Joanne Shenandoah's *Peace and Power*. On the 8th, Shenandoah spoke about her unique style and her non-traditional approach to Native American chants and thematic ideas. The second half of the month brought Mary Jane Lamond's *Cattle on the Hill*, Carolyn Cruso's *Ontankarana Circles*, Wendy Carlos' *Spring*, Mary McLaughlin's *Sealwoman* and Kate Bush's *Mother Stands for Comfort*. Loreena McKennitt was well represented with *The Mummers' Dance* and *Marrakesh Market*. In April Sheila Chandra's *Quiet 1*, Joanne Shenandoah's *The Great Law of Peace*, Mary Jane Lamond's *Will You Not Return, Donald?* and Stephanie Bennet's *The Magic Fawn* were aired.

"A Note to You"

"A Note to You" originates at WGBH in Boston and is one of the most refreshing broadcasts on Public Radio. Virginia Eskin is the host. She is charming and erudite without being condescending, and she illustrates her points at the keyboard with

technical facility. She assumes that her listeners are reasonably intelligent and never talks or plays down to them. She has devoted outstanding programs to Amy Beach and Ruth Crawford Seeger that included interviews with their biographers and live performances of their compositions. A listing of the stations that carry "A Note to You" may be found on WGBH's Web site.

Women Composers on WORT in South Central Wisconsin

By Casper Sunn

Sunn was the guest host for the following programs on WORT (89.9 FM in Madison, WI) between December 1999 and May 2000. 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 her at ccsunn@students.wisc.edu.

Medieval Hospice Music

At the Winter Solstice, marking a season of hibernation and death in preparation for a Spring rebirth, I hosted a one-hour "Musica Antiqua" program of medieval music about death and dying and healing thanatology music. I dedicated this program to a friend in the final stage of cancer, as well as other hospice listeners and their friends and families. Works included *O Death, Rock Me Asleep* by Anne Boleyn, *So Spricht das Leben* arranged by Dorothy Carter, *C'est la fin* arranged by Audrey Evans, *Rest Sweet Nymphs* arranged by Kate Price and *Erthe Upon Erthe* by Ruth Galloway (new music in *stile antiqua*). A special feature was a segment devoted to the life and works of Therese Schroeder-Sheker, composer, singer, psalter player, scholar and teacher, who has published broadly on medieval music, the women mystics and palliative and monastic medicines. Her pioneering work in the new field of music-thanatology began while she was earning degrees in both music and theology. She used her experience from more than 25 years of hospital work with people who were terminally ill in her development of "The Chalice of Repose Project" at St. Patrick Hospital in Missoula, Montana—a project which developed into the School of Music-Thanatology, where Schroeder-Sheker now serves as academic dean.

Medieval Christmas Music

A one-hour "Musica Antiqua" program at Christmas included new works in *stile antiqua* by Connie Dover and anonymous compositions arranged and performed by women musicians, including Grace Feldman, the Anonymous 4, the Mediaeval Baebes, Aine Minogue, Sheena Wellington and Aoife Ni Fhearraigh.

Kwanzaa in the "Last Month of the Year"

To honor Kwanzaa (a seven-day celebration to bring in the new year and express pride in the African-American heritage), I scheduled a one-hour "Musica Antiqua" program of African-American Christmas spirituals. This was somewhat of a risk-taking venture—to play folk music to an audience that typically listens to early classical music—but I prepared the listeners with an advance press release and aimed to appeal to music history buffs by using historic field recordings to trace the origins of one particular spiritual. The overall listener response to this added diversity was very positive.

The program honored the musical contributions of three African-American women: Betty Mae Brown, Vera Ward Hall and Odetta Felius Gordon. Betty Mae Brown (b. 1911) was the composer of the spiritual "Last Month of the Year," as documented in a field recording made at the Parchman Penitentiary in Mississippi in 1939 and released on an LP of songs by the women inmates ("Jailhouse Blues" compiled by Rosetta Reitz). Vera Ward Hall (1906-64) was instrumental in preserving African-American songs by recording them for the Library of Congress collection. (Her autobiography, under the pseudonym of Nora Reed, is in *The Rainbow Sign* by Alan Lomax.) "Last Month of the Year" was one of the songs preserved by Hall, although she passed it on as a "traditional" spiritual with no songwriting credits given to Betty Mae Brown. This same song was later recorded by Odetta (Odetta Felius Gordon) under the new title, "What Month Was Jesus Born In?" with composer credit mistakenly given to Hall. Odetta (b. 1930) was a classically trained vocalist, who studied art songs and operatic arias at a time when no blacks were hired by opera companies. She switched to folk music, taught herself to play the guitar and began singing in coffeehouses in the early 50s. I featured several works from

Odetta's LP, "Christmas Spirituals," which showcases Odetta's voice and guitar.

The selected spiritual, "Last Month of the Year," made an excellent unifying thread for this special Kwanzaa program (with performances by each of the three honored women), since this song grew out of a past struggle (imprisonment), survived over the years and became one of many successful recordings by Odetta.

Eckhardt-Gramatté's Pieces from Childhood

The 14 *Alphabet Pieces* and 14 *Character Pieces* composed by Sophie Carmen Eckhardt-Gramatté between 1905 and 1913 (when she was 6-14 years old) were presented in three parts on "Other Voices" programs in December, February and April. Young Canadian pianists performed these works at a 1979 concert in Winnipeg, recorded by the Eckhardt-Gramatté Foundation. (It was interesting to note that one of the young pianists in this concert, Megumi Masaki, became a professional pianist and recorded an entire CD of works by Eckhardt-Gramatté in 1992.) Five of Eckhardt-Gramatté's mature works, based on these childhood themes, were also presented, plus a recorded interview with Eckhardt-Gramatté's biographer and second husband, Ferdinand Eckhardt, who told amusing anecdotes about her childhood in Paris.

Contemporary Composers

Persis Parshall Vehar and the Hildegurles (Eve Beglarian, Elaine Kaplinsky, Kitty Brazelton and Lisa Bielawa) were the featured composers on December 13. Music of Sister Claire Benedicte, Judith Sainte-Croix, Nancy Bloomer Deussen and B. J. Brown was presented on January 24. A half-hour of chamber music by the Australian-British composer, Wendy Hiscocks, was featured on February 21. Works by seven 20th-century composers were included on April 24: *Concertino for Piano and Orchestra* by the Dutch composer, Henriette Bosmans (1895-1952); and works by Carol Barnett, Adele Berk, Karen Beth, Kristina Boerger, Bren Chambers and Siobhan Cleary.

Judy Collins' Art Songs and Classics

Judy Collins was a classically trained pianist, who struggled with her decision to switch to folk music. I, too, struggled

with drawing distinct boundaries between "classical" and "folk" categories when preparing the program. I primarily selected Collins' songs (especially the more complex compositions) and a cappella works or those with piano and orchestral accompaniment over guitar, electronics and drums. Although I was somewhat worried about the classical music listener's response, this two-hour program on February 21 proved to be very successful, and I received many complimentary phone calls.

I focused the theme around the importance of mentors, and opened the program with "Lodestar," a song by Cris Williamson about Judy Collins' significance as a trail blazer for women singers and songwriters. Collins' early mentor and piano teacher had been Dr. Antonia Brico, the conductor of the Denver Businessmen's Symphony. Collins had played a Mozart piano concerto with Dr. Brico's orchestra when she was 13 years old and had also sung in the choruses in four of Brico's operatic productions. At the age of 15, Collins took up the guitar and discontinued her piano lessons. Eighteen years later, in 1974, Collins made a documentary film about the life of Antonia Brico, "Antonia: A Portrait of the Woman." The video was re-released on its 20th anniversary in 1994 and is available from Rocky Mountain Productions; U.S. toll-free phone: 888-749-7222; or from the Website: <http://www.judycollins.com/merchandise.html>. I highly recommend this inspirational video with its strong images of a talented woman conductor and her struggle against prevalent sexism to pursue her dream.

Although Collins writes her songs at the piano, her earlier recordings used orchestral arrangements by male composers. In 1995 Collins recorded and produced (on her own label) the "Voices" CD, which showcases her piano skills as well as her singing. She wrote and arranged piano accompaniments for many of the songs she had composed over the past 30 years, and several of these newer "art song" arrangements were featured on this program. Also presented was Collins singing with choirs, orchestras and whales.

A Rainbow of Cultural Diversity

This 90-minute program on April 24 included Noa Ain's piece for the Japanese violinist, Yoko Matsua, and works by the Armenian-American composer, Sara Baranian (a.k.a. Sirani Avedis); Native-

American composers Geraldine Barney and Betsy Buck; Latino-American composer Madalyn Blanchett; Indian composer Prabha Atre; African-American composer Ysaye Maria Barnwell; and the Algerian composer Djouhra Abouda.

Anonymous Early Music and "Chansons de Femme"

A three-hour "Musica Antiqua" program on May 7 opened with Barbara Harbach's performance of an 18th-century harpsichord sonata by "A Lady" and presented anonymous compositions that were arranged and performed by women musicians. The last hour of the program featured "Chansons de Femme" or anonymous songs written from a woman's perspective (about her husband or male lover) such as *Por coi me bait mes maris?* (Why does my husband beat me?).

Mothers of Music: Women Who Gave Birth to Songs

A three-hour "Musica Antiqua" program on Mother's Day featured the music of Hildegard von Bingen and Herrad von Landsberg in the first hour. Eight women poetry/song writers from the 12th and 13th centuries were presented in the second hour: a *trouvère* from the northern courts of France (Marie de Dregneau de Lille) and seven *troubairitz* from the southern courts (Comtessa de Dia, Marie de France, Alais and Iselda, Iseut de Capio, Almuc de Castelnau and Beatritz de Romans). Since Comtessa de Dia's and Marie de Dregneau de Lille's melodies are the only ones extant, the poetry by the other writers was set to anonymous music from the time period or to melodies by Stevie Wishart (Sinfonye) or Anne Azema. The works of Katherine Blake were featured in the third hour. She is a contemporary British composer who writes *stile antiqua* songs and is the founder and musical director of the Medieval Baebs. Also presented were three songs by Francesca Caccini and one song by Fair Ellinor and Lord Thomas (on a Shakespeare text).

The Blues of Memphis Minnie

On May 15, I hosted a one-hour special on the life and music of Memphis Minnie (1897-1973) on the "Access Hour." Memphis Minnie (b. Lizzie Douglas) was one of the most influential blues personalities—a prolific composer, powerful vocalist and outstanding guitar stylist—with a legacy of more than 250 recordings.

She was so popular that one of her husbands would sometimes bill himself as “Mr. Memphis Minnie.” Her recording career began in 1929 and continued for three decades, so I was able to play examples of her evolving style through the country blues, the urban blues, the Chicago blues and the postwar blues. Other artists’ recordings of songs by Memphis Minnie included Bob Wills and His Texas Playboys, Kate MacKenzie, Clifton Chenier, Lucinda Wil-

liams and Toshi Reagon. It was interesting to hear the evolution of Minnie’s early blues transformed into country western and zydeco styles. Some of her songs are still performed today.

Her Infinite Variety

The first hour of a program on May 28 offered the life and music of Tori Amos as well as a “Totally Wired” program from Pennsylvania Public Radio on the perfor-

mance art of Laurie Anderson (produced in 1985 by Kimberly Haas). The other hour was filled with a variety of women’s music that included classical works by Eva Dell’Acqua, Carol Barnett, Adele Berk and Kay Gardner; two jazz pieces by Geri Allen (one performed by the women’s ensemble, the Billy Tipton Memorial Saxophone Quartet); and songs by Margie Adam, Jayme Ovalle-Bandeira, Nora Bayes, Holly Near and Native American Apache women.

Playlists: Works Composed or Performed by IAWM Members

The broadcast playlist serves as a supplement to the Members’ News section.

