

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

uniting the ICWM, the AWC and the ILWC

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J O U R N A L

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

Members' News

This information may be sent directly to the Members' News Editor **Deborah Hayes**; 3290 Darley Ave., Boulder, CO 80313-6412. E-mail: <hayes@spot.Colorado.EDU>. Please note that Deborah Hayes is our NEW editor. Titles of compositions should be either in italics or in capital letters. Check recent editions of the Journal for format and style. Deborah would appreciate your sending her a note about your special events shortly after they occur rather than waiting for the deadline (May 1, 2000).

Opportunities

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

Reviews

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

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Composers' Corner

An Interview with Jennifer Higdon

By Florence Aquilina

Jennifer Higdon, Philadelphia-based composer, has won a \$50,000 Arts Fellowship Grant from the Pew Charitable Trust. These grants are awarded to artists working in a wide variety of performing, visual and literary disciplines and are given in recognition of the contributions of these artists to the cultural environment of Philadelphia, Pennsylvania.

I first became acquainted with Jennifer Higdon through her music. In an e-mail request to the IAWM listserv, I asked for chamber music for my ensemble, the Michaelis Chamber Players, and for my chamber music students at the University of Cape Town's College of Music. Jennifer generously sent tapes of her music and subsequently donated copies of her music to the College of Music Library.

While listening to the tapes, I had an immediate gut response to what I heard—the music had a special “human” impact, all at once an appeal to the heart, soul and mind. If this had been a verbal conversation I might have responded with an excited “yes, yes! I know what you mean!” And so I was drawn to meeting the person who wrote such music: music that was complex and highly energized and spoke with a contemporary voice but never failed to communicate or connect on a purely human level.

While in the United States in July 1999 on a combination family visit and research-study leave from the University of Cape Town, I arranged to meet Jennifer in Philadelphia. Having read her biography, which stated that she was born in Brooklyn, New York, I was quite surprised to hear a soft, mildly Southern accent and learned that Jennifer had grown up in Virginia and East Tennessee. She came to music later than most—she taught herself to play the flute from age 15 and enjoyed playing in her high school band in Maryville, East Tennessee, and later at Bowling Green University in Ohio, where she had her first formal study in flute. Her flute teacher there was Judith Bentley, whom Jennifer describes as “a phenomenal teacher,” and it was Judith Bentley who, in fact, turned her on to composition at age 20. She had never thought of

composing before but responded to the potential that Bentley saw in her. It was “like being bitten by a bug!” She looks back at that time with Bentley as being the most influential on the direction her life has taken.

Having completed her B.Mus. degree in performance at Bowling Green and having had no formal credentials in composition, Jennifer was told she would never get into a graduate program in composition. Fortunately, she was brought up to believe in herself and to feel she could pursue all possibilities called up by her own imagination. Indeed, the word “no” is enough to arouse Jennifer to a challenge. Based on her then small portfolio of compositions, she was accepted by the Curtis Institute for a two-year artist diploma

program. This was followed by five years at the University of Pennsylvania, completing both Master's and Ph.D. degrees in composition. While there, she also conducted the orchestra and the wind ensemble.

I asked Jennifer what inspires her when she is composing. Having come from a family of graphic artists, she responded, “when I am composing I always have an image in my head.... I suppose like a photo or painting.” Because she often goes to the movies, she added documentaries and films. “The first thing on my mind when I am writing is...am I

going to be able to pull the listener in? Like a film, you want them to forget where they are. The music must be a journey.... I got that from my flute teacher.”

Such an approach is reflected in a work called *Blue Cathedral*, to be premiered by The Curtis (Institute) Symphony Orchestra, Robert Spano conducting, on May 1, 2000 at the Academy of Music in Philadelphia. Jennifer said that the imagery for this work is that of “walking through a giant cathedral made of glass and imagining all the things you can see through the glass as you walk.” She sees this cathedral as “housing history's soul.” Less energized than most of her works, *Blue Cathedral* is a contemplative piece. In it she reflects on the potential of Curtis students on the one hand and on the other, lost potential, inspired by the loss of her



Jennifer Higdon

younger brother to cancer. To reflect the imagery, this work calls for 60 Chinese metal balls accompanying ten orchestral soloists. The serenity of the image is further conveyed by the use of bells throughout the work.

Jennifer had almost completed her setting of “Amazing Grace,” the first written but the last to be performed in a set of eight songs for mixed choir called *Southern Grace*, when she received the call about her brother’s melanoma, which would take his life seven weeks later. She and her family spent those seven weeks in a cottage by the sea, supporting Andy and each other until his death. This was an intense period in her young life and one which has, and will no doubt forever, find cathartic expression in her music. “Amazing Grace” is dedicated to Andy, and was completed after his death.

The work that has the greatest impact on me is called *Voices*, for string quartet. In this composition, Jennifer took on the challenge of writing a three-movement work that begins with a fast intense movement and ends with a slow peaceful one. The first movement, titled “Blitz,” is dissonant and rhythmically driving and calls up an image of World War II bombers. Perhaps some anger and frustration is also reflected, since this movement was written on demand from the University of Pennsylvania establishment who thought more should be asked of her before they would grant her an already well-earned doctorate. The second movement is entitled “Soft Enlacing.” Here, Jennifer calls upon an essential human emotion—the need to be loved. She aimed “to capture the image of an old house at night, curtains wafting in the breeze.” The “image is not meant to be clear,” but listeners may find it to be like “a gentle hug or the warm emotional embrace of a loved one.” A magical setting is created with natural harmonics in the upper voices over an ostinato bass. The title of the third movement calls again upon the word “Grace,” “a significant word in the South,” says Jennifer. In her thinking about “grace,” she creates a sense of open expansiveness through a tonal harmonic language that conveys “a feeling of thanksgiving,” an effect achieved by using double stops opening out from a “peaceful” fifth.

Voices was commissioned by the Chamber Music Society of Philadelphia for the now defunct Windham Quartet and was premiered by them in early 1994. It has since become part of the permanent repertoire of the Pacifica Quartet, which has performed it at least a dozen times on tour around the United States. The Pacifica Quartet was the winner of the 1998 Walter W. Naumburg Foundation Chamber Music Award, and presented its award concert on March 9, 1999 at Alice Tully Hall, Lincoln Center, New York City. For such an occasion, as one might expect, the group selected two quartets from the standard repertoire: Beethoven’s Quartet in C major, op. 59, no. 3, and Mendelssohn’s Quartet in E minor, op. 44, no. 2. For the third quartet, they chose a con-

temporary work—Jennifer’s Higdon’s *Voices*. Jennifer said that she was “honored to have a group with such incredible ability play the work,” and she remarked: “They sounded just as comfortable with my piece as they did with Mendelssohn and Beethoven.” [The work has been recorded on Jennifer’s “rapid.fire” disc.]

“I think it is a good thing for a composer to perform”—Jennifer Higdon, as a performing flutist and conductor, takes the postmodern view that the link between composer and performers and also of that between composer and audience is essential. She has, out of her understanding of the flute and of flutists, written a number of wonderful pieces for flute and piano, including *Autumn Reflection*, *When Souls Meet* and *The Jeffrey Mode*. Her work for solo flute, *rapid.fire*, is a beautiful, coloristic piece. [IAWM members may recall that she performed *rapid.fire* at the 1997 Annual Benefit Chamber Music Concert sponsored by the IAWM and the National Museum of Women in the Arts in Washington, D.C. *The Washington Post* reviewer pronounced it “the most captivating and original piece of the day.” *IAWM Journal* reviewer Casper Sunn agreed, and described the work, as well as Higdon’s dramatic and energetic performance, as “mesmerizing,” with “notes ricocheting around the auditorium and rapid runs descending like whistling torpedoes.”]

Works for flute with three or four performers include *Lullaby* for two flutes and piano; *running the edge* for two flutes and percussive piano; and *Notes on Love* for soprano, flute and piano. *Steeley Pause*, for flute quartet, was one of the featured works at the New York Debut Concert of ZAWA! and Friends at Carnegie Hall, February 5, 2000, with the composer as one of the performers. Jennifer has given the flute population a veritable bounty of fascinating and challenging repertoire, but a few are accessible to undergraduate students, as proven by some of my own, who enjoyed playing *Lullaby* and *The Jeffrey Mode*.

Pictorial imagery is again the inspiration for a chamber work called *wissahickon poeTrees*, a four-movement work for chamber ensemble, which includes flute, clarinet, violin, cello, piano and percussion. In this work, commissioned to honor the Wissahickon area of Fairmount Park in Philadelphia, the composer bases each movement on a line of poetry that she has written. “I was trying to capture the essence of the area by focusing on the seasons and the passing of time. I knew that I wanted to create short, one-line poems to describe the area in each season, so I wrote a line and then wrote music to capture the essence through music. Somewhere in the process I thought of poetry as becoming ‘poeTrees’ because the area is so wooded.” With typical humility, Jennifer explains, “I decided to use small letters for the title because it is such a feeble thing to do—to try to capture something as fantastic as nature in music, and I felt very humbled by the experience.”

Our conversation throughout our afternoon together was dotted with excited references to the Curtis Institute and the 20th Century Music class that Jennifer is teaching there. "I am always thinking of impact in my music and impact in my teaching." Very committed to turning the traditionally-trained young stars of tomorrow on to "new music," Jennifer describes her teaching as "like setting off little land mines in their minds." In addition to acquainting them with much new music, she opens their young minds to their responsibilities as performers to support and perpetuate the composing of art music through commissions and performances. She says, "They can change the course of music by what they play." She also pulls them out of the usually self-centered world of the performer into an awareness of social responsibility to the greater cause of art music, thereby ensuring its survival.

Jennifer Higdon has had no dearth of commissions; in fact, she is continuously composing to keep up with the approximately six commissions a year that she receives. The recent feather in her cap is the commission from the Philadelphia Orchestra to compose a 30-minute Concerto for Orchestra for the 2001-02 season. It is intended to be one of the first pieces to be performed in a new Performing Arts Center now being built in Philadelphia. The work will be conducted by the orchestra's music director, Wolfgang Sawallisch. Jennifer is one of eight composers, including such luminaries as Richard Danielpour and 1998 Pulitzer Prize winner Aaron Jay Kernis, who were commissioned to write orchestral works for the Philadelphia Orchestra's centennial celebration in 2001. Of the eight, she is the only woman.

Jennifer Higdon has a passion for what she is doing—composing! "I think I have an ideal life," she commented. As we parted at the end of a lovely visit, Jennifer said she was on her way home "to compose and compose and compose...." The Pew Charitable Trust Award will allow her the freedom to do just that, and I, among others, will be looking forward to hearing the new music that she brings forth.

Premieres and Performances

In addition to those listed above, other premieres and performances scheduled for Spring and Summer 2000 are as follows:

Running the edge. Composers, Inc. Veteran's Building, San Francisco, Feb. 15.

Shine. Wichita Symphony Orchestra, Andre Raphael Smith conducting. Century II Concert Hall, Wichita, Kansas, Feb. 19 and 20.

"Fanfare" (to be named). Commission and premiere, Women's Philharmonic, Apo Hsu conducting. Yerba Buena Center for the Performing Arts, San Francisco, March 25. East Coast premiere, American Composer's Orchestra, Dennis Russell Davies conducting. Carnegie Hall, NYC, April 2.

Scenes from the Poet's Dreams. Premiere of the piano quintet, pianist Gary Graffman (commissioned the work) and the Lark String Quartet. Philadelphia Chamber Music Society, Philadelphia Convention Center, April 4.

Imagine and *A Quiet Moment*. Premiere by Potomac Fever at Gunston Arts Center, Arlington, VA, April 8, and at District of Columbia Jewish Community Center, Washington, D.C., April 14.

Legacy. Premiere, Laurel Maurer, flute. Merkin Hall, NYC, April 22.

"Untitled." Premiere of a new work, Gay and Lesbian Freedom Band of San Francisco. Part of the American Composer's Forum Continental Harmony Project. Yerba Buena Center for the Performing Arts, July 4.

Work List

(title, medium, duration, date)

Imagine (TTBB choir, 3') 1999

A Quiet Moment (TTBB choir, 3') 1999

Scenes from the Poet's Dreams (l.h. pn/str qrt, 24') 1999

blue cathedral (orch, 10') 1999

Legacy (fl/pn, 8') 1999

breaking (sopr/pn, 3') 1999

Sax Sonata (alto sax/pn, 18') 1999

wissahickon poeTrees (fl/cl/vln/vc/pn/perc, 20') 1998

Southern Grace (SATB choir, 24') 1998

Illuminata (concert band, 8') 1998

To Home (sopr/pn, 3') 1998

Deep In The Night (SATB choir, 6') 1997

Ancient Evenings and Distant Music (fl solo/vln/vla/vc/pn/perc, 17') 1997

Sky Quartet (str qrt, 24') 1997

Morning Opens (sopr/pn, 3') 1997

running the edge (2 fls/pn, 6') 1996

Short Stories (sax qrt, 25') 1996

Autumn Music (ww qnt, 13') 1995

Shine (orch, 12') 1995

Wedding Hymn (sopr/fl/pn, 5') 1995

Song (solo flute, 5') 1995

Wild Man Dances (3 fl/cl/2 sax/tr/trom/3 perc, 10') 1995

Lake Blue Sky (mezzo/fl/cl/vln/vc/pn/perc, 10') 1994

Autumn Reflection (fl/pn, 5') 1994

Voices (str qrt, 17') 1993

Notes on Love (sopr/fl/pn, 24') 1992

a. lullaby (SSAA choir, 2') 1992

rapid.fire (solo flute, 6') 1992

ZONES (perc qrt/tape, 17') 1991

Metallic Jungle (tape, 6') 1991

Lullaby (mezzo/fl/pn, 3') 1990

Suite for Solo Cello (10') 1990

Sonata for Viola and Piano (22') 1990

Soliloquy (engl hn/str orch [also in string quartet version], 7') 1989

String Trio (vln/vla/vc, 17') 1988

Steeley Pause (4 C flutes, 4') 1988

Autumn's Cricket (string qrt, 30') 1987

Characters (fl duets, 12') 1987

Mountain Songs (fl choir, 8') 1985

The Jeffrey Mode (fl/pn, 5') 1984

The music is available from:

Lawdon Press
1008 Spruce #3F
Philadelphia, PA 19107
215-592-1870
jehigdon@aol.com

Discography

Amazon.com (type in "Higdon, Jennifer") has the most complete listing of purchasable CDs, including the "rapid.fire" disc, which is an independent label and contains seven chamber works. Those wishing to purchase CDs containing her music, may also contact her directly through Lawdon Press at the above address.

Florence Aquilina is a pianist and lecturer with a special interest in 20th-century music and music by women composers. She received degrees from the Eastman School of Music and the University of Alabama and moved to South Africa in 1985, where she is a lecturer and course-coordinator in chamber music and accompanying at the College of Music, University of Cape Town. She is founder-director of the Franschoek Mountain Chamber Music Workshop and Festival for gifted high school students, and founder of the South African Chapter of the International Association of Amateur Chamber Players. Aquilina is pianist with the Michaelis Chamber Players, and has recorded many chamber works for SABC Radio. In March 2000, she will be presenting four two-hour radio programs for Fine Music Radio in Cape Town on music of historical women composers.

Women and Classical Music in Cuba

By Magaly Ruiz

The types of Cuban music best known in non-Cuban countries are the "Son" and the "Salsa," popular styles that display the color and sensibility of the Caribbean Island as a convergence of several cultures and ethnic groups. The Cuban people enjoy many types of music, for Cuba is a musical country with a strong, unwritten tradition—one may see children in the streets making music with sticks and cans and singing the songs they have heard and sung at home. But what is not very well known outside of Cuba is that the country has also produced outstanding classical musicians and concert artists, many of whom are women.

Women Composers

Taking the 19th century as a starting point, three women, in particular, demonstrated exceptional talent and inspired later generations with their creative work. First would be Cecilia Arizti (1856-1930), who was noted for her imaginative melodic and harmonic usage, especially in her fine piano pieces, which are filled with great beauty and grace. Also influential were Catalina Berroa (1849-1911) and María Adams (dates not available, she lived abroad), both of whom composed excellent orchestral music and works for the voice.

The Cuban musicologist and composer Dolores Torres and I investigated and analyzed music by Cuban women written in the 20th century, and we concluded that we could discern four important branches of musical styles. The first branch consists of composers who have tended to follow more traditional procedures: María Matilde Alea, María Álvarez del Río, Beatriz Corona, and the late Nena Coll and Olga de Blanck (1916-99). They were especially gifted in writing choral, solo-vocal and piano music.