1. “Eine kleine Frauenmusik” is heard over the Southeastern Public Radio Network: WTSU, 89.9/Troy-Montgomery, Alabama; WRWA, 88.7/Dothan, Alabama; WTJB, 91.7/Phenix City, Alabama; Columbus, Georgia. The broadcast began seven years ago at 10:00 pm; two years ago it was moved up to 9:00 pm and it has been moved yet again. It is now on at Prime Time every Sunday night at 8:00 pm for one hour. The following works were broadcast December 1999 through April 2000. *By Jeanne E. Shaffer, producer and host*

Anderson, Beth. *Net Work* (North/South Consonance N/S CD 1015)

Beath, Betty. *Indonesian Diptych* (Vienna Modern Masters VMM 3031)

Berk, Adele. *Rx for 3* (Master Musicians Collective MMC 2026)

Bond, Victoria. *Black Light* (Koch/Schwann CD 3-1333-2)

Chen Yi. *Antiphony* (ATMA of Canada CD 2-2199)

Deussen, Nancy Bloomer. *Two Pieces for Violin and Piano* (N/S CD 1015); *Pegasus*

Suite (Keynote Designs CD 103); *Jubilate* (North/South Consonance N/S CD 1015)

Diemer, Emma Lou. *Concerto in One Movement* (MMC 2067)

Fleischer, Tsippi. *Oratorio 1492-1992* (Vienna Modern Masters VMM 3013)

Gardner, Kay. *Lament* (Relaxation Company CD 1188); *Melody; My Mother’s Garden; Etude; Rhapsody; Circles of Goodbye* (Ladyslipper LR CD); *Crystal Bells; Touching Souls* (Wise Woman CD E85); “Motherhood” from *Seasons of Life* (Ladyslipper LR115CD); *Viriditas* (Ladyslipper LR107CD)

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

Sainte-Croix, Judith. *Tuckwinong* (Sonic Music CDA 30008); *Flower Aria* (tape of Laura Mann recital at Auburn University at Montgomery)

Shaffer, Jeanne E. *I Would See Jesus* (Huntingdon College tape, Music from Smith Hall)

Thome, Diane. *Three Psalms* (Capstone CD CPS 8613)

Vercoe, Elizabeth Walton. *Herstory III* (Owl CD 35, performed by Sharon Mabry,

mezzo-soprano); *Fantasia* (Centaur CD CRC 2274)

Zaimont, Judith Lang. *Calendar Set* (Arabesque CD Z6683)

2. 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 1999 through May 2000. *By Casper Sunn, “The Friendly Host”*

Barnett, Carol. *Overture for a Greek Drama* (orchestral miniature) (MMC CD 2081); *Let it Go* (soprano and piano) (Innova CD 500)

Berk, Adele. *Rx for 3* (clarinet, viola and piano) (MMC CD 2026); *Night Song at Amalfi; Song; Sigh No More, Ladies* (soprano and piano) (Capstone CD 8647)

Brazelton, Kitty. Act 2 from *Electronic Ordo Virtutum* (noncommercial CD); *Fishy Wishy* (SSA) (CRI CD 809); and Hildegards’ performance of the *Prologue and Processional* from Hildegard von Bingen’s *Ordo Virtutum* (noncommercial CD)

Deussen, Nancy Bloomer. *The Pegasus Suite* (flute and piano) (Keynote Designs CD 103)

Gardner, Kay. *Melody, My Mother’s Garden, Etude, Rhapsody, Circles of Goodbye* and *Golden City* (piano solos) (Ladyslipper CD 119)

Sainte-Croix, Judith. *Vision I* (chamber ensemble), *The Bright Leaf Trios* (flute, cello and piano), *Tukwinong* (piano solo), *Dear One* (tenor, synthesizer and tape), *Vision II* (flute, oboe, violin, viola, cello, drum) (SonicMuse CD 30008)

Vehar, Persis Parshall. *Sound-Piece for Trumpet, Flugelhorn, Piccolo Trumpet and Piano* (Fleur de Son CD 57934)

The New Grove Online

Liane Curtis reports that *New Grove* has a demonstration Web site online. The number of articles is small, but the very important article on “Women in Music” by Judith Tick and Ellen Koskoff is available. After entering the site <http://demo.grovemusic.com>, select “Browse by A-Z” and then go to the “Women” heading. The full site is expected to be online by November.

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

Compiled by Eve R. Meyer

Note: In the future, Opportunities will no longer appear in the Journal. They will be listed on the IAWM Web site and will also be available by mail for a small fee. For additional information, see the IAWM News section.

Calls for Scores & Other Materials: (opportunities for performance, broadcast, publication, etc.)

(without deadlines)

WGBH Radio Boston seeks performances of concert music for international distribution on "Art of the States," a monthly program, broadcast in over 50 countries, presenting a broad scope of contemporary music from the United States. Selected works are packaged together with extensive program notes, biographies and guides for pronunciation and presentation. Recordings may be submitted in any format. A broadcast-quality tape (CD, DAT, open-reel analog, etc.) will eventually be needed if your recording is selected. Please enclose as much information as possible on the pieces and performers and indicate the timings for each piece. Do not send the only copy of your recording. If you want your tape returned, include SASE. Broadcast payments at standard public radio rates. Send your recordings to: Joel Gordon or Matthew Packwood; Art of the States; WGBH Radio; 125 Western Avenue; Boston, MA 02134 USA. Tel.: (617) 492-2777 (x2326) (x2329); Fax: (617) 864-7927. E-mail: joel_gordon@wgbh.org; matt_packwood@wgbh.org; Web site: www.wgbh.org/wgbh/radio/artofstates [CPCC]

The producer of the **Chicago Radio Program, "Something Else,"** is seeking new works, primarily electroacoustic, for possible broadcast. The show is aired on Sundays from 10:30 pm until 2:00 am on WLWU 88.7 fm. The program has been on the air for nearly three years. All formats except minidisc are accepted. Contact: Philip von Zweck; Something Else; P.O. Box 667; Chicago, IL 60690. E-mail: somethingelse@wluw.org [CPCC]

"The Sonar Map" Radio Show, an ongoing weekly radio show devoted to 20th-century music, seeks challenging music for broadcast. "The Sonar Map" is heard every Wednesday at 10 pm on KSER 90.7 FM, Seattle. Complete works are played whenever possible. As with any radio show, you should surf the playlists before sending music. I maintain a detailed playlist (composer, title, label and catalogue number) with links, where possible, at www.eskimo.com/~foont/sonar.htm. Preferred formats: LPs, DATs, CDs and CD-Rs. At your request, I will e-mail relevant playlists. Contact: Christopher DeLaurenti, producer/host; the Sonar Map; PO Box 45655; Seattle, WA 98145-0655; USA. [CPCC]

WMBC-RealAudio Broadcast invites artists and experimental musicians to submit sound works to be considered for RealAudio broadcast. We are looking for works which explore concepts such as serialism and ultra-rationality, aleatory and anti-rational, musique concrète, chance music, text-sound composition, sound/noise, synthetic and ambient space. Contact: Steve Bradley, Assistant Professor; Visual Arts; University of Maryland, Baltimore County; Visual Arts Department; 1000 Hilltop Circle; Baltimore, Maryland 21250. Website: wmbc.umbc.edu/~artradio [CPCC]

Arizona University 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 a cassette tape and/or score samples, along with a short bio to: Arlette Dumont, Arizona University Recordings; 10750 E. Prince Road; Tucson, Arizona 85749. Tel: 520-749-1732 or 520-749-9895; Fax: 520-749-9893; E-mail: AURec@AURec.com; Web: www.AURec.com [AMC]

A **librettist** who has been working in the industry for over 25 years seeks a composer for collaboration on a new opera entitled *The Last Farm*. For more information, please contact: Patricia Smith, Box 88, Haslet, TX 76052. Tel: 817-909-4820. [CPCC]

We are a young publishing company for **Wind Symphony Music** looking for "new" music. All suggestions are welcome. Contact: Dr. Rolf Hagelstein, rogeltan, Heckingstrasse, 8 4780 Sankt Vith, Belgium; Tel.: xx32 80 221822; Email: rogeltan@euronet.be. Web site: <http://club.euronet.be/rudolf.hagelstein/rogeltan.html> [CPCC]

Composition Competitions

(with deadlines)

The United States Military Academy Band is sponsoring a band composition contest to commemorate the bicentennial of West Point. **Deadline: November 1, 2000.** A winner will be selected no later than February 15, 2001, and will receive a prize of \$5,000. For full details and a copy of the contest rules, contact Sergeant Major Rick Gerard. Tel.: (914) 938-2445 or e-mail: yj2294@usma.edu [CPCC]

Richard Rodgers Awards 2001, administered by the American Academy of Arts and Letters, invites submission of musicals, plays with songs, chamber operas, thematic revues or any comparable work for consideration. **Deadline: November 1, 2000.** For application forms, send SASE to American Academy of Arts and Letters, 633 West 155 St., New York, NY 10032. [CPCC]

The Contra Costa Chamber Orchestra announces its Composer's Contest. **Deadline: November 1, 2000.** Composers must be citizens or permanent residents of the U.S. Concertos and works for string orchestra are eligible. Works should be playable by: string section of 8/8/6/3; maximum of double winds; no more than 3 percussion parts including timpani; and maximum brass parts of 4/3/3/1. Duration: 10-20 minutes. Please list approximate performance time on the score. Composers may submit more than 1 work. First Place: \$500 cash award and 2 performances of the work by the Contra Costa Chamber Orchestra in its 2001-02 concert season. Performances are in Walnut Creek and Pittsburg, CA. Composers are encouraged to attend. Other works of merit will receive recognition and will be considered for programming. Send 1 score per work, accompanied by a cassette recording, if available. (MIDI realizations will be accepted.) Scores must be bound or stapled. Do not send parts. If you want your materials returned, enclose SASE. Entry fee: \$30 per work by check payable to the Contra Costa Chamber Orchestra. Note: do not send by registered mail or other service that requires the addressee's signature. Send entries to: Contra Costa Chamber Orchestra, 232 Sharon Court, Martinez, CA 94553. [ACF]

The Dale Warland Singers. **Deadline: November 1, 2000.** The Twin Cities-based Dale Warland Singers announces a call for scores to commission a new choral work for their annual New Choral Music Program. Composers must submit a representative score. Four composers who are chosen for a Reading Session (June 5, 2001) will receive a \$1200 commission fee to write a 5-7 minute choral work. One will be selected to receive a \$6000 commission for a work to be performed during the Singers' 2002-03 concert season. For information: Dale Warland Singers, 119 N. Fourth St., suite 510, Minneapolis, MN 55401. Tel: (612) 339-9707; Fax: (612) 339-9826. E-mail: DWSinger@aol.com [orig]

Musicians' Club of Women 125th Anniversary National Trio Competition Award. **Deadline: November 15, 2000.** A \$2000 award will be given to a woman composer, American citizen or permanent resident, for a trio for female voice and two instruments from the following: winds, strings, harp, marimba, xylophone, piano. Length: 15 min. Performance: May 21, 2001 in Chicago at the Three Arts Club. A second performance will be arranged in the following concert season. Anonymous submission, please mark each score, CD or tape with a pseudonym only. Send scores (copies only), short bio and program information form to: Elsa Charlston; 5532 South Shore Drive, Apt. 18E; Chicago, IL 60637. For more information, contact Patricia Morehead. E-mail: patmorehead@21stcentury.net [orig]

Tarragona Award 2000. **Deadline: November 15, 2000.** Sixth International Award "Of Musical Compositions" Ciutat De Tarragona 2000.