Second would be composers associated with the Musical Renewal Group, developed around 1942 by Professor José Ardévol. Their music is strongly contrapuntal and shows the influence of composers such as Hindemith, Bartók and

Stravinsky. This group of composers frequently uses the rhythms and intonations of Cuban popular music. The most prominent of the women in the group would be Gisela Hernández (1911-71).

Some of the women in the third group studied with Professor Ardévol as well as with other prominent teachers; they tend to use minimalism, serial, aleatory and electronic techniques in addition to the features associated with the Renewal Group. Also, the piano music of Chopin and the harmonies of Debussy and Ravel have provided inspiration for these composers. The group includes Tania León, Josefa Cabiedes and the author of the present article, Magaly Ruiz; both León and Cabiedes currently reside in the United States.

The fourth group comprises those who frequently use electroacoustic and computer techniques; it includes some recent graduates from the Instituto Superior de Arte de La Habana (ISA). Among them are Raquel Rubí, Mónica O'Reilly, Aileen Carvajal, Keyla Orozco, Ileana Pérez and Viviana Ruiz (the latter two are currently living abroad).

Few Cuban women have written in the large-scale forms of opera and symphonic music. María Adams (19th century), Gisela Hernández, María Álvarez del Río, Tania León and I are among those who have written in these genres, along with some of the recent graduates listed above. Women have more commonly written instructional music: María Matilde Alea, María Álvarez del Río and I have written extensively in this area.

There is one significant factor that unites all Cuban composers, regardless of gender and stylistic approach. In addition to the mastery of compositional procedures common to Western music and the desire to enrich the culture of mankind, would be the expression, whether consciously or unconsciously, of a nationalistic feeling that reflects the Cuban identity.

Music Education

Cuba boasts several prestigious schools of music, conservatories and institutes of music in the capital cities of the provinces; many of the smaller towns also have excellent music programs at the elementary level. Currently, the number of teachers who graduate from institutions of higher learning is not sufficient to cover the needs of the country; progress is slow, mainly because of Cuba's present economic difficulties. Graduate education is available and plans are being made to offer the doctor of music and the doctor of music education degrees.

Particular mention should be made of the school Provincial de Música Amadeo Roldán, a prestigious institution that is highly respected for the quality of its training. Most of the eminent Cuban musicians received their preparation there, and many of them studied with the late José Ardévol (Barcelona, 1911; Havana, 1981), a very influential professor who taught harmony, counterpoint, aesthetics, orchestration and composition until the end of his life. One of his major accomplishments was the formation of the well-known Musical Renewal Group (mentioned above).¹ José Ardévol was also one of the founders of the Symphony Orchestra of Cuba.

Other outstanding schools are the Institutos Superiores de Arte in Havana and Camagüey and the Escuela Nacional de Arte of Havana as well as the following elementary schools in Havana: Manuel Saumell, Alejandro García Caturla and Guillermo Tomás. Their music curriculum includes the traditional courses of study common to schools in most Western countries as well as world music and the study of the instrumentation, harmony and styles that are characteristic of Cuban popular and folk music. Many of the native Cuban teachers have studied in Europe, Asia and the United States, and teachers from other countries, such as Russia, Poland, Spain and the United States, are employed in Cuban schools; thus, students are exposed to a variety of cultures.

Musical Performances and Conferences

Cuba has fine symphony orchestras and chamber groups. Among them are the Camerata Romeu, an all-female ensemble directed by Zenaida Romeu, and Ars Longa, whose members are primarily women. There are also outstanding choirs such Exaudi, Coralina, Orfeón Santiago, the National Chorus of Cuba, the Provincial Chorus of Matanzas, Vocal Leo and others. Cuban women are well represented in the various musical organizations.

A number of women soloists have had impressive careers,² and a woman, the pianist Alicia Perea Masa, directs the Cuban Institution of Music. In the musicology field there are a number of prominent professionals,³ plus a new generation of women musicologists who have embarked upon brilliant careers doing research for significant publications such as the *Iberoamerican Dictionary* and the *New Grove*

Dictionary. One project that has attracted scholarly attention is the examination of the music of the various religious groups in Cuba and how that music has influenced Cuban popular and concert music. Another preferred area of study is the music of other regions, particularly Africa, Spain and Latin America.

Among the different national and international festivals of music celebrated in Cuba, the International Festival of Havana (directed by Guido López Gavilán) is one of the most important. It takes place every year from October 1st to the 10th under the sponsorship of the National Union of Writers and Artists of Cuba (UNEAC) and other institutions. Also, the International Guitar Festival (directed by Leo Brower) is held every two years. Many prominent figures in the musical world participate in these festivals. In the field of musicology, two of the most significant events are the Musicology Award "Casa de las Américas" (directed by María Elena Vinuesa) and the Colloquium of the Festival of Bolero (directed by Alicia Valdés).

The Cuban radio station CMBF plays not only Cuban music but also the music of contemporary composers from other countries and owes much to the efforts of Cuban composer Juan Piñera. In addition to radio, the Cuban general public has many opportunities to hear music in the theater because the price of tickets is generally low and some concerts are free of charge. The Milwaukee Symphony Orchestra (the first major U.S. orchestra to play in Cuba since 1962) performed a free concert for school children on December 17, 1999 at the 800-seat Teatro Amadeo Roldán, and the performance drew a standing ovation. The National Cuba Youth Symphony, made up of students ages 8 to 14, also played.

Although live performances of contemporary music are given, a major problem for composers is the difficulty in getting music published or recorded. Music publishing companies are non-existent, and the few recording companies in the country prefer to record popular music for the international market. Thus, most composers' scores remain at home or in the studio.

Employment Opportunities

Gender discrimination is not a problem in Cuba. Women have an equal opportunity in being accepted into the best music schools and in obtaining employment. One field in which women dominate is musicology. Every year a number of musicologists graduate from college and find that positions are available.

The Future

Cuban women musicians are talented, but their music needs to be promoted outside the country. They are especially appreciative of the important opportunity given by the International Festival Donne in Musica in Fiuggi, Italy, where works of Cuban women have been presented in concerts as well as mentioned in the World Report. Cubans are anxious to learn about the works of women composers from many

countries—that experience would provide incentive, inspiration and enrichment. It is vital for us to establish musical relationships with composers and interpreters throughout the world, to open our frontiers to the musical fraternity and to exchange ideas with others of different cultures.

Author/Composer Profile

Composer Doris Magaly Ruiz Lastres was born in Santa Clara, Cuba, in 1941. She studied piano with César Pérez Sentenat, and in 1981 she graduated with a degree in composition from the Instituto Superior de Arte de La Habana, where she studied with Harold Gramatges, José Ardévol, Félix Guerrero, Alfredo Diez Nieto, Dolores Torres and Roberto Valera. Since then she has been a professor at the Instituto (ISA) as well as at the Instituto Superior Pedagógico Enrique José Varona and the provincial school of music, Amadeo Roldán.

Several of her compositions are included as part of the curriculum of the leading music education institutions in Cuba, among them, the Conservatorio Amadeo Roldán, the ISA, the Instituto Superior Pedagógico Enrique José Varona and Conservatorio Alejandro García Caturra. Her compositions have been performed at many festivals such as International Musical Festival, International Festival of Contemporary Music, the Festival Sounds of Americas (New York) and the International Festival Donne in Musica (Fiuggi,

Italy). She has also given presentations at a number of musicological conferences. She has been awarded several medals and honors, among them Medalla por la Educación Cubana, Medalla al Mérito Pedagógico, Medalla José Tey, Distinción Especial of the Cuban Ministry of Education, and the Premio Anual de Composición given by the Unión Nacional de Escritores y Artista de Cuba.

NOTES

1. Some of the distinguished composers and teachers associated with the group are Gisela Hernández; Virginia Fleites; Dolores Torres; Harold Gramatges, the first winner of the Ibero-American Music Prize; Esther Rodríguez; Edgardo Martín; Argeliers León; Enrique Belver; Serafín Pro; Nilo Rodríguez and others.

2. The following performers are among those who should be mentioned: in flute, Niurka González (First Prize at the Paris Conservatory); in piano, Nola Sahig (1931-83), Margot Rojas (1903-96), Angelina Sicouret (d. 1999), Ramona Sicardó (1878-1945), Teresa Junco, Karelía Escalante, Nancy Casanova, Ninoska Fernández, Luisa Margarite Quesada, Mercedes Estévez, Rosa María Tolón, Ninfa Piñera, María del Henar Navarro, Ivette Frontela, Rosa Olimpia Hernández, Mireya Martí, Rosario Franco; in guitar, Martha Cuervo, Clara Nicola and others; in harp, Yanela Lajos and Mirta Batista. We have also excellent singers such as Marta Pérez, Yolanda Hernández, Alina Sánchez, Lucy Provedo, María Eugenia Barrios, Esther Borja, Rosa Fornés and María de los Angeles Santana.