Open to all composers, regardless of nationality or age. Symphonic compositions with/without up to 3 soloists and with/without electro-acoustic instruments. Must be unpublished and unperformed. Award: 1,500,000 pesetas. The winning entry will be performed by Orquestra Simfònica de Barcelona i Nacional de Catalunya. Information: Ajuntament de Tarragona, Registre General, Plaza de la Font 1, E-43003 Tarragona, Spain. Tel: +34-977-250923. E-mail: cultura@tinet.org; Web: www.fut.es/~ajitargna [GI]

Whitaker New Music Readings Sessions and Commission. *Deadline: November 21, 2000.* The American Composers Orchestra announces its 10th annual Whitaker New Music Readings Sessions and Commission. Up to seven composers in the early stages of their careers will be selected to participate. One will be awarded a \$15,000 commission to write a new work to be performed by ACO at Carnegie Hall. The Reading Sessions are led by Music Director Dennis Russell Davies and Artistic Advisor Robert Beaser, and will be held on April 18, 2001 in New York City. The submission form, guidelines and additional information are available at www.americancomposers.org/wnmr.htm or by contacting Daniel Brodney, ACO Production Manager, at (212) 977-8495 x202. E-mail: Whitaker_readings@americancomposers.org.

Seoul International Competition for Composers. *Deadline: November 30, 2000.* The annual global music competition is sponsored by The Korean Society of the 21st Century Music. Open to all regardless of age, nationality, race and sex. Categories: Young Composers (born in and before 1973); Other Composers (born after 1973). Instrumentation: Trio for any combination of the following: picc., fl., ob., cla. in B-flat & A, bsn., hrn., trp., trb., tba., vn., vla., vc., cb., pf. Up to three of the same instrument may be used. Duration: approx. 15 min. Dates: March 29-31, 2001. Prizes: Grand prize: Young composers, 1,500,000 Korean won; Other composers, 3,000,000 won. Performance Prize. Audience Prize (a winning piece will be selected from each category by the audience). Restrictions: Only works composed after April 1, 1998; works should not be published, commissioned or awarded; the society will hold the copyright of all music during the competition and one year for the winning piece. Submission requirements and application form: www.musictoday21.com. For further information: College of Music, Yonsei University, Suhdaemoon-Ku, Shinchon-Dong 134, Seoul, Korea 120-749. Tel: +82-2)361-3080, 2123-3080; Fax: +82-2)313-2821. E-mail: chhlee@yonsei.ac.kr; Web: www.musictoday21.com [GI]

Premio Bocelli International Competition for Composition. *Deadline: November 30, 2000.* An aria or romance for tenor. Duration: 3-6 minutes. The composer can choose to accompany the composition with a text (which may be submitted in the original language). The competition will be held every two years and is open to composers of any nationality, without age limitations. Requirement: Must have studied composition at a

music school. First prize: publication by Edizioni Suvini Zerboni, recorded by Insieme and included in Andrea Bocelli's next CD, plus 5,000,000 lire. 2nd prize: 3,000,000. 3rd prize: 2,000,000. Information: 1 Concorso L'internaz. di Composizione "Premio Bocelli," Edizioni Suvini Zerboni S.p.A., Galleria del Corso 4, 20122 Milano, Italy. E-mail: suvini.zerboni@sugarmusic.com; Web: www.sugarmusic.com [GI]

Masterprize. *Deadline: November 30, 2000.* The submitted work should be a conductor's score, not parts. There are no age or geographical restrictions. Entrants can only make one entry. If the submitted work has previously been professionally performed, it will only be eligible if the premiere took place after April 7, 1998. Works will be ineligible if they have won another competition at the date of entering Masterprize. Works for symphony orchestra, not using voice, and not solo instruments in a concerto-style form. Duration: 6-15 min. Scored: for normal symphonic forces with a maximum of 90 and a minimum of 50 players, selected from the following section maxima: 60 strings = 16 14 12 10 8; 12 woodwind; 11 brass = 4 3 3 1; timpani plus 3 other percussion players, 1 piano/celeste, 1 harp. Orchestration may be enlarged by one additional instrument or one doubling; e.g., one electric guitar as an extra player. Compositions should not include synthesizer. Award: \$50,000. The other finalists will each receive \$1,000. All finalists will receive a trophy. Information: Jane Buswell, Assistant Manager, Masterprize Blomfield Building, Royal College of Music, Prince Consort Road, London, SW7 2BS, U.K. Tel: +44-20-75914846/4847; Fax: +44-20-75914848; E-mail: info@masterprize.com; Web: www.masterprize.com [GI]

Asolo Award. *Deadline: December 30, 2000.* International Competition of Musical Composition for Symphonic Orchestras and String Orchestras. Euromusica, European Center for Music and Musical Theater, announces the "Asolo Award" competition, dedicated to composer Gian Francesco Malipiero (1882-1973). Open to composers of any nationality and without age restrictions. Two sections: A - for symphony orchestra; prizes: 1st prize of 8,000,000 lire, 2nd prize of 4,000,000 lire. B - for string orchestra; prizes: 1st prize of 6,000,000 lire, 2nd prize of 3,000,000 lire. Only compositions that have never been published, performed or awarded any prize may be entered. Length: 15-25 min. for Section A, and 10-20 min. for Section B. Score: symphony orchestra: strings 10 8 6 4 4, winds 2 2 2 2, brass 4 2 3, 1 kettle drum, 1 percussion, 1 cymbal, 1 marimba. String orchestra: 7 6 4 2. Composers may enter in one section only. The results of the competition will be announced by March 30, 2001. Information: EuroMusica, Foresto Vecchio 8, 31011 Asolo (TV) Italy. Tel: +39-04-23950966, Fax +39-04-23950970, E-mail: euromusica@filippin.it; Web: www.euromusica.net [GI]

V International Witold Lutoslawski Composers Competition. *Deadline: December 30, 2000.* Composers of any age and nationality are eligible.

Composers are invited to enter a work for symphony orchestra. Instrumentation must not exceed: 3 flutes (incl. piccolo, alto in G), 3 oboes (incl. an English horn), 3 clarinets (incl. piccolo in E-flat, bass), 3 bassoons (incl. a double-bassoon), 4 horns, 4 trumpets, 4 trombones, 1 tuba; percussion - 5 performers; 2 harps, 1 piano; strings: 16-14-12-10-8. The minimum complement will be 2-2-2-2, 2-2-0, 1 perc., 12-10-8-6-4. Duration: between 10 and 25 min. Compositions must not have been previously performed nor awarded a prize. A non-refundable fee of \$40. 1st prize: 10,000 USD, 2nd prize: 5,000 USD, 3rd prize: 3,000 USD (or their equivalents in the Polish currency). Information: The Secretary's Office of the International Witold Lutoslawski Composers' Competition, Filharmonia Narodowa, ul. Jasna 5, 00-950 Warszawa, Poland, T: +48-22-8268311, F: +48-22-8265617, E-mail: lutos@filharmonia.pl [GI]

Fourth Annual Composers Competition. *Deadline: December 31, 2000.* Purpose: To stimulate new compositions on Jewish themes for liturgical or secular settings. Seeking: Original vocal (choral or solo) and instrumental works between 5-10 minutes duration that have never been available for sale in published or recorded form. Entrants MUST be members of the American Society for Jewish Music. Write for application and submission information to: American Society for Jewish Music; 15 West 16th Street, Fifth Floor; New York, NY 10011. Tel: (212) 294-8328; fax: (212) 294-6161; e-mail: asjm@cjh.org [CPCC]

Britten-on-the-Bay Competition 2000-Catagory X. *Deadline: December 31, 2000.* Open to all composers over 21. Piece for trombone with/without piano. Maximum duration: 25 minutes. Entry fee: \$25 for each submission. Prize: Performance in New York, publication, recording and \$250. Include SASE. For information: musinskus@aol.com [GI]

Queen Elisabeth Competition for Composers 2001. *Deadline: December 31, 2000.* Works for violin and orchestra. Duration: approx. 10 minutes. Age: under 40. Performance: the final of the Queen Elisabeth International Competition for Violinists, Brussels, May 2001. Prize: BF 300,000. It will be broadcast and a CD made. For information: The Secretariat, Qu Elis Compet, 20 rue aux Laines, B-1000 Brussels, Belgium. E-mail: info@concours-reine-elisabeth.be [orig]

2001 IBLA Grand Prize International Competition for Composers. *Deadline: March 1, 2001.* Late applicants will be considered. Open to composers from all over the world with no age limit. Submit scores (one copy) of one or two original compositions. Application fee: \$110. Competitors waive all rights of remuneration for the broadcasting, televising or recording of their performance. Travel: Only if you wish to present a live performance of your composition would you be expected to travel to Italy. You are not required to attend throughout the competition. Information: Dr. Salvatore Moltisanti, President IBLA Foundation, 226 East Second Street, Suite 5D, New York, NY 10009, USA. E-mail:

iblanyc@aol.com. Tel: +1 (212) 387-1000, fax: +1 (212) 388-0102. [GI]

Elisabeth Schneider Prize 2001: International Competition of Composition. *Deadline: March 31, 2001.* The Elisabeth Schneider Foundation, Freiburg, in collaboration with Ensemble Aventure, announces the Elisabeth Schneider Prize 2001. The competition is open to composers as well as groups of composers. No age restriction. Only compositions that have not been performed, published or awarded a prize can be submitted. Conceptual scores and works including staged elements, as well as those using additional electro-acoustic equipment and media, would also be eligible. Arrangement: at least 3 and no more than 15 performers: fl., ob., cla., bsn., trp., hrn., trb., tba., vn., vla., vc., cb., pf., harp, perc., voice. Duration: unrestricted. The compositions should be sent to: das Regio NETZ.werk neue musik, Postfach 252, D-79002 Freiburg, Germany. Entries must include the following (all enclosures should be marked with a cipher, code name, sign or logo): 3 copies of the score, a sealed envelope containing the completed participation form and detailed information about the contestant. Prize(s): DEM 26,000. It can be divided into two or three prizes. The jury may give awards of commendation which guarantee a performance by the Ensemble Aventure. Information: E-mail: elisabeth-schneider-preis-2001@ensemble-aventure.de. Address: Ensemble Aventure; Wilhelmstraße 17f D-79098; Freiburg, Germany. Information: Ulrich Ludat Elisabeth-Schneider-Stiftung, Freiburg i.Br. (Germany). Tel: +49 (700) aventure; Fax: +49 (761) 285 91 86; Email: info@ensemble-aventure.de. URL: www.ensemble-aventure.de/ [CPCC]

Dimitri Mitropoulos Competition for Composers: World Opera Project. *Deadline: April 30, 2001* for the first part of the entry (a full libretto and one fully composed scene of 15-20 min.). The Greek Ministry of Culture is planning to commission a new work for musical theater for performance as part of the Cultural Olympiad for the Olympic Games in Athens in 2004. Age: For composers born after 4/30/61. Work: Musical theater piece. The theme is open but it should be in harmony with the Olympic ideals. Length: 90-120 minutes. Cast: 3-10 soloists: singers, actors or dancers. Must be unperformed and unpublished. Anon. entry. 1st prize: 3.500.000 drachmas plus commission for completion of the work for a total gross of 6.500.000 drachmas. 2nd, 3rd, 4th prizes of 2.000.000 drachmas each. For information: Dimitri Mitropoulos International Competition, 18 Al. Soutsou Str., GR-10671 Athens, Greece. E-mail: compdm@otnet.gr [orig]