3. María Antonieta Enríquez, María Teresa Linares, Victoria Elf, Eurídice Losada, Zoila Gómez (1948-98), María Elena Vinuesa, Grisel Hernández, Alicia Valdés, Lidya San Andrés, Carmen María Sáenz, Rosario Hernández, Dinorah Valdés, Mercedes León, Mirna Rivera, Marta Castellón, Marta Esquenaza, and Nefertites are some of the more prominent musicologists.

In Memoriam: Minna Keal (1909-99)

By Jennifer Fowler

It is with sorrow that I inform you of the news that the English composer, Minna Keal, died on November 14, 1999 at the age of 90. Minna was a strong inspiration to many women when she came into prominence in the 1970s. She had given up her musical and creative career for family reasons in her youth, but successfully resumed these again in her retirement years. In 1989, for example, a symphony by her was performed at the Promenade Concerts in London. There was considerable media attention of the “Granny-takes-up-composing” kind, and Minna, with her huge smile, twinkling eyes and ready stories was a sensation! Her life seemed to present the positive message for women: it is never too late.

Minna grew up in the Spitalfields area of London, where her parents ran a Jewish bookshop. She showed musical talent very early and eventually won a scholarship to the Royal Academy of Music, where she studied piano and composition. She had a number of pieces played at the Academy and in the wider musical world, but shortly after graduating, she gave up her career to help in the family business. Her father had died and her mother was unable to carry on alone.

She married and had a son, and in the '30s she and her husband became politically active by supporting the Communists during the Spanish Civil War. When Poland was

invaded by Hitler, they set up a scheme to bring refugee children to Britain, and they rescued some 200 children that way. During the war in the '40s she left her husband and worked in a factory making Spitfires. Later, she remarried (William Keal) and worked in a succession of dull clerical jobs. On retiring in 1969, she decided to take piano lessons, and she retrained as a music teacher. By chance, she met the composer Justin Connolly and showed him some of her early compositions. He persuaded her to start composing again, and she studied with him and later with Oliver Knussen.

In 1979 she had a string quartet performed by the Arditti Quartet, and went on to write a succession of extended and ambitious pieces including a symphony, a violin concerto and a cello concerto. (Her husband complained of the dissonant noises she was making, so she took over the family garage as a workroom.) Minna Keal's composing career, though late in life, blossomed into a successful and inspired run of ambitious pieces that were “about the turmoil of human existence and spiritual search for serenity and permanence.” Further information about her music is available from the British Music Information Centre: Email< bmic@bmic.co.uk> Web site< www.bmic.co.uk>.

Jennifer Fowler is a free-lance composer living in London.

Ruth Schonthal: A 75th Birthday Celebration

The IAWM joins the musical world in congratulating the distinguished composer, Ruth Schonthal, on her 75th birthday. In honor of the occasion, I asked Ruth to comment on some of the highlights of her career. (Ed.)

I am sometimes asked at meetings of composers: "If you had the choice of being famous during your lifetime or famous after death, which would you choose?" I—without the blinking of an eyelid—would say: "I would choose the latter." This question, although seemingly hypothetical, is not really, for it colors one's own attitude toward one's own art. The time and the effort spent on self- and career-promotion would be taken away from the time and concentration needed for the creative work, which, of course, turns composing into a "vocation" rather than a "career." The sensible answer is too obvious, but then is art sensible or obvious?

Since I have pointed out how important this "après moi" life of my music is to me, let me mention the three most important happenings of the last six years that tend to facilitate this particular wish of mine. (I really did not initiate any of the following. The opportunities were offered to me by the incredible efforts of exceptionally dedicated friends of my music, here and abroad.)

An event that served as both a boost to my career and additional impetus for my creativity was the publication of a full-length biography and analysis of my work: *Ruth Schonthal, ein kompositorischer Werdegang im Exil* (a Compositional Development in Exile) by musicologist Martina Helmig, published in Germany by the Olms Verlag. [It is being translated and will be published in English in the United States by PRO AM.] I gave Helmig access to the totally-disorganized documents and manuscripts that I had accumulated over a period of 60 years and that were lying around, stuffed into envelopes and cardboard boxes in attics, basements, and elsewhere. Helmig thoroughly organized and researched all the material, studied my compositional procedures and analyzed the music stylistically. The book was eight years in the making.

Second was my establishment of a relationship with a single publisher, Furore of Kassel, Germany (publishers that specialize in women composers). I had previously free-lanced with several different publishers, which I found to be disconcerting and impractical. Furore is in the process of publishing all of my works that have not yet been published (with the exception of those formerly published by Fine Arts) in very attractive editions, and they will publish all future works. Furthermore, Furore brought out a lovely catalog to promote my music in Europe as well as in the United States and on the Internet.

Third, and certainly not least, the Akademie der Künste (Academy of the Arts) in Berlin purchased all of my manuscripts, music originals and archives that have to do with my life and career in music. Dr. Grünzweig, director of the Music Division, visited my home in the Spring of 1999 to give me



Ruth Schonthal

an estimate of my compensation, warning me, however, that funds were limited. I covered six card tables and every available surface in the living- and dining rooms with my "life on paper." There was so much material—I write a number of my compositions in many versions, making innumerable changes as I let the work evolve in my head and on paper. I was sure Dr. Grünzweig would select just some representative material, but after many hours of study, he decided to buy everything, and soon professional packers came to crate and ship the entire amount to Berlin. At the Akademie, the music will be preserved in climate-controlled, especially-designed rooms. The works will be carefully scrutinized for chronology and indexing and will be protected and bound individually. Musicologists, performers and other interested individuals will have access, and xerox copies can be furnished for study but not for performance in lieu of purchasing the music.

Other Recent Events

In June of 1999, I was invited twice to different cities in Germany. To celebrate my 75th birthday and the opening of the Schonthal Archives, the Akademie der Künste in Berlin presented concerts and radio broadcasts, gave newspaper interviews and produced a CD of my piano compositions.

The world premiere of a piece for violin and piano, *Tristana*, commissioned by The Heidelberger Festival Ensemble, was performed at the International Festival of Contemporary Music in Heidelberg in October. Marianne Boettcher was the violinist and I was the pianist. It was very well received. This was followed by all-Schonthal concerts in other German cities. In addition, I returned to Berlin for the filming of a TV documentary in which I talked and improvised at the piano in the rebuilt hall of the former Stern Conservatory, where I had participated as a five-year-old child playing two early compositions at a student recital. I was also filmed in front of the last two apartment houses where I had lived with my family until 1938. In November 2000 there will be more filming for a large-scale TV documentary that is being planned.

Recent Compositions

My compositions have no doubt benefited from all of the exciting events of the past several years. One example—one that I believe is my “best” piano work—is *Canticles of Hieronymus* (1986), commissioned by pianist Margaret Mills. I was not anxious to accept the commission because, at the time, I felt that I had written enough music for piano. The piece, however, has developed a life of its own. Not only has Margaret Mills performed it in many sites in the United States and Germany and recorded it on the Cambria label (1094), but this past summer, Adina Mornell, an exceptionally expressive American pianist who lives in Berlin, has recorded it on an all-Schonthal CD (Academy/Edel Records 85 162 ACA) that was selected as the “CD of the double-month of September/October 1999” by the German magazine *Piano News*. Another outstanding German pianist, Werner Barho, has concertized with this piece and is to perform it this season in Moscow and Kiev.

An additional consequence of Mill’s commission was a new commission by the Board of the First Presbyterian Church of Greenwich, CT, asking for a piece for the newly-acquired organ in “the spirit of the *Canticles of Hieronymus*,” which Mills had performed there in a concert. I was not especially fond of the organ, and I believed that, with the exception of music by Bach and Messiaen, it was pompous or “fright-producing.” After thinking about how to avoid those unsympathetic qualities that I associated with the organ (which really have more to do with the repertoire than with the beautiful instrument), I composed *The Temptation of St. Anthony* (1989-90), with the technical assistance of

the fine organist at the church, Richard Bouchett. I consider this piece as belonging on the “top list” of my total output.

Because of my association with New York University as an adjunct professor, and mainly because of my close friendship with Esther Lamneck (a great clarinetist and director of the NYU New Music Ensemble), several important works came into being: *Collages for Diverse Instruments*, *A Bird's Song About...* (flute and piano), *A Bird Over Jerusalem* (flute, prepared piano, tape of an Arab chant), and *The Bells of Sarajevo* (clarinet and timbred piano). Lamneck and I premiered and recorded the latter work on the Capstone label (CPS 8641).

Also important to these last years is my two-act opera, *Jocasta*, commissioned by Marya Mazar, director of “Voice and Vision,” a theater company that produces plays by women. The imaginatively-produced premiere was given in New York City on May 30, 1998, with seven subsequent performances. [Nancy Reich wrote a glowing review for the *IAWM Journal* 4/3 (Fall 1998): 28-29.] *Jocasta* was my third full-length opera, and if I had to choose just one genre in which to work, it would be opera.

Another recent work is my third string quartet, subtitled “Holocaust In Memoriam” (1997). It was recorded together with *A Bird Over Jerusalem* for a large-scale recording project planned by the Milkin Foundation. The theme is “Recent Jewish History,” and because of the enormous scope of the entire project, it is being postponed until 2001 or '02.

Last, but not least, let me emphasize the great value of organizations such as the IAWM and their journals and the work of musicologists, who have taken up the cause of women in music. I thank you very much.

Biographical Background

Ruth Schonthal was born in Hamburg, Germany, in 1924 of Viennese parents. Her exceptional musical talent became apparent when she was a child. She was composing at the age of five and was the youngest student to be accepted at the Stern Conservatory in Berlin, where she received lessons in piano and theory. Because she was Jewish, she was expelled from the Conservatory in 1935. The family fled Germany and settled in Stockholm, where she enrolled as a student at the Royal Academy of Music (1937-40). Her first Piano Sonatina was published in 1940.

As the political situation worsened, the family was once again forced to flee in 1941. They traveled to Mexico City and Schonthal was able to resume her musical studies. At the age of 19 she was the soloist at the premiere of her own Piano Concerto in the Palacio de Bellas Artes, but she also performed in taverns in order to support her family. In 1946 she met Paul Hindemith, who was on a concert tour, and he was so impressed with her work that he invited her to study at Yale University on a full scholarship. She graduated with

honors in 1948 and has taught at New York University and SUNY, Purchase as well as privately. An extraordinary pianist, Schonthal has appeared as soloist with major orchestras and is recognized for her improvisational skills in diverse styles.

Her Music

Schonthal's music was influenced by the styles she absorbed from her experiences in Germany, Sweden, Mexico and the United States—a combination and blending of the traditions from the 19th century along with Mexican folk music and 20th-century techniques such as minimalism and aleatoric devices. Of foremost importance in all of her works is the expression of human emotions, as for example, the horrors of war in the cantata *The Young Dead Soldiers*, the clash of different cultures and religions in *A Bird Over Jerusalem*, or the conflicts related to the traditional role of women in society in *Fragments of a Woman's Diary*.

Schonthal has written a wide variety of music and has received numerous commissions and honors. She received the Internationaler Künstlerinnen Preis of the City of Heidelberg, and an exhibition of her life and work was held at the Prinz Carl am Kornmarkt Museum. She has received awards from the Yale Alumni Association, New York University and various cultural organizations. Her music has been published by Oxford University Press, Southern Music Co., Carl Fischer, G. Schirmer, Sibra Press, Fine Arts Music Co. and Hildegard Publishing Co. Since 1997 Furore Verlag has published her works exclusively. Recordings of her works are on compact discs issued on the Crystal, Leonarda, Cambria, Capstone, Academy and Opus One labels.

A 75th Birthday Concert

In honor of Ruth Schonthal's 75th birthday, Esther Lamneck, artistic director of the NYU New Music and Dance Ensemble, arranged a concert devoted to Schonthal's music on November 22, 1999 at New York University. Introductory remarks were provided by Nancy B. Reich, the noted musicologist, author and lecturer, who holds a Ph.D. degree from NYU. All of the performers were associated with NYU, either as faculty members or students, and Schonthal herself is an adjunct professor at the institution.

The program opened with *Gestures* (1978; George Fisher, piano), a work consisting of 11 short, contrasting études organized somewhat cyclically; it was followed by *Sonata Concertante* (1973; Esther Lamneck, clarinet, Rosemary Caviglia, piano), a three-movement composition that exhibits Brahmsian warmth along with bravura cadenzas and a gypsy-like, exuberant finale. Next was *Sonata Breve* (1973; Ju Ping Song, piano), a short, concentrated single-movement sonata that opens with an ascending triplet theme that appears in many transformations. The majority of works on the program were completed in 1973 or 74. A more

recent work, *A Bird's Song About...* (1991; Cindy Shiung, flute, Fabio Gardenal, piano), was written for the NYU New Music Ensemble, as were a number of other chamber works by Schonthal. It uses sharp attacks, trills, rhythmically erratic fragments and flutter tonguing to depict the abrupt motions of the bird.

Nachklänge (Reverberations) for timbred piano (1967-74; Ju Ping Song) is a reflection of the desolate and heart-breaking thoughts that overcame Schonthal when she contemplated the atrocities that had taken place in her native country, Germany, and the willingness, in many cases, of the populace to participate in the cruelties. The pure sound of the piano did not seem adequate to evoke such images.

The representative vocal work on the program was *Early Songs* (1940-45; Karen Lykes, mezzo soprano, George Fisher, piano), selections from a song cycle on poetry by R. M. Rilke. The songs, which had been untouched and unsung for some 50 years, were published in 1996 by Southern Music.

Variations in Search of a Theme (1974; Chi Wen Lee, piano) presents various elements that undergo kaleidoscopic changes as new fragments are introduced and gradually reinforced. The program closed with the most recent work, *The Bells of Sarajevo* (1997; Esther Lamneck, clarinet, Rosemary Caviglia, piano). In an earlier version it was an aleatory piece, but in its final form it was written specifically for Esther Lamneck, a long-time friend and colleague. Schonthal describes it as "an expressive, virtuoso piece" that portrays "the anguish of the people caught in the horrible conflict" of World War I and the more recent Civil War, in which so many were "maimed and destroyed."

The concert was attended by a very attentive and enthusiastic audience. Schonthal commented that what was most rewarding for her was the "dedication of the artists...to do justice" to her music—"which they all did."

Publications

To order Schonthal's compositions or to request a catalog, contact: Furore Verlag, Naumburger Str. 40, D-34127 Kassel, Germany. Tel: 49/(0)561/897352; Fax: 49/(0)561/83472; E-mail: FuroreVerlag.Kassel@t-online.de; Internet: www.furore-verlag.de. Orders in the United States may be placed with any of the following. Theodore Front (Christine Clarke); 16122 Cohasset St.; Van Nuys, CA 91406-2989; (818) 994-1902; Fax (818) 994-0419. Educational Music Service (Diane Landers); 13 Elkay Dr., Chester, NY 10918; (914) 469-5586; Fax (914) 469-4697. Music House (Scott Shade); 160 W. 56th St.; New York, NY 10019; (212) 757-5587; Fax (212) 246-5633. Luyben Music (Dan Shoberg); 4318 Main St.; Kansas City, MO 64111-1897; (816) 753-7111; Fax (816) 753-6879. J.W. Pepper; 2480 Industrial Blvd.; Paoli, PA 19301; (610) 648-0500.

Performers' Place

Panopticon: A Women's Ensemble Presenting Women Composers, 1983-89

By Chase Morrison

Assembling material for this article necessitated digging into my physical and mental archives. I began to ask questions while searching: why had I wanted to start a group for women composers and performers? Why should it be separated from men composers? Did we belong to the uptown-sounding composers, or to the downtown bunch?

I arrived in New York City in 1979, an eager cellist, composer, conductor fresh from a stint with the Melbourne Symphony in Australia. All avenues were open to me—New York was new to me and electrifying in all it had to offer, and the world was as much my oyster as any other young person's.

How did Panopticon start? We began in someone's big, upper-west-side apartment in 1982, with invited concertgoers and some donations. We were not even called Panopticon then, but we were all women performers. When we expanded to a chamber-sized orchestra in 1983 and collaborated with a singer, we appeared on a program called "Mobilization for Survival" at the Ethical Culture Society, alongside pianist Peter Serkin. My conducting skills were put into play for larger works during this time, in addition to my contribution as a cellist.