European Composition Competition for Cathedral Choirs. *Deadline: March 1, 2001.* The theme of this competition is the sacred vocal repertoire of Cathedral Choirs and Choir Schools. For European composers born after 12/31/65. Categories: A cappella work for adult choirs. Cat. I: Mixed choir. Cat. II: Men's or women's equal voices. A cappella work for choir with children's voices. Cat. III: Children and adults. Cat. IV: Children's choir. Works of "sacred spirit" with Latin text. Unpublished works and average diffi-

culty. Duration must not exceed 10 min. Candidates may enter two categories. Awards: 1st Prize 15.000 FF, 2nd Prize 9.000 FF, 3rd Prize 6.000 FF. The works rewarded by a 1st Prize will be used during the 5th European Cathedral Choir and School Choir Competition. Information: European Composition Competition for Cathedral Choirs, Festival des Cathédrales, 53 rue de l'Amiral Courbet, 80011 Amiens Cedex 01, France. Tel: +33-3-22-224494, Fax: +33-22-224499, E-mail: festicat@neuronnexion.fr [GI]

Biennale Neue Musik Hannover: International Composers Competition. *Deadline: March 15, 2001.* The Biennale will be held in June 2001. The relationship between music and religion is the central theme, and composers are invited to send new works that address religious issues. All compositions must be written for the Hilliard Ensemble. Open to composers of any nationality up to the age of 40 (born after March 1, 1961). Only works which have neither been performed nor published to date are eligible. Prizes: 25.000 DM. The Hilliard Ensemble will give the premiere performance of up to four prize-winning pieces and will endeavor to perform all other compositions awarded prizes. Information: Hannoversche Gesellschaft für Neue Musik, Warmbüchenstr. 16, D-30159 Hannover, Germany. Tel. +49-511-3068531, fax. +49-511-3068533, E-mail: mail@biennale-hannover.de; Web: www.Biennale-hannover.de [GI]

Choral Composition Competition sponsored by California ACDA. *Deadline: April 2, 2001.* Award: \$1000 cash prize, will be read by more than 500 choral conductors at the 2001 California ACDA Summer Conference and at the Hayward and Fullerton reading sessions, and will be considered for publication by a major California publisher. (Some non-winning compositions may also be granted readings.) The composer must be a resident of California. The composition must be an original work. Duration: 3 to 5 min. Can be a cappella or use single instrument accompaniment. For SATB choir (solos and/or minimal divisi are acceptable). Must be unpublished. The text can be sacred or secular and must have a theme that celebrates nature. For submission guidelines and questions: Rich Messenger; 52 Monroe; Irvine, CA 92620-3639. E-mail: richmess@home.com [IAWM]

The 22d Irino Prize for Chamber Music, 2001. *Deadline: April 30, 2001.* Composers must be less than 40 years old on June 23, 2001. Any nationality. The composition must have had its first performance between January 1, 1999 and December 31, 2000 and not received a prize. One composition per person. Scored for not more than six players with or without tape. Electro-acoustic music is not acceptable. Duration: within 15 min. No entrance fee. Award: 200,000 Japanese Yen. Information: The Irino Prize Foundation (Mrs. Reiko Takahashi IRINO, President), c/o Japan Music Life Seminar, Yoshiro Irino Institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156-0043, Japan. Tel: +81-3-3323-0646, Fax: +81-3-3325-5468, E-mail: jml-irinopz@nyc.odn.ne.jp [GI]

Toru Takemitsu Composition Award 2002. *Deadline: September 28, 2001.* Competition Judge: composer Joji Yuasa (Japan). Selected works will be performed at the Tokyo Opera City Concert Hall, Takemitsu Memorial. Cash Award: 3,000,000 yen. Qualifications: Any person, regardless of nationality, who is not more than 35 years old at the end of the year his/her application is made. For unpublished and unperformed compositions for orchestra, except concerto. No use of real-time electric amplification/modulation and no accompaniment of recorded sound tape playing are permitted. Duration: 10-20 min. Please submit 2 copies of the score, together with a completed entry form. No entry fee. The composers whose works are chosen to be performed for the final selection will be invited to attend the concert. The concert for the final selection will be in May 2002. For detailed information and an official application form contact: Toru Takemitsu Composition Award; Tokyo Opera City Cultural Foundation 3-20-2; Nishi-Shinjuku, Shinjuku-ku, Tokyo 163-1403, Japan. Tel: +81-3-5353-0770; Fax: +81-3-5353-0771; Email: toccf@po.infosphere.or.jp; Web: www.nttprintec.co.jp/toccf [CPCC]

code to information sources:

[orig] = original documentation

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

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

[CPCC] = Center for the Promotion of Contemporary Composers

[GI] = Gaudeamus Information

Rebecca Clarke Society

The Rebecca Clarke (1886-1979) Society has recently been established. The society's mission is to honor the composer and violist by promoting interest in her life and music. The society encourages and supports performances, recordings and publications of her music and writings, as well as scholarship concerning Clarke and her compositions. Board of Directors: Liane Curtis (chair), Alain Frogley, Ralph P. Locke, Laura Macy, Jessie Ann Owens, Bruce Phillips, Rhian Samuel, Judith Tick, and Judy S. Tsou. Web site: www.rebeccaclarke.org

Members' News news of individual members' activities

Compiled by Deborah Hayes

News items are organized in categories that are listed alphabetically; the names within each category are also alphabetical. Please send your news items for the next issue to me no later than December 1, 2000. Please use our standard format and label the items by category: Appointments, Commissions, Honors and Awards, Performances/Productions/Presentations, Premieres, Publications, Recordings and Miscellaneous items. Send them to my E-mail address Deborah.Hayes@colorado.edu or to my postal address, 3290 Darley Ave., Boulder, Colorado 80305 USA. (E-mail is preferred) Thank you.

Appointments

Stacy Garrop has been appointed assistant professor of composition at Roosevelt University in Chicago beginning in August 2000.

Anne Kilstofte has been named to the Composer Forum and the Perpich Minnesota Center for Arts Education, where she participated in a pilot program to establish music composition at the middle-school level as part of the new state graduation standards.

Elizabeth Lauer has been engaged—for the fifth season—to write program notes for the summer series of eight chamber music concerts of South Shore Music, Inc., of Westport, Connecticut.

Janice Misurell-Mitchell held a residency in composition at the Ragdale Foundation in Lake Forest, Illinois, in January 2000.

Hasu Patel has been appointed to teach a class in sitar, tabla and voice at Oberlin College beginning in September 2000. She has been affiliated with Oberlin for the past several years, and also teaches classes in sitar, tabla and voice at Cuyahoga Community College of Cleveland, Ohio, Eastern Campus.

Ann Warde has been appointed the Mellon Postdoctoral Teaching/Research Fellow in Music at Cornell University for the 2000-01 academic year to work in the areas of digital audio and ethnomusicology.

Commissions

See also Premieres below (*Albert*, *Clearfield*, *Kilstofte*, *Zaimont*)

Adrienne Albert is completing several commissions, including a work commissioned by the jazz harpist Corky Hale for performance this year. Titled *Fanta*Z*, it is scored for jazz harp and chamber ensemble.

Elizabeth R. Austin was awarded a commission by the Connecticut State Music Teachers Association to write a piece for brass quartet and organ, to be premiered in November 2000. She is working at present on a commissioned piano sonata.

Margaret Brouwer has been commissioned to write a percussion concerto for Evelyn Glennie, and a *Fanfare* for the Women's Philharmonic, which will also be performed by the American Composer's Orchestra and the Lubbock (Texas) Symphony.

Chen Yi has been commissioned to create a work to be premiered in Philadelphia by the Network for New Music in November 2001.

Tsippi Fleischer has been commissioned to write a full-length opera to be staged by the Israeli New Opera in 2003, and to write two chamber operas, one hour each, for the 3rd International Biennial for Contemporary Music in Tel-Aviv in March 2002.

The Basilica of St. Mary Chorus commissioned **Anne Kilstofte** to compose *Mirabile Mysterium* and *Hodie Christus Natus Est*. The chorus performed both works on their concert tour in the summer of 1999.

Elizabeth Lauer has been chosen by the Renée Fisher Foundation to compose the required junior-level piece for the foundation's 2001 Piano Competition. The commission includes a cash award (\$1,000), and Lauer will participate with the panel of judges in choosing the prize-winning performance of her work.

Alice Moerk was commissioned in November 1999 by the Fairmont State College Foundation (West Virginia) to write a work for fiddle and guitar to honor Senator Robert A. Byrd.

Chamber Music PLUS, of which **Sanda Schuldmann** is cofounder and pianist, has been commissioned to play a world premiere performance as part of the International Festival of Arts and Ideas in New Haven, CT.

Alex Shapiro has named her commission for tuba and piano *Music for Two Big Instruments*. Upon completing this piece, she will begin a commission for the violinist Sabrina Berger.

Meira Warshauer has been commissioned by the Cantors Assembly to compose

Kedushah for inclusion in a publication of new music for the Sabbath morning service.

Honors and Awards

Margaret Brouwer was awarded the Cleveland Arts Prize in Music in September 1999.

Carolyn Bryan was elected to membership in Phi Kappa Phi academic honor society and has been named to the 2000 edition of *Who's Who of American Women*.

Chen Yi was one of 26 composers awarded grants from the Commissioning Music/USA 2000 program.

Stacy Garrop was one of three winners in the Chicago Symphony Orchestra 2000 First Hearing Competition. She also won the Fourth Margaret Blackburn Memorial 2000 Composition Competition.

Anne Kilstofte was awarded a Minnesota State Arts Board Fellowship 2000, her second fellowship from that organization. In 1999 she received a McKnight Fellowship, also her second from that organization.

Janice Misurell-Mitchell was awarded an Artists Fellowship of \$7,000 from the Illinois Arts Council for the year 2000.

Alice Moerk received the music award from the National League of American Pen Women in April 2000 for her cantata *Dialogue Between Ancients and Moderns* and her song cycle *Auntie*.

At the annual meeting of the **Music Library Association**, held in Louisville, Kentucky, the 2000 Dena Epstein Award for Archival and Library Research in American Music was granted to **Jo Burgess**, Assistant Librarian and Head of Conservation Services at Indiana University, Bloomington, to support her project on southern Illinois folk music, and to **Karen Rege**, a musicologist and librarian at the Delaware College of Art and Design, to support her research on Arthur Farwell and his relationship to the Arts and Crafts Movements of the early 20th century. **G. Dale Vargason, Jr.**, and **John M. Bewley** are the winners of this year's Walter Gerboth Award, offered annually to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress. The recipients of three publication awards were announced. The

Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 1998 was given to **Glenda D. Goss** for *Jean Sibelius: A Guide to Research*, published by Garland Publishing in their Composer Resource Manual series. The Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published during 1998, was given to **David H. Thomas** and **Richard P. Smiraglia** for "Beyond the Score," published in *Notes: Quarterly Journal of the Music Library Association* 54/3. The Eva Judd O'Meara Award for the best review published in *Notes* in 1998 went to **Andrew dell'Antonio** for his review of Rose Rosengard Subotnik's *Deconstructive Variations: Music and Reason in Western Society* (Minneapolis: University of Minnesota Press, 1996), published in *Notes* 54/4. The MLA election results were also announced: **James P. Cassaro** (University of Pittsburgh) was elected vice president/president-elect, **Lynn Gullickson** (Northwestern University) was elected recording secretary, and the new members-at-large are **Allie Wise Goudy** (Western Illinois University), **Leslie Troutman** (University of Illinois at Urbana-Champaign) and **Philip R. Vandermeer** (University of Maryland). **Linda Solow Blotner** was named the new editor of *Notes*; she is head of the Allen Library at The Hartt School, University of Hartford.

Maria A. Niederberger, who was appointed to the music faculty at East Tennessee State University in the fall of 1999, received a Presidential Grant-In-Aid from the university for her composition *Oh Great Miracle (Oh, grosses Wunder)*. She was also honored with a Margaret Fairbank Jory Copying Assistance Grant from the American Music Center for her *Concerto for Oboe and Instrumental Ensemble* (see Performances) and she thanks the IAWM for its advocacy in connection with this award.