Chase Morrison, leading Panopticon in a concert sponsored by New York Telephone.
(Photo by Ed Peters)

Then there was the matter of a name. Many thought I had made up the word "Panopticon." But it was an actual device used by Dr. Who, in the long-running British television sci-fi series from the sixties, to look outside his phone-booth ship in order to see the whole world at one glance. In real life it is an optical instrument capable of seeing 360 degrees

at once. Metaphorically speaking, that is what we were trying to do with women's music—see it, play it and get as much of it to the public as possible so audiences could hear it, experience it and see the future possibilities.

I wrote grant proposals, begged and cajoled, rattled my tin cup, and we finally became a viable organization. Viable, of course, is a broad term in New York. Composers contacted us—although we sent out calls for scores, they were coming in unsolicited anyway. We attracted interest from all corners of the globe—USA towns and cities, Australia, Israel, the United Kingdom, Eastern European nations, Scandinavian countries. I have held onto many of the letters which exude a warmth of support still palpable so many years later.

In the one brochure we produced early on, we made this statement: "Panopticon is women making music... reconfiguring the scope of the chamber orchestra so that the form itself becomes an instrument of discovery and musical realization." Because we were flexible in size, we performed trios, sonatas, duos, and larger ensemble works, often combining with voice. We were there to serve the music.

Composers we worked with included (in no particular order): Victoria Bond, Karen Campbell, Laura Kaminsky, Judith Shatin, Judith Lang Zaimont, Stefania de Kenessey, Elizabeth Lauer, Louise Talma, Patsy Rogers, Sharon Hershey, Susan Hurley, Esta Blood, Elizabeth Hayden Pizer, Susan Fisher, Laura Seaton, Beatrice Witkin, Katherine Hoover, Ruth Schonthal, Claire Polin, Laurie Conrad and Deborah Henson-Conant. Seeing all their names here together for the first time is a breathtaking Who's Who.

Instrumentalists and singers we worked with included (again, in no particular order): Robin Bushman, Roxanne Adams, Joanne Polk, Laura Seaton, Jean Kopperud, Nancy McDill, Dominique Soucy, Mary Law, Lynne Vardaman, Cenovia Cummins, Catherine Schwartzman, Nurit Tilles, Stefania de Kenessey, Sarah Voynow, Meryl Abt Greenfield, Darynn Zimmer, Anna Cholakian and Jacquelyn Helin—all fine musicians with a lot to say in their music-making.

We sent out newsletters three to four times a year, posting competitions worldwide, concert schedules and calls for scores. We announced new releases of women's works on recordings and newly published music. We also included information on women's health and economic organizations.

By the time we were being reviewed, I knew we had arrived at some significant point: the reviewers were reviewing the composers as much as, if not more than, the performers. For many critics, it was the first time they were hearing these works. There is nothing like broadening a reviewer's horizon. And, I think, the performers' experiences were deepened by the knowledge that this was just the tip of the women composer iceberg—there was so much more to discover and bring to light.

Our New York venues were Christ and St. Stephen's Church, St. Michael's Church, and CAMI Hall. We had the good fortune of collaborating with New York Women Composers on a 1987 Women in Music concert at SUNY Buffalo. In 1988, we appeared by invitation at Brooklyn College's Symposium, "Women in Music: Moving On."

The most adventurous experience in getting to a concert was when three of us traveled to perform a program in Michigan at a women's festival. We braved flash floods that started at Chicago's O'Hare Airport and continued to Grand Rapids, where we were so late that we missed our connecting ride (the driver was told our flight had been cancelled) and had to wait several hours for another, only to have a van tire blowout when we were less than an hour away from our final destination. Exhausted as we were, the concert was flawless; we were well-received and were invited back for a second year. The second year, thankfully, did not produce a flood.

One of our finest venues and turnouts was in 1988 at CAMI Hall at a concert for American Music Week in conjunction with the International League of Women Composers. I could feel the dedication of everyone onstage and in the audience to make this a solidly successful event. In 1989, we opened an archival library in NY, thanks to a NYSCA grant, which remained open until we ceased to operate in 1990, at which point all scores not claimed were donated to The American Music Center.

So, what changed? With the passage of time through the '80s it became difficult to find affordable rehearsal space. At this time, an increasing number of non-profits in New York (and probably elsewhere) were reaching out for funding sources that were shrinking. After five years, we had made good gains, but I was not sure where another five years would put us. Out front? Just neck and neck with many others? Or at the back of the pack?

I was asked often from 1983 until we closed shop in 1989, did I think that women's music should be so ghettoized? I usually replied that, until I started receiving concert announcements in the mail from presenting organizations that included women composers on every concert, we would



Laura Seaton, violin; Nurit Tilles, piano; Chase Morrison, cello, at the Michigan Women's Music Festival.
(Photo by Baker Vail)

keep doing what we were doing. I am not sure how the balance is these days, as I get fewer NYC announcements since moving away. It may no longer be important to make a distinction between women and men as composers. Good music comes in all shapes and sizes. I know also that a few women's music organizations have merged into a solid entity from which more strength will be drawn in the future.

I now reside in Bucks County, PA, and teach cello, theory and ear training in Princeton. My work as a composer is swinging into high gear with commissions from choruses, instrumentalists and orchestras. A publishing company I started a few years ago now grows. I think fondly of those years in New York, experiencing the positive energy of all the talent in all of those women composers and performers, experiencing the high of being able to have New York audiences hear music they might not have otherwise heard. It all still shines in my memory.

Chase Morrison has recently been commissioned to write a work titled Viobello for oboe, viola and cello for Sherry Sylar, oboist with the New York Philharmonic. The work will have its premiere in Princeton, New Jersey, in the Spring of 2000. Her next project will be a choral piece for Cornell University. ARCO Music, Chase's publishing company, concentrates on string-related literature in jazz, Scottish, and multiple cello formats (www.arcomusic.com). ARCO Music also provides composers with a copy and transcription service in Finale format. Chase and ARCO Music can be reached at 204 Preston Rd., Milford, NJ 08848 or phone 800-411-6802. When Chase is not teaching or writing, she is playing Scottish and jazz cello.

Voices Found: Liturgical Music by Women Composers, a Course Offering at Rosemont College

By Lisa Neufeld Thomas

A new adventure, a new experiment! In the Spring 1999 semester I taught a new course at Rosemont College, a private Roman Catholic college for women in Rosemont, Pennsylvania, just outside Philadelphia. The course was a survey of liturgical music for the Roman Catholic service, with an emphasis on settings of the Mass and Offices, written by women composers, both historical and contemporary. This seemed a daunting task in itself, but was even more challenging because no other music courses were offered at Rosemont. Thus, I was introducing music at the college for the first time by way of what would normally be considered a highly specialized, possibly graduate-level course. After much reflection, however, I decided it would make sense. Why should not young women be exposed to women's music FIRST? And why not begin with the early liturgical chants which formed the basis of Western music for the first millennium and beyond?

We began with the history of Christian chant by starting with its roots in Judaism and the singing of the Psalms. Since most of the students could not read music, I introduced simple note reading with the Psalm tones. The students learned about the development of the Catholic liturgy for the Offices and how the Offices were sung by women in convents, where they were provided with liturgical freedom from the male priests. It is within this context that we studied Kassia and Hildegard, the two earliest known women composers.

Although there was no other music class at the college, there were strong women's studies and strong religion programs, which include the study of women's spirituality. The students were thus able to feel a close connection to Kassia and Hildegard by learning about the composers' lives and how their music flowed from their spiritual journeys. One of the students was an African sister in The Sisters of the Holy Child Jesus, the Roman Catholic religious order that sponsors the college. She was particularly interested in these two nun composers, and her experience in a religious community helped us to understand Kassia and Hildegard better. Perhaps for this reason, the music of Kassia and Hildegard was the high point of the course.

We then studied the history of the liturgy for the Mass and musical settings by composers from Hildegard through Leonarda, Martínez and contemporary women. There is a dearth of recordings of mass settings by women after Leonarda. We made do with an informal recording of a verse from Marianne Martínez' *Quarta Messa* by a trio of the Lady Chapel Singers, the performing arm of the Women's Sacred

Music Project. [The on-going project was organized a few years ago to locate and sing sacred music by women composers. For more detailed information on the project and The Lady Chapel Singers, see Thomas's article, "The Women's Sacred Music Project," in the *IAWM Journal*, vol. 5, no. 1, pp. 11-12.]

I am including below the syllabus that lists the resources we used. It is very much a work in progress—I would invite suggestions and additions. We had less time to study liturgical music by contemporary women than would have been ideal. Thus, I am hoping eventually to offer Voices Found as a two-semester course so that contemporary composers can be covered more thoroughly.