Anna Rubin has received an Individual Artist's Grant from the Ohio Arts Council.

Alex Shapiro was awarded a prestigious Artists Fellowship in Performing Arts from the California Arts Council for 2000 in recognition of her work and her contribution to music arts in California.

Naomi Irene Stephan was awarded a grant in 1999 from the Thanks Be to Grandmother Foundation to compose a *Requiem* in memory of her mother. The work, scored for women's voices and chamber ensemble, uses non-traditional poetry by

the composer and her collaborator, Sue Carroll Moore, and explores grief and loss in a loving and celebratory way. Performance is planned in 2001.

Betty Wishart received the Topeka Sunflower Award from the National League of American Pen Women. The biennial award recognizes accomplishments in music composition.

Performances/Productions/Presentations

Adrienne Albert's *Western Suite* was performed by the Conway Symphony in Arkansas on May 1, 2000. Titled "100 Years of American Music," the program also included works of Bernstein and Copland.

Beth Anderson's *Ghent Swale* for violin and piano was performed in Ghent, Belgium, in September 1999. *Beauty Runs Faster* (words by the composer) and *Lullaby* (Auden) were sung by Françoise Vanhecke in Brussels on December 16, 1999. *Ghent Swale*, *Dr. Blood's Mermaid Lullaby* and *Belgian Tango* were performed in New York City on February 28, 2000 (with the premiere of *Tales nos. 1, 2 and 3*, noted below). Daan Vandewalle's newly recorded performance of *Net Work* was broadcast on VRT Radio, Brussels, on April 1, 2000, by Boudewijn Buckinx.

Elizabeth Austin's *Lighthouse I* for solo harpsichord received a good review in the *Köln Stadt-Anzeiger* when it was performed in Cologne in January 2000. *Drei Rilke Lieder* for mezzo-soprano and piano was performed in March by Julia Bentley and Abraham Stokman; the composer wishes to acknowledge the support of American Women Composers Midwest and the Goethe Institut-Chicago for the concert. *Klavier Double*, for piano and tape, opened the program in a concert on April 25 sponsored by the American Composers Alliance at Christ and St. Stephens Church in New York City; pianist was Max Lifchitz (through AMC North/South Consonance). Austin lectured on her music in Prague on May 16, 2000, in connection with the premiere of her *Prague Sonata* the next day (see Premieres). As president of Connecticut Composers, Inc. (CCI), Austin was involved in a program for OpSail Connecticut in New London in mid-July. CCI will present a concert as part of Hartford's Copland Century celebration in May 2001.

From Madrid, **Mar G. Barrenechea**, pianist, reports performing a duo-piano concert with Clavel Cabeza at the Third Meeting on Women in Music held in Mexico

City in March 2000, organized by the Colectivo de Mujeres en la Música. The duo performed *Vaiven* by Maria Escribano, *Simile* by Ana Bofill, and *Un Trio Par* by Beatriz Arzamendi, as well as works by Chaminade, Terzian and Fanny Mendelssohn Hensel. Barrenechea also presented a paper, "La Mujer y la Industria de la Música en España" (Women and the Music Industry in Spain). Barrenechea, Cabeza and Cecilia Piñero, founding members of the organization Euterpe Women and Music in Spain, were presented with a statue of Xochipili, goddess of songs, flowers and poetry, as a reward for their work. Barrenechea reports that many women-and-music events took place in Madrid during May. The III Muestra Internacional de Música de Mujeres, held May 17-20, included concerts, round tables and conferences. And the Gregorio Sanchez Foundation organized two sessions on women and music on May 22 and 24. At the second session, Barrenechea and Cabeza performed works by Hensel, Tailleferre and Maria Escribano.

Betty Beath's one-act operas, *Francis* and *The Raja Who Married An Angel*, with libretti by David Cox, were presented as a Youth Opera Double Bill by Opera North, Queensland, Australia. Three performances were staged at the Mackay Entertainment Centre, the first on July 19, followed by afternoon and evening performances on the 20th. Betty Beath was engaged by Opera North to fulfill the role of Musical Director and took up a three-week residency with the company prior to the performances.

Several works by **Elizabeth Bell** were performed in New York City in spring 2000: *Songs of Here and Forever* on February 12 at the Donnell Library, by Gayla Blaisdell, soprano, and Max Lifchitz, piano; *Les neiges d'antan* on March 6 at a NACUSA Concert at St. Stephens Church, by Renée Jolles, violin, and Max Lifchitz, piano; *Spectra* on March 13 at Lincoln Center by The New York Chamber Symphony, Gerard Schwartz, conductor; and *Perne in a Gyre* on March 28 at an ACA Concert by North/South Consonance Ensemble. (New e-mail address: ebelfri@earthlink.net)

In Boston, **Adrienne Fried Block** and **Liane Curtis** lectured in connection with the addition of Amy Beach's name to the 86 composers' names that decorate the Hatch Memorial Shell on the Charles River Esplanade; the newly amended Hatch Shell was unveiled at the Boston Pops concert on July 8. On July 6 Block spoke at the Boston

Public Library on "Amy Beach: Passionate Victorian." On June 28 at the same location Curtis presented "Beach on the Shell! Who is Amy Beach and why is her name being added to the Hatch Shell?" illustrated with slides and recorded music; she repeated the presentation on July 5 at the Newton (Massachusetts) Free Library.

Margaret Brouwer's *Symphony No. 1: Lake Voices* was performed in March and May 1999 by the Wichita and Long Beach Symphonies. Her *Sonata for Horn and Piano* was performed by the Cleveland Orchestra's principal hornist, Richard King, on April 7, 2000, at the Cleveland Institute of Music.

Works by **Ruth Brush** for voice and piano were performed at the International Mozart Festival on June 17, 1999 in Bartlesville, Oklahoma: *Songs of Oklahoma*; *I Shall not Live in Vain*; *My Life is Filled with Music*; *The Fountain Sprite*; and *Trio* for violin, cello and piano. *Songs of Oklahoma* was also performed in 1999 in the schools during Oklahoma Heritage Week and at various events in Wetumka, Mounds, and other cities.

Andrea Clearfield's oratorio, *Women of Valor*, arranged by the composer for soprano, mezzo-soprano, narrator, piano and percussion, was performed at Beth David Synagogue (Philadelphia) on May 19, 2000. (See Premieres, below, for the orchestral version.) *Double Play* for piano and percussion (see Premieres) was performed again in Padova, Italy, in November 1999 and at Temple University in Philadelphia in November 1999 and February 2000. *Spirit Island* for flute, cello and piano was performed in March 2000 at the University of Maryland, Baltimore County, by the Helix Ensemble, and at Caldwell College, New Jersey, by the Hildegard Players. *Angelfire* was performed by the Relache Ensemble in Philadelphia on April 8 and 9.

Many works by **Nancy Bloomer Deussen** have been performed this year. *Julia's Song* for violin and piano was performed at the Mountain View (CA) Center for the Performing Arts on February 13, 2000, by Karen Bentley, violin, and the composer at the piano. *The World is a Butterfly's Wing*, song cycle for tenor, viola and piano, was heard at a NACUSA concert at the Palo Alto (CA) Art Center on March 4, 2000. *Reflections on the Hudson* for orchestra was performed in Pittsburg, Kansas, on March 5 by the Southeast Kansas Symphony, Carolann Martin, conductor, and again on April 2 and 3 in San Jose, CA, by the Mis-

sion Chamber Orchestra, Emily Ray, conductor. *The Pegasus Suite* for flute and piano was heard at the University of Southwestern Louisiana in Lafayette on March 17, and was performed at the American Composers Forum Salon in Berkeley, CA, on May 6. The Stanford Woodwind Quintet performed her *Woodwind Quintet* in a concert at Spreckles Auditorium in Rohnert Park, CA, on March 25. *Parisian Caper* for alto sax, clarinet and piano, was performed at Georgia Southern University in Statesboro on March 28. *Kyrie eleison* for SATB choir was performed at the First Presbyterian Church of San Mateo, CA, on April 9. *Ascent to Victory* for orchestra was played by the Kona (Hawaii) Community Orchestra, Ken Staton, conductor, on May 20 and 21. *One of Nature's Majesties* for clarinet, bassoon and piano, was performed at a NACUSA concert at the Palo Alto Art Center on June 10. Upcoming performances include: *Reflections on the Hudson* on October 15, in Baytown, Texas; *Flowers by the Sea* and *Hosanna*, both for SATB chorus, in Palo Alto on November 11; and *Concerto for Clarinet and Small Orchestra* in Palo Alto on December 8.

Emma Lou Diemer has dedicated her setting of Adelbert von Chamisso's poem, *Frisch gesungen* (Gaily Singing), composed in February 2000, to the memory of Violet Archer, who died on February 21. The autograph has been placed in the Archer Collection Archives at the University of Alberta. Diemer, who had been a fellow student with Archer at Yale, composed the song to complete a song cycle that Archer was writing for Suzanne Summerville but became too ill to finish.

Violeta Dinescu organized a Composers' Colloquium that highlighted four women composers at the University of Oldenburg (Germany) in June and July 2000. The four sessions featured Dora Cojocar from Cluj, Romania, Dan Buciu and his students from the University of Bucharest (two of them, Ana Iulia Giurgiu and Monica Papandonatu, are women), and Jan-Peter E. R. Sonntag and Gertrud Meyer-Denkman, both from Oldenburg. The Colloquium has been held yearly since 1996 and has always included women composers on the program.

Tsippi Fleischer's *Duo 4* from *Hexptychon VI* was performed in Tel-Mond, Israel, on February 19, 1999, in Kefar Saba on February 27, and in Elkana on March 19. A video performance, *The Judgment of Solomon* and *Daniel in the Den of*

Lions, was presented at Haifa University on March 7, 1999; *Daniel* was presented again in Tiberias on May 26. *A Girl named Limonad* was performed in Los Angeles by the Los Angeles Jewish Symphony on March 25. *Ballad of Expected Death in Cairo* was performed in Houston, Texas, on April 29, with **Isabelle Ganz** as soloist. *No Hand Has Touched You* (Madrigal No. 1 from *Scenes of Israel*) was performed at the Tel-Aviv Museum on May 18, 1999. The third production of *Alei Kinor* took place at the Beit Zvi School of Theater in Ramat Gan on May 21. On June 10, 1999, Fleischer presented a lecture-demonstration "Oratorio 1492-1992" at the Levinsky Institute in Tel-Aviv. *Resuscitation* was performed at the Landesmusikakademie, Berlin, on June 12. *The Gown of Night*, remixed, was used for the Bat-Sheva Dance Theatre's *Moshe*, performed in Tel-Aviv, Jerusalem, Beer Sheva, and elsewhere beginning in mid-June 1999. *Strings Bow and Arrow* for strings and Arabic drum was performed in Royce Hall at the University of California at Los Angeles on April 16, 2000.

Lynn Gumert's *Six Songs from the Japanese*, for soprano and violoncello, were performed on April 13, 2000 at the Corcoran Gallery of Art in Washington, D.C. by the Contemporary Music Forum. Several of her Sephardic Song arrangements were performed in central Pennsylvania on May 8 and 12 by the Cithara Women's Chorale.

Deborah Kavasch hosted a CMS conference for the Pacific Central region on February 18, 2000, at California State University-Stanislaus, in Turlock.

Jin Hi Kim presented a workshop at MassMoCA in North Adams, Massachusetts, on March 19-16, 2000, during which she performed on her newly developed computer-interfaced electric komungo. Workshop collaborators were Tennessee Rice Dixon (computer images), Tony Giovanetti (active light system) and Alex Noyes (interactive media).

Elizabeth Lauer's *It Takes Two*, for piano, four hands, was played by the team of Genevieve Chinn and Allen Brings on four concerts presented on November 12 and 14, 1999. The composer and Linda Maranis performed Lauer's arrangement for two pianos of Schubert's "Trout" *Variations* (fourth movement of the *Quintet in A Major*) on February 13, 2000 at a concert given by the Ensemble Group of the Schubert Club, held at the "Fish" Church in Stamford, Connecticut. On March 20 she

performed two of her *Five Flower Rags*—"Magnolia" and "Fleur de Lou,"—at her recital at the Donnell Library Center Auditorium in New York City; the program also included works by Beethoven, Chopin, Granados and Ravel.

Ruth Lomon presented a lecture-recital, "Stylistic Influences in the Music of Japanese Women Composers," on May 25, 2000, at Slosberg Music, Brandeis University. Lomon based her presentation on her interviews with Japanese women composers during her stay in Japan from September 1999 to January 2000. She will give her talk at Wheaton College, Massachusetts, in September. She also reports a performance in California of *Iatiku... 'bringing to life'* for bass clarinet, harp, harpsichord, marimba, vibraphone and piano on the CalArts New Century Players Green Umbrella Concert at the Japan American Theater as part of the CalArts Musical Explorations 2000 Festival.

Pamela J. Marshall presented two of the traveling interludes, scored for percussion and piano, from her opera-in-progress, *Melete's Quest*, at concerts by the Just in Time Composers and Players on February 4, 2000, at Covenant Congregational Church, Quincy, Massachusetts, and on February 6 at Boston Conservatory's Suelly Hall.

Barbara Martyska's Trio was performed on February 27 as part of the Concert Series 2000 at Christ Lutheran Church in Allentown, Pennsylvania, by Catherine DeBoeser, flute, Deborah Davis, cello, and George Boyer, piano. Her 60-minute score for the Russian tale, "Go I-Know-Not-Where, Bring Back I-Know-Not-What," was performed on March 12 at Foy Concert Hall, Moravian College, Bethlehem, Pennsylvania, with Karen Maurer as storyteller.

Janice Misurell-Mitchell's String Quartet No. 1 was performed by CUBE Contemporary Chamber Ensemble at Columbia College, Chicago, in February 2000. *Motel...loneliness* for flute and voice was performed at Duke University in March, and *Give me an A* for voice and flute at the Green Mill in Chicago in April.

Alice Moerk's folk opera, *The Wise Woman*, was presented by the Marion County (West Virginia) Arts and Humanities Commission on April 7 and 8, 2000.

Patricia Morehead, oboe, played the premiere of Yehudi Wyner's oboe quartet on February 25, 2000, in Chicago with CUBE Contemporary Chamber Ensemble. The commissioning project, initiated by the Boston oboist Peggy Pearson, was funded

by approximately 20 oboists. Wyner is celebrating his 70th birthday and is on the composition faculty of Brandeis University.

Yoko Nakatani, composer and pianist, performed her *L'Agitation* for piano on May 25, 2000, at Slosberg Music, Brandeis University, in connection with a talk by **Ruth Lomon** (see above).

Maria Niederberger's Concerto for Oboe and Instrumental Ensemble in three movements (1999) was performed on February 25, 2000, at Columbia College in Chicago, Illinois, by **Patricia Morehead**, oboe, and the Chicago-based CUBE Contemporary Chamber Ensemble, Philip Morehead, conductor. The performance was reviewed on February 27 in the *Chicago Tribune*. During her visit to Chicago, Niederberger gave a radio interview for WNIB, Classical 97. In March, the revised concerto was performed by Alex Klein (principal oboe of the Chicago Symphony) and the CUBE ensemble; the concerto had a new ending to the second movement and a new third movement. A post-concert recording of the work was made the next morning with Maria's brother as sound engineer. In fall 1999 the Finnish violinist Juhani Palola performed her *Album Pages* and *A Swift Progression* for solo violin in Finland and at the Music Academy in Minsk, Russia. Additional performances of these works took place in May 2000 in Bucharest, Romania, and in Thal, Switzerland.

Pauline Oliveros' Lunar Opera: Deep Listening For-Tunes was performed at the Lincoln Center Outdoor Plaza in New York City on August 17. The performance featured 70 international performers, rock bands, drummers, soothsayers, Tibetan lamas, divas, accordionists, and the Deep Listening Band in a spectacular celebration of Pauline Oliveros' life in music. Her opera *Io and Her and the Trouble with Him* will be performed at the Union Theatre of the University of Wisconsin-Madison on April 13, 2001.

Gail Olszewski, piano, with the group *womynperformhers* (soprano, violin, piano, cello) presented A Concert of Music by Women for Father's Day (June 18, 2000) at the Landmark Center in St. Paul, Minnesota. They performed works by Clara Schumann, Pauline Viardot-Garcia, Phyllis Goldin, **Vivian Adelberg Rudow** (see below) and Sherry Wohlers Ladig.

Hasu Patel performed at the Woodstock Music Festival at Yagsurs Farm, Bethel, New York, on August 12, 2000. She

was first invited to perform at the festival in 1999.

Piano works by **Dianne Goolkasian Rahbee** were performed on March 28 and 30, 2000, at the Composers Union International Spring Music Festival in St. Petersburg, Russia. The pianists Natalie Katorova and Dimitri Bistrove performed the *Concertino*, op. 82, and the pianist Maria Berdugina performed the *Nocturne*, op. 32 and *Three Preludes*, op. 5. The composer was also invited to be a member of the jury for the children's composition competition during this festival.

Rebecca Rollins presented two solo piano recitals of works composed by women on March 26 in Grand Rapids, Michigan, sponsored by the St. Cecilia Music Society, and on March 29 in Phillips Hall at the University of Wisconsin, Eau Claire. On March 31 she presented two lecture-recitals in the Concert Hall at Macalester College, St. Paul, Minnesota, one on works by 20th-century women composers and the other on the life and music of Clara Schumann.

Anna Rubin's Seachanges for viola da gamba and tape was performed at Cleveland State University on February 20, 2000. *Reflections in a Sound Mirror*, a music video (in collaboration with Paul Muller), was presented at the Oberlin College Conservatory of Music on April 6, 2000. *Dreaming Fire, Tasting Rain* was conducted by **Michele Edwards** at the IAWM concert on June 11, 2000, at the National Museum of Women in the Arts in Washington, DC. *Family Stories: Sophie, Sally* will be performed at the Ohio Composers of Electroacoustic Newmusic Festival at Oberlin College on November 18, 2000; Rubin presented a College Music Society workshop titled "The Personal is the Musical" at Agnes Scott College, Atlanta, Georgia, in March 2000. She presented a paper on "Francis Dhomont's 'Representation of the Unconscious' in *Forêt profonde*" at the International Computer Music Conference in Berlin on August 28, 2000.

Vivian Adelberg Rudow's international-award-winning *With Love* was part of Teri Rueb's "Trace" presentation in an art/sound exhibition, "Nature Trails," at the College Gallery of Villa Julie College, Baltimore County, Maryland, from March 13 to April 29, 2000. *With Love* was one of 129 works selected (from 4,387 works performed in previous Bourges festivals) to be part of the "Synthèse Spiciègue" performances in the Théâtre J. Coeur in the Salon de Musique during the 30th Festival Inter-

national des Musiques et Créations Electroniques Bourges, France, in June 2000. It was also broadcast on the radio in Austin, Texas, during the week of May 14; **Kathryn Mishell** was the program producer. *Cuban Lawyer*; *Juan Blanco*, was also performed at the festival during a "Latitude 30" session. On April 15 her works for cello and piano, *Lament* and *The Bare Smooth Stone of Your Love*, composed in memory of the cellist Daniel Malkin, were performed by Malkin's former student, the cellist Kris Cowperthwaite, at Oberlin College, Ohio. The latter work was also performed on May 30 on a New Horizons Concert at Goucher College by Jason Love, cello, and Kevin Engler, piano and narrator. Her *Urbo Turbo* was performed by the Goucher Chamber Symphony and small chorus, Elisa Koehler, Music Director/Conductor, on April 18 in the Kraushaar Auditorium, Towson, Maryland. This work received a copying grant from the Margaret Fairbank Jory Assistance Program of the American Music Center. On April 26 her international-award-winning work, *Kaddish*, in memory of Isaac Hollins, was played by Arthur Weisberg, bassoon, at the Harid Conservatory, Boca Raton, Florida. On June 18 *Devy's Song* was performed by Judith Eisner, violin, and **Gail Olszewski**, piano, of the *womynperformers*, in the Landmark Center, St. Paul, Minnesota.

Alex Shapiro's *Intermezzo for Clarinet and Piano* was performed in four concerts in the Pacific Northwest region of the U.S. during March 2000 by The Price Duo: **Deon Nielsen Price**, piano, and Berkeley Price, clarinet. The *Trio for Clarinet, Violin and Piano* was performed in April 2000 in San Luis Obispo, California, by members of the new music ensemble eXindigo! The *Sonata for Piano* was performed by Teresa McCollough at the Musica delle Donne Festival at California State University, Hayward, in March 2000. *Intermezzo for Clarinet and Harp* was presented in Austin, Texas, in June 2000 at the Texas Music Teachers Association Convention, by clarinetist Martha MacDonald and harpist Delaine Fedson.

Judith Shatin's *The Wendigo*, for treble chorus and electronic playback, was performed by Carmina Slovenica at the Carreño Theatre in Caracas as well as in Slovenia. Her *1492* for amplified piano and percussion was performed at the West Cork Festival in Ireland. *View From Mt. Nebo* was performed on February 8, 2000, at Mannes College, New York City, by the Mannes

Trio. The Da Capo Chamber Players offered an entire program of chamber music by Judith Shatin on February 6 at Sarah Lawrence College.

Lisa Neufeld Thomas directed The Lady Chapel Singers on their tour of the United Kingdom in August. They presented concerts entitled "St. Hildegard and Other Holy Women" in London and Devon.

Katia Tiutiunnik's *Danza delle fate arabe* for solo guitar received its second Italian performance at the Festival Internazionale della Chitarra, Niccolò Paganini, in Parma.

Cherilee Wadsworth Walker presented three workshops entitled "Singin' Da Blues: Learning to Improvise through Imitation" at various locations in Oklahoma in April. She appeared as featured vocalist with the 145th Oklahoma Army National Guard Jazz Band at the Edmond (Oklahoma) Jazz Festival on May 27-29.

Meira Warshauer's *Like Streams in the Desert*, commissioned by the Dayton Philharmonic in honor of the 50th anniversary of the state of Israel, was performed by the Wilmington (North Carolina) Symphony, the South Shore Philharmonic (Muskegon, Michigan), the Western Piedmont Symphony (Hickory, North Carolina), and the Los Angeles Jewish Symphony during the 1999-2000 season. She is collaborating with Dancing Wheels, an integrated dance company which features dancers with and without disabilities, for a series of performances in October 2000 sponsored by the South Carolina Arts Commission.

Nan Washburn, appointed Artistic Director and Conductor of the West Hollywood Orchestra in March 1999, conducted the orchestra's inaugural concert, Celebrating Community!, on June 6, 1999, at the Pacific Design Center in West Hollywood. The free concert, which opened the city's Summer Sounds Series, included **Alice Gomez's** *Los Voladores* (The Flying Indians of Mexico), **Mary Watkin's** *Soul of Remembrance*, and music of Beethoven, Gershwin and Tchaikovsky.

Betty Wishart performed two of her piano solos, *Remembrance* and *Pen Women's Toccata*, at the National League of American Pen Women's conference in Washington, DC on April 6, 2000. Her *Kohinoor Sonata* for piano was performed by Matthew Gillespie for the Southeastern Composers League Forum at the University

of North Carolina-Greensboro on April 9, 2000.