Each student was required to work on an individual project. One student produced an extensive report on Kassia and her life. The African student, who was from South Ghana, taught us a song from the Eucharistic liturgy of her native land. She translated it and transliterated it. One of the Lady Chapel Singers transcribed it into musical notation and learned to accompany it on the African "talking drum." The song is now a submission under consideration for use in *Voices Found: The Hymnal Supplement*, which will be produced by the Episcopal Church. The Lady Chapel Singers sang the piece for Pentecost at the Episcopal Cathedral in Philadelphia in May 1999 and for the 25th anniversary celebration of the ordination of women held in Philadelphia in the summer of that year. It has become a much-loved addition to the repertoire.

As the program grows, I hope to integrate the Voices Found class with the Lady Chapel Singers program. Until Rosemont College has a larger music program, this will be difficult because there is a very small pool of students with musical interest. Indeed, we are struggling to keep the course alive. It is an important struggle to continue, however, because I believe that this is an excellent way to combine women's spirituality with women's music. It is tremendously affirming for young women to study and sing music by women throughout the centuries. To study and sing sacred music is even more essential because here young women can find the strong role models they need to encourage their participation in the liturgies of the Church. Young women need the role models of women creators of sacred music because this role has been denied women for many centuries. The study of women such as Kassia and Hildegard, who did not shrink from the creation of music in spite of the limits of the patriarchal Church, will strengthen our young women today. Their voices must now be found and heard.

Course Syllabus

Voices Found: Liturgical Music by Women Composers from Hildegard to Hernandez

Voices Found will emphasize experiential learning: as we participate in sacred music through listening and singing we will bring to life the music we study. Since for most of you this is your first college music course, my initial goal is to introduce you to the joy of music. Your participation in class, field trips and performances is as important as your readings, written exams and papers.

Each of you will work on an individual project that you will chose in consultation with me. It can be a research paper, a performance, or a creative composition, depending on your background and interests. You must schedule an appointment with me to discuss your project before 2/16. A one-page proposal is due 1/28.

Liturgical music has always been created to enhance worship. As we study this music we are enriching our personal spiritual journey. I ask that you keep an informal journal of our prayer and worship experiences during this semester. The journal will not be graded but will be discussed in individual conferences.

1/12: Introduction and explanation of the requirements.

1/14: Discussion of experiences with church music. Sing contemporary favorites. Reading assignment: Hanning, Barbara R., ch. 1.

1/19: The role of music in worship; roots of liturgical chant: sing psalm tones. Reading assignment: Hanning, ch. 2, pp. 18-28.; Richard Foster, *Celebration of Discipline*, ch. 11.

1/21: Psalm tones, sing from plainsong psalter; look at *Liber Usualis*.

1/24: Field trip to St. Clement's Church in Philadelphia to hear chant and Palestrina's *Missa Brevis*. Read Hanning, pp. 160-65 in preparation. Write a one-page report on your personal response to this worship experience (due 1/28).

1/26: Liturgy for the Offices. Read Glickman and Schleifer, vol. 1, pp. 69-71.

1/28: Sing and listen to the magnificat. Project proposals are due: schedule a meeting for consultation.

2/2: Byzantine chant. Read the Kassia articles in Glickman and Schleifer, vol. 1, and in Briscoe.

2/4: Listen to the Sr. Marie Keyrouz CD and Kassia CD.

2/9: Structure of the Mass. Read the *New Grove* article on the history of the mass, and Hanning, pp. 19-35.

2/11: Sing a simple mass chant from the *Liber Usualis*.

2/16: Hildegard reading assignment: Newman, B. ed., "Sibyl of the Rhine: Hildegard's Life and Times," pp. 1-29.

2/18: Sing a Hildegard chant. Read Newman: Margot Fassler, "Composer and Dramatist," pp. 149-75; also Hildegard of Bingen, *Scivias*, Book 3, Vision 13.

2/23: Review and exam preparation.

2/25: Midterm exam.

3/9: Beginnings of polyphony. Read Hanning, pp. 43-61.

3/11: Sing conductus from the *Las Huelgas* manuscript.

3/16: The Renaissance. Read Hanning, pp. 150-69.

3/18: Raphaela Aleotta and Sulpitia Cesis. Read Glickman and Schleifer, pp. 135-40, 163-67.

3/23: Isabella Leonarda. Read the intro. to *Missa Prima* score.

3/25: Listen to *Ave Regina* and other works of Isabella Leonarda.

3/30: The Baroque. Read Hanning, pp. 170-76, 190-98. View Elizabeth Jacquet de la Guerre's cantata, *Esther*, on videotape.

4/6: The Classical Period. Read Hanning, pp. 287-94, and intro. to the Marianne Martínez mass score.

4/8: Listen to the works of Martínez.

4/13: The Romantic Period. Read Hanning, pp. 373-75, 391-92, 406-11. Listen to Clara Schumann's *Evening Prayer* on videotape.

4/15: African-American Spirituals. Reading assignment to be announced.

4/20 & 22: Videotape or live presentation. Visits and demonstrations by local composers.

4/27: Review and tea, projects due.

Final Examination.

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"Ancilla Domini: Heilige Frauen in der Liturgie" (Women Saints in the Liturgy), 1997. Chant, Traditional Maronite/Sister Marie Keyrouz, 1991.

"Leonarda La Musa Novarese" (music by Isabella Leonarda), Gruppo Vocale Musica Laudantes, directed by Riccardo Doni; Cappella Strumentali Del Duomo Di Novara. OPS 30-206, recorded 1997. (Includes notes and slipcase, highly recommended.)

Isabella Leonarda. *Ave suavis dilectio* (7:45); soprano, two violins, organ continuo; and *Messa Prima* (First Mass), op. 18 (41:38); SATB choir, choral soloists, two violins, cello, organ. "Baroque Music for the Mass: Ursuline Composers of the 17th century." Leonarda 346 (reviewed under CD Reviews).

Lisa Neufeld Thomas began her music studies at age six in Springfield, Ohio, where she won prizes in piano performance. She attended Wittenberg University and Bryn Mawr College, where she studied musicology, composition, and performance. She studied piano at the Curtis Institute. In addition to teaching, she directs the Women's Sacred Music Project, including The Lady Chapel Singers, which is based at the Cathedral Church of the Saviour in Philadelphia. The Lady Chapel Singers performed at the IAWM International Congress in London in July.

Book Review of *Amy Beach, Passionate Victorian* by Adrienne Fried Block

By Sylvia Glickman

New York: Oxford University Press, 1998, \$45, 409 pp. ISBN 0-19-507408-4

In my five-year journey through the Juilliard School in the mid-fifties as I pursued two degrees, the only female composer ever mentioned in a class I attended was Amy Beach. Because she signed her work “Mrs. H. H. A. Beach” (adopting the name of her husband, Henry Harris Aubrey Beach, for professional use), this signature was further “abbreviated” by the students to “Ha Ha Beach.” We studied her music, not in composition or traditional music history classes, but as one of the Boston Classicist composers in an American Music course given by pianist/composer Jeanne Behrend. Entranced by Behrend’s magical playing of Beach’s virtuoso piano works, we hardly realized at the time that this was music by an “oddy,” a woman composer, or that not one of Beach’s numerous female colleagues was mentioned. Behrend, an award-winning composer herself, had stopped writing music in her mid thirties, frustrated by the universal neglect of women composers.

We have come a long way! We are not fully “there” yet, but Adrienne Fried Block’s fine new book, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944*, is one more important step in the right direction. She writes about Beach as a fully-formed professional musician who happens to be a woman. Without shrinking from the “feminine” elements of her subject, Block paints a complete portrait, bringing Beach and her creativity to life.

A long time in the making, this critical biography is written in a lively style that can well be described as a “page-turner.” It is filled with carefully documented biographical information, analyses of the music and a selection of Beach’s writings, and it includes illuminating details of her musical and social environments. Block weaves the professional and personal life of the composer smoothly, demonstrating how important it was to Beach to be part of a supportive community for other women composers and performers, as she continued to focus on her own artistic work. Beach was a leader of several organizations and societies devoted to promoting the work of women. The musical examples provide entry to her thought processes, comparing her music with that of other composers (e.g., Brahms—her piano quintet and his); demonstrating the importance to her of folk elements (e.g., Irish, Eskimo, and Balkan); describing her use of nature as inspiration (e.g., the

Hermü Thrush pieces and *The Three Piano Pieces*, op. 128); and illustrating how some of her compositions relate to others (e.g., *Ballad*, op. 6, a reworking of her art song, “My Luve is Like a Red, Red Rose”).