Three duets for flute and oboe by **Rain Worthington** were performed at an SCI Conference Concert at Bowdoin College, Brunswick, Maine, on November 12, 1999. These and other works for flute have been accepted for inclusion in Flute World's catalog. The Orchestra of the S.E.M. Ensemble selected her *January* for orchestra for a reading workshop in New York City.

Judith Lang Zaimont's *Snazzy Sonata: An Entertainment for Two* (one piano, four hands) was performed on February 27, 2000, by Margo Garrett and Karl Paulnack at the Weisman Museum in Minneapolis/St. Paul. The composer presented a talk on March 26 at the national convention of the Music Teachers National Association in Minneapolis, titled "Zaimont on Zaimont: When the Composer is a Pianist."

Premieres

Adrienne Albert's *Courage* for orchestra was premiered on July 4, 2000, in Beverly Hills, California, by the Los Angeles Doctors Symphony Orchestra, which commissioned it. She is the orchestra's composer-in-residence.

Four songs by **Beth Anderson** with words by Harlem Renaissance poets were premiered at the Langston Hughes Public Library in Queens, New York, on May 14, 2000: *Song*, *Southern Roads*, *Tableau* and *While You Love Me*. Performers were Keith Borden, baritone, Darren Campbell, double-bass, and John Holden, piano. *Tales nos. 1, 2 and 3* for violin and piano were premiered in New York City on February 28, 2000.

Elizabeth Austin's *Prague Sonata* for French horn and piano was premiered at the Dvorak Museum in Prague on May 17, 2000 by Petr Cigler and Patricia Goodson. In November 2000 *Showings* for soprano, trombone and organ, based on texts by Julian of Norwich, will take place in Rome as part of the Jubilee Year celebration.

Betty Beath's *Dreams and Visions*, a suite for piano, was given its first performance by Colin Noble in a recital on March 25 at Saint Peter's College in Brisbane. He gave the second performance on April 2 at the Glen Innes Town Hall in a recital sponsored by the Glen Innes Town Council.

Margaret Brouwer's vocalese for soprano and piano, *Winter Dream*, was premiered on March 5 by Beverley Rinaldi at the Cleveland Institute of Music. Her three-movement solo pianopiece, *Under the*

Summer Tree, was premiered at The Greenwich House Cutting Edge Concert Series on April 6 by the pianist Kelly Horsted.

Ruth Brush's *Pastorale* for organ was premiered in Tulsa, Oklahoma, in November 1998 and in Raymore, Missouri, in January 1999. Three works were premiered in the composer's hometown, Bartlesville, Oklahoma, at the International Mozart Festival on June 17, 1999, with the composer at the piano: *The Old Trail* for flute and piano, *The Meadowlarks* for coloratura soprano and piano, and *Do You Understand?* for soprano and piano.

Andrea Clearfield's *Double Play* for piano and percussion was premiered in New York in November 1999 by the Hoffmann/Goldstein Duo, who commissioned the work. Her *Fanfare for the Millennium* for large brass ensemble, commissioned by Concerto Soloists of Philadelphia, was premiered in Philadelphia on January 2, 2000. Her oratorio *Women of Valor* for soprano, mezzo-soprano, narrator and orchestra, was premiered in Royce Hall at the University of California at Los Angeles on April 16, 2000, by the Los Angeles Jewish Symphony, with soloists Hila Plitmann, soprano, Gail Dubinbaum, mezzo, and Valerie Harper ("Rhoda"), narrator; the hour-long work incorporates Biblical texts and the work of nine contemporary women writers to highlight stories of Biblical women from Sarah to Esther. *Awake at Dawn* for soprano, SATB chorus, flute, percussion, harp and string orchestra, was premiered in Philadelphia on May 12 and 13, 2000 by the commissioning organization, The Music Group of Philadelphia with Orchestra 2001. *Fantasy* for saxophone quartet was premiered by the PRISM Saxophone Quartet in New York and Philadelphia in May 2000. *Mallet Madness* for four marimbas was premiered on June 4 in Philadelphia by the Battery 4 Percussion Group.

Abbie Conant supplied the music for Julie Wyman's documentary film "A Boy Named Sue," which premiered in Los Angeles on July 7 as part of Outfest/LA.

Nancy Bloomer Deussen's brass quintet, *Tribute to the Ancients*, was premiered at the Centennial Celebration at Big Basin Redwood State Park, California, by the Sempervirens Environmental Group, which commissioned it.

Violeta Dinescu's *Tabar*, a concerto for four percussion instruments and large orchestra, was premiered in Mannheim, Germany, at the Akademie Konzerte on June 5.

Tsippi Fleischer's *Spielmobil* for harp was premiered at the Tel-Aviv Museum on March 15, 2000, at the 3rd International Biennial for Contemporary Music; also performed was *Tempus Fugit* for organ and harp. She composed the music for *At the End of the Ways*, described as "computerized oratorio dance," which received its world premiere in Tel-Aviv on November 8, 1999. Performed again on November 18 at Hebrew University in Jerusalem, and broadcast on July 21, the multimedia work combines music, poetry and visual images. A reviewer called it a dramatic and "mesmerizing" cry for a better world, using sometimes "scorching" music. *Ornamental Symphony*, commissioned by Vienna Modern Masters in April 1999, was premiered, and the earlier *Train Symphony* was also performed and recorded in Olmouc, Czech Republic, on June 18, 2000, at the fifth The Music of Our Time festival; the performances were released on CD (see below). *Lamentation* was premiered on October 13, 1999 at the Performing Arts Center of California State University at Northridge during the World Festival of Sacred Music, a festival initiated by the Dalai Lama.

Stacy Garrop's *Untaming the Fury* for violin and guitar was premiered by Duo 46 at the Wyoming Fine Arts Center and for the Columbus Classical Guitar Society. Her *Thunderwalker* for orchestra was premiered by the Civic Orchestra of Chicago in May 2000.

Anne Kilstofte's *Songs of the Night Wind* for baritone and string quartet, commissioned by the Stockholm String Quartet, received its Twin Cities premiere in Sundin Music Hall at Hamline University in November 1999. The Stockholm String Quartet will perform the work, which incorporates poems by Carl Sandburg, in Stockholm in October 2000. Her triptych of sacred works for the Advent, Christmas and Epiphany seasons—*Tota pulchra est Maria/Ave Maria, Puernatus est*, and *Omnes de Saba*—was premiered in December 1999 by the St. John's University Men's Chorus, which commissioned it.

Elizabeth Lauer's *A Bouquet of Bagatelles*, commissioned by the pianist Margaret Mills as the concluding work for Mills' 25th anniversary concert in Weill Hall at Carnegie Hall, was premiered on December 7, 1999. The pianist performed the work again on May 23, 2000, as part of a concert organized by the American Composers Alliance and held at St. Stephen's Church in New York City. *Quatorze miniminiscules*

(14 ten-second pieces scored for flute, clarinet, cello and piano) received its premiere performance by the Ensemble Décadance on May 28, 2000, in Lunel, France.

Ruth Lomon's *Tributary* for three flutes, music for an installation by the artist Mary Ostreicher Hamill, was premiered May 19, 2000, at Brandeis University.

Barbara Martyska's *Completion* for women's chorus, narrator, percussion and piano, commissioned by ACCO (A Chorus Celebrating Women), was premiered by ACCO at their Winter Solstice Concert on December 21 at the Unitarian Universalist Church of the Lehigh Valley, Bethlehem, Pennsylvania.

Kathryn Mishell's *String Quartet No. 2* was premiered at the Pacific Serenades concert series in California in May; it was performed on May 20 in Pacific Palisades, on May 21 at The Neighborhood Church in Pasadena, and on May 30 at the Faculty Center of the University of California at Los Angeles. Performers were Miwako Watanabe and Coonie Kupka, violins, Roland Kato, viola, and David Speltz, cello.

Janice Misurell-Mitchell's *Trash Talk* for saxophone quartet was premiered by the Enigma Saxophone Quartet at the HotHouse in Chicago in February 2000.

The premiere of **Maria A. Niederberger's** *O Great Miracle (Oh, grosses Wunder)*, a set of five orchestral songs, took place on January 1, 2000, in the Kultur- und Kongresszentrum in Lucerne, Switzerland. Conductor Ralf Weikert led the Luzerner Kantorei and the Luzerner Sinfonieorchester. About 1400 people attended the concert, which was reviewed in the *Neue Luzerner Zeitung* and broadcast on Swiss Radio on January 13.

KITKA, the Bay Area's acclaimed women's vocal ensemble, premiered **Pauline Oliveros's** *The Space of Spirit* on March 5, 2000, at Grace Cathedral in San Francisco. The work's improvisatory "score" weaves together KITKA's voices, sounds of the environment, and the cathedral's carillon bells, which the composer played.

Three works by **Dianne Goolkasian Rahbee** were premiered on April 2, 2000, at the Rivers Seminar on Contemporary Music in Weston, Massachusetts, which commissioned them: *Fanfare*, op. 102 (Brass Sextet); and the *Sextet*, op. 103 (3 violins, viola & 2 flutes). The *Y2K Phantasie*, op. 99, for piano solo was also

premiered there, by Christopher Holownia, and the *Prelude*, op. 87, no.3: *Celebration* was performed by Roger Creel.

Anna Rubin's *Black River Suite* for youth orchestra and children's and adult choruses received its premiere on May 6, 2000, at the Stocker Auditorium, Lorain County Community College, Lorain, Ohio.

Vivian Adelberg Rudow's *The Velvet Hammers* received its world premiere at the VIIIth International Electroacoustic Music Festival on March 10, 2000, in the Alejandro Garcia Caturia Theater, Havana, Cuba. The concert was in honor of the 80th birthday of Juan Blanco, President and Founder of the International Music Festival. Rudow recreated recorded words by Blanco with different textures and combined these sounds with some of her previously recorded music and new sounds from synthesizers. In addition to providing the audio sound presentation, the composer conducted in her quasi-conducting body-motion technique, performing a portion of her electronic music live by diffusing the sounds over four portable CD players and conducting each CD player via hand-held wireless remote controls; she believes this represented a new method of presenting electronic sound.

Alex Shapiro's duet for bassoon and piano, *Of Breath and Touch*, was premiered at the College Music Society's Los Angeles conference in March 2000 by bassoonist Carolyn Beck and pianist Delores Stevens. The piece was commissioned in 1999 by Carolyn Beck, and she and Stevens will be performing it again in Los Angeles in June 2000. Shapiro's new work for electric violin and electronic soundscape, *Journey*, was presented to Los Angeles members of Mu Phi Epsilon by the violinist Mary Lou Newmark at a SEAMUS concert in November 1999. April 2000 brought the premiere of Shapiro's 1999 piano trio, *Elegy*, composed in honor of her late father, Ivan. The work was performed by members of the Bakersfield Symphony: Charles Badami, piano; Norma Sexton, cello; and Donna Fraser, violin.

Judith Shatin's *Houdini: Memories of a Conjuror*, a new chamber music/theater piece commissioned by the Core Ensemble, was premiered on January 22, 2000, at the Portsmouth (New Hampshire) Music Hall. It was performed again on January 28-29 at the Kravis Center in Palm Beach, Florida. *Ockeghem Variations* for wind quintet and piano, commissioned by the Dutch Hexagon Ensemble, was premiered

by the ensemble at the Concertgebouw in March, and subsequently broadcast on Dutch radio.

Casper Sunn's commissioned string quartet, *Old, New, Borrowed and Blue*, was premiered by the MAHR String Quartet on November 20, 1999, at the West Hills Presbyterian Church in Omaha, Nebraska.

Hilary Tann's *The Walls of Morlais Castle* for oboe, viola and cello received its UK premiere on August 29 at the Presteigne Festival. A revised *Arachne*, theater piece for solo soprano, is to be premiered at Skidmore College in late fall. She is completing a concerto for cello and orchestra for a December premiere.

Maria Warshauer's choral work, *My Goodness Gracious, Lord*, which uses texts in Hebrew and English expressing awe of creation, was premiered by Congregation Children of Israel, Augusta, Georgia, which commissioned the work, on March 4, 2000. *Beyond the Horizon*, an orchestral work that involves the audience in vocal improvisation, was premiered on March 18, 2000, by the South Carolina Philharmonic, which commissioned it.

Rain Worthington's chamber works for professional musicians and public students were premiered on June 2, 2000, at Turtle Bay Music School in New York City.

Three works of **Judith Lang Zaimont** were premiered in mid-2000: *Spirals* for string trio at the Walker Art Center on May 7; *Sonata* for piano solo, performed by Bradford Gowen at the Phillips Collection in Washington, DC, on May 28; and *Jupiter's Moons*, commissioned by Focus on Piano Literature 2000 for PianoFest 2000, in Greensboro, North Carolina, and premiered there by Paul Stewart on June 8.

Publications

Elizabeth R. Austin's English translation (from the German) of Arnold Benz's book *The Future of the Universe: Chance, Chaos, God?* has been published by Continuum Press.

Margaret Brush's solo vocal works, *The Redbud*, *I Shall Not Live in Vain* and *Only My Dreams*, have been published by Bartlesville Publishing Co.

Liane Curtis's article "The Sexual Politics of Teaching Mozart's *Don Giovanni*" appears in the *NWSA Journal* [National Women's Studies Association] 12/1 (Spring 2000): 119-42. The *San Francisco Examiner* for June 9 carried her opinion-article "Don Giovanni: Let's Call a Rapist a

Rapist" (the newspaper's web-site is sfgate.com).

Tsippi Fleischer's *Like Two Branches* and *The Gown of Night* were published and analyzed in *Mafteah*, the annual magazine for music educators published by the Ministry of Education in Jerusalem, in June 1999. In August 1999 the Israel Music Center published *The Judgement of Solomon*, *WAR* and *Strings—Bow and Arrow*. *Hexaptychon I-VI* was published by the Israel Music Institute in Tel-Aviv in December 1999; an educational version of *Hexaptychon VI* for youth was published by PEER in Hamburg, also in December.

Sylvia Glickman and Martha Furman Schleifer, co-editors, have produced six volumes of their 12-volume anthology, *Women Composers: Music Through the Ages* (G.K. Hall). The volumes are a chronological sampling of music in the Western tradition written by women beginning in the medieval period, with extensive critical commentary by various scholars concerning the works and composers.

Anne Kilstofte's *Oh, Hush Thee* was published in connection with the NLC CD (see below) as a special NLC selection through Augsburg Fortress Publishers, Minneapolis.

Mary Jane Leach's *Song of Sorrows*, for mixed chorus, was published by C.F. Peters in June 1999 and *Ariadne's Lament*, for women's voices, in June 2000.

Karin Pendle, editor of *Women and Music: A History*, reports that Indiana University Press has announced December 2000 as the release date for the second edition. The chapters, written by various specialists, have been enlarged, revised, and updated, and the book will be issued simultaneously in paperback and hardback.

Jeanne E. Shaffer has three new publications: *Magnificat* for SSAA (Treble Clef Press); *Emptiness Became Music*, a cycle of four songs for high voice, flute and piano; and *On Gardens, Minutes and Butterflies*, a cycle of five songs for high voice, flute and piano (both, Sistra Publications, the ASCAP branch of Arsis Press). Both cycles are settings of the composer's own poetry. Her *Three Faces of Woman: Femme fatale, Femme fragile and Feministe furieuse*, for clarinet solo and orchestra, will be published by MMB Music, Inc.

Interviews with **Judith Lang Zaimont** were featured in the magazines *Mississippi Rag* (December 1999) and *21st Century Music* (January 2000).

Recordings

Beth Anderson's *Rhode Island Swale* for piano solo is available on a three-CD set documenting the Bucharest Living Music Days, which is available from Dwight Winenger of The Living Music Foundation: diwinenger@cs.com. Her *Net Work* and *Trio: dream in 'd'* are available on "Two by Three: Music by Women" (North/South CD #1015). *Minnesota Swale* is on "New Music for Orchestra" (Opus One CD 156). The CDs may be ordered from Albany Distributors or from Amazon.com.

A CD of chamber music by **Margaret Brouwer** entitled "Crosswinds" was released by CRI (CD 821) in June 1999. *Fanfare* praises the works for showing "plenty of invention in addition to their beauty."

Tsippi Fleischer's *Train Symphony* and *Ornamental Symphony*, commissioned by Vienna Modern Masters, were recorded by VMM for release in June 2000. *Girl-Butterfly-Girl* for voice (singing in Arabic), flute and piano, was recorded for CD in September 1999 in Tel-Aviv.

Elaine Keillor has had six CDs released during the past year. *Legend of the First Rabbit* (Studea Musica CD) is a chamber composition for flute, cello, piano and narrator (Mary Gardiner). "By a Canadian Lady: Piano Music 1841-1997" (CarletonSound CD-1006) contains piano pieces by 12 Canadian composers, including the recently deceased Violet Archer and Barbara Pentland. "Canadian Composers for Young Pianists" (Studea Musica, four CDs)

include post-1960 pieces by 85 composers, many of them women.

Anne Kilstofte's *Oh, Hush Thee* is available on the CD "Wondrous Birth" (NLC).

Ruth Lomon's *Bassoon Concerto* has been released on MMC New Century Recording, Volume XII, performed by Deborah Greitzer, bassoon, with the Czech Radio Symphony Orchestra, Gerard Schwarz, conductor.

The Athena Trio—**Nanette McGuinness**, soprano, Jan Roberts-Haydon, flute, and Sylvie Beaudette, piano—has produced its first CD, through Centaur Records. Entitled "Fabulous Femmes," it consists of music by 19th- and 20th-century composers, including **Margaret Garwood**, Libby Larsen, Jean Coulthard and Louise Talma. The CD is available from the Trio (multimania.com/athenatrio), from Centaur Recording (centaurrecords.com), and from internet and local CD retailers.

Rebecca Rollins, piano, with Patrice Michaels Bedi, soprano, has recorded vocal music of Lili Boulanger, including *Clairières dans le ciel*, released by Cedille Records in July 2000.

Music by **Judith Shatin** recently released on CD includes *Hearing the Call* and *Fantasia sobre el Flamenco* on the Sonora label. The former, commissioned by the National Symphony, is scored for two trumpets and two snare drums, and the latter is a brass quintet. Her *1492* was released on the Core Ensemble's New World CD. *Three Summers Heat* (soprano and electronic playback) and *Sea of Reeds* (amplified clarinet

with PVC extensions plus effects processor) were released in the CDCM series on the Centaur label in a recording of music from the Virginia Center for Computer Music.

Meira Warshauer has announced the release of her first CD, "Spirals of Light," which contains her chamber music with poetry by Ani Tuzman: *Bracha* for violin and piano; *Psalm 19* for soprano and piano; *Serenade Fantasy* for flute and cello; *Spirals of Light* for flute, cello and piano; and *A Time to Blossom* for soprano, flute, cello and piano. The music and poetry interweave to create a spiritual journey towards inner light. To order a CD or for more information, contact meira@thestate.infi.net or Horizon Discs: (864) 235-7922.

Judith Lang Zaimont has two new CDs. One, titled "reSOUNDings: Orchestral Music by Judith Lang Zaimont" (Arabesque CD) and released in June 2000, contains the *Symphony No. 1, Elegy for strings* and *Monarchs—Movement for Orchestra*. The other, "Radiance: Choral Music by Judith Lang Zaimont" (4-Tay CD 4013), released in February 2000, contains *Meditations at the Time of the New Year*, *The Chase*, *Sunny Airs and Sober* and Three Choruses from *Sacred Service*.

Web sites

Abbie Conant and **William Osborne** announce their new Website at osborne-conant.org. It includes articles, music theater works, information about their CDs, reviews and biographical information.

Nancy Bloomer Deussen has a new Website at nancybloomerdeussen.com.

IAWM Committees

Awards (Pauline Alderman)

Jeannie Pool, chair
Lance Bowling
Beverly Simmons

Budget

Susan Cohn Lackman, chair
J. Michele Edwards
Elizabeth Hinkle-Turner
Frances Nobert

Bylaws

Deborah Kavasch, chair
Anne Kilstofte
Sally Reid
Susan Wheatley

Congress

Anne Foradori, chair
Carolyn Bremer
Frances Nobert
Deon Nielsen Price
Denise Seachrist

Development/Grants

Anne Kilstofte, chair
Lucille Field Goodman
Deborah Kavasch
Melissa Maier
Jeannie Pool
Deon Nielsen Price

IAWM Distribution List

Sally Reid, chair
Ellen Grolman Schlegel

Nominations/Elections

Melissa Maier, chair
Carolyn Bryan
Kristine H. Burns
Sally Reid

Web Team

Sally Reid, chair
Carolyn Bremer
Kristine H. Burns
Canary Burton
Monique Buzzarté
Judith Coe
Elizabeth Hinkle-Turner
Elizabeth Keathley
Beata Moon
Phil Todd
Sarah Whitworth



International Alliance for Women in Music:
uniting American Women Composers, the International Congress on Women in Music
and the International League of Women Composers

Board of Directors

President

Sally Reid (01)
Abilene, TX

President-Elect

Kristine H. Burns (02)
Miami, FL

Past-President

Deon Nielsen Price (01)
Culver City, CA

Treasurer

Susan Cohn Lackman (02)
Maitland, FL

Secretary

Deborah Kavasch (01)
Turlock, CA

Hansonia Caldwell (01)
Los Angeles, CA

Judith Coe (02)
Columbus, MS

J. Michele Edwards (03)
St. Paul, MN

Lucille Field Goodman (01)
New Suffolk, NY

Lynn Gumert (02)
Harrisburg, PA

Deborah Hayes (03)
Boulder, CO

Elizabeth Hinkle-Turner (01)
Frisco, TX

Monica Buckland Hofstetter (02)
Basel, Switzerland

Anne Kilstofte (03)
Bloomington, MN

Jin Hi Kim (01)
Black Rock, CT

Melissa Maier (02)
Guilford, CT

Eve R. Meyer (02)
Havertown, PA

Patricia Morehead (03)
Chicago, IL

Maria Niederberger (03)
Johnson City, TN

Janice-Rozena Peri (01)
Morgantown, WV

Catherine Pickar (01)
Chevy Chase, MD

Ellen Grolman Schlegel (02)
Frostburg, MD

Jeanne E. Shaffer (01)
Montgomery, AL

Margaret Lucy Wilkins (01)
West Yorkshire, Great Britain

Coordinators

Archivist

Alicia Scholl
Allentown, PA

Hospitality Ambassador

Beata Moon
New York, NY

Information Ambassador

Elizabeth Keathley
Knoxville, TN

International Institute for the Study of Women in Music Library

Beverly Grigsby
Northridge, CA

Membership

Leslie Stone
Santa Rosa, CA

Outreach Coordinator

Casper Sunn
Madison, WI

Advisors

Marin Alsop

Chen Yi

Emma Lou Diemer

Tania León

Pauline Oliveros

Jeannie Pool

Judith Shatin

Judith Lang Zaimont

Ellen Taaffe Zwilich

International Liaisons

Agnes Bashir Victorovna Dzodtsoeva
Jordan and the Near East

Anna Bovill-Levi
Spain

Mihaela Stanculescu-Vosganian
Romania

Kyungsun Suh
Korea

Li Yiding
China

IAWM Affiliates

American Pen Women

American Women Composers, Midwest, Inc.

Association of Canadian Women Composers
(ACWC)

Donne in Musica

Mu Phi Epsilon

National Federation of Music Clubs

Sigma Alpha Iota