The feminist perspectives of both the composer and biographer are in evidence throughout. Beach was determined to overcome “feminine limitations” in her music, writing large-scale works from the time she was a young adult. Her “Gaelic” Symphony was the first large-scale work by an American woman to be premiered by the Boston Symphony; her Mass in E flat was the first mass by a woman composer performed by the esteemed Handel and Haydn Society of Boston. Although there are examples of earlier symphonies written by women in Europe, Beach, totally educated in this country (and mostly self-educated), was not aware of them at the time she created her symphony.

Those accustomed to associating Beach with the lush Romanticism and technical brilliance of her music for piano, or the lyrical, melodic language of her many art songs, will be interested in chapter 22, entitled “Beach, the Modernist.” Here, Block describes her use of dissonance, chromaticism, impressionism and progressive tonality, especially in the later works. Often conservative in her spoken and written ideas, Beach displays an unexpected boldness, especially in the later music. In her gentle, refined way, Beach was a leader of women musicians of her era. Block’s book paints a portrait of her important musical contributions for our time.

[Ed. note: The book went into its second printing in March 1999 and was issued in a paperback edition by Oxford University Press in January 2000.]

Sylvia Glickman, pianist and composer, is the founding president of the Hildegard Publishing Co. (HPC), publisher of music by women composers of the past and present. She edited *Amy Beach’s Virtuoso Piano Music for Da Capo Press* in 1982, and several other Beach publications for HPC, which now publishes 23 different Beach items, including music for piano, voice, chamber groups, chorus and orchestra. With Martha Furman Schleifer, she is co-editing the 12-volume series *Women Composers: Music Through the Ages for the Macmillan Publishing Co.* Volumes 1-6 are now available; the rest are forthcoming. She is the former editor of the IAWM Journal, and former Treasurer of the organization.

The Music of Amy Beach: A Cross-Disciplinary Conference

By Liane Curtis

The Conference

A highly successful conference, The Music of Amy Beach: A Cross-Disciplinary Conference, was held at the Mannes College of Music on Sunday, December 5, 1999. In an innovative format of sessions organized around a single piece or set of pieces, the conference brought together musicologists, theorists and performers to offer detailed insights as well as performances of the works in question. Organized by Adrienne Fried Block and L. Poundie Burstein, the day was sponsored by Mannes, the Ph.D. Program in Music of the Graduate Center (CUNY), and the Project for the Study of Women in Music. The event offered a multiplicity of perspectives and approaches to Beach's music and attracted Beach scholars as well as those new to Beach studies (although in some cases well known in considering her contemporaries). Demonstrating the lively and growing interest in Beach's music, the conference also illustrated the importance and influence of Block's recent book, *Amy Beach: Passionate Victorian*.

The first session was on the *Ballad* for piano, op. 64, and Beach's song "My Love is Like a Red, Red Rose," upon which the piano work is based. Stephen Burnaman, pianist and scholar, offered insights into Amy Beach as a pianist by considering her training and approach and the critical responses to her playing. He also presented Beach's own observations about performing, an activity that she loved very much; as she stated, she was never nervous and stage fright was completely unknown to her. Music theorist Steven Bruns discussed the relationship of the *Ballad* to the song, which sets a Robert Burns text. With a detailed handout, Bruns guided us through the motivic and tonal content of both works, explaining the transformation of the song content in the *Ballad*. These early works are richly chromatic, and both build to a passionate climax. The Burns poem is a romantic declaration of love, which the piano work expands into a weighty and dramatic outpouring. Mary Katherine Kelton (mezzo soprano) and Sylvia Kahan (piano) presented a stirring rendition of the song, and then Kahan performed the *Ballad*.

In the session on the *Theme and Variations for Flute and String Quartet*, op. 80 (1916), theorist Cynthia Folio considered "narrative and hidden meaning" in the quintet, which is based on a choral work, Beach's *Indian Lullaby* for women's chorus. That relationship invokes exoticism, as do other associations of the flute in representing a free and unconventional spirit. Because, in this work, the flute often stands apart from the strings, texturally and stylistically, one interpretation might be that the instrument represents "Woman," the feminine exotic "Other," in relationship to the normative male role. Adrienne Block considered the

genre of the flute quintet, and its rarity, positing that Beach wrote the first American example in that genre.

Beach's *Three Browning Songs*, op. 44, are notable in the composer's output because of their widespread fame. Laurie Blunsom (who has recently completed an important dissertation on five Boston women composers of song) considered Beach's settings in light of the contemporary craze for Browning's poetry. The Browning Society was one manifestation of the poet's popularity, as was the intense interest in Beach's settings. In Beach's time, "The Year's at the Spring" (from this set) was often named as her most

Adrienne Fried Block: Award-Winning Author

Amy Beach, Passionate Victorian has received glowing reviews in the *New York Times* and elsewhere, and has been widely recognized as an outstanding contribution to music scholarship. The book was awarded the ASCAP-Deems Taylor Prize for 1998 at a ceremony in the Rose Building, Lincoln Center, on December 5, 1999. On March 4, 2000, the book will be awarded the Irving Lowens Prize by the Society for American Music (formerly the Sonneck Society) at the annual meeting in Charleston, SC. On March 19, Block and Libby Larsen will be the recipients of the first annual Aaron Copland prize at a concert entitled "Chamber Music PLUS" in Hartford, CT.

When asked to describe the impact the book has had thus far, Block observed that reading about Beach's life and works has stimulated many musicians to perform her music. She said: "I am endlessly grateful to all the performers who invest so much of themselves and their time in playing her music. They make what I have to say in the book meaningful." She also commented: "The book has provided background material for individual works, giving scholars interested in her music the kind of overview that allows them to go further than I in looking at her music in detail (hence, the two Beach conferences last October and this past December)." She remarked, "Something else I have done for years has been to tell people where to find specific pieces."

The IAWM takes this opportunity to offer its congratulations to Adrienne Fried Block, one of its distinguished members, for her long-term devotion to women's studies and her achievement in bringing the life and music of Amy Beach to the attention of musicians, educators and the general public in a book that is both scholarly and enjoyable throughout.

popular song. Theorist Nancy Yunhwa Rao considered Beach's approach to phrase structure in her paper "Metrical Dissonance and Musical Expression in *Three Browning Songs*." Soprano Monica Zerbe and pianist Carol Goff offered compelling performances of these dramatic pieces.

Walter Frisch, well known for his stylistic assessment of music by Brahms and Schoenberg, had been invited to consider Beach's Quintet for Piano and Strings, op. 67, but he could not resist also discussing one of Beach's most Brahmsian compositions, the Violin Sonata, op. 34. Both pieces are among Beach's best-known works, and the Quintet, as Frisch pointed out, goes beyond Brahms in its harmonic language. Beach's use of the subdominant key for the second theme group in the first movement of the piano quintet is rare and possibly unique, according to Frisch.

Following the paper, the question of Beach's relation to theories of gendered sonata form was raised, with Suzanne Dunlap wondering if this unusual use of the subdominant as opposed to more conventional key schemes might be a function of gender. As Ruth Solie mentioned in introducing the session, Beach claimed that she faced no particular problems as a woman and a composer, but the fact that the press constantly pointed out Beach's female sex indicates that this was indeed an issue in her reception. Further, Block's book states that Beach sought information on women composers of the symphony when she started to write her own work in that genre, since she wanted to know if she might be the first woman to write one. Since she was unable to find any precedent, she presumed she was the first, although in reviewing her work, critic Philip Hale was able to place her in the context of previous women symphonists. Thus, as much as Beach might declare that issues of gender did not affect her, the simple fact that these issues were inescapable and that she considered them belies her statement.

In discussing Beach's Quartet for Strings (in one movement), op. 89, Wayne Schneider offered a detailed report on the reception and lengthy pathway to publication of the work. Beach completed it in 1929, but the onset of the Depression was an obstacle to publication. After lengthy negotiations, Adrienne Block brought out an edition of the work in 1994 in the Music of the United States of America series (MUSA), sponsored by the American Musicological Society and A-R Editions.

Ellie M. Hisama's "Analytical Perspectives on Beach's Quartet for Strings" offered important insights into this intense and profound work. Hisama associated the "Grave" introduction, which begins the work, with the vocabulary of Beethoven's Quartet, op. 59, no. 3, and Mozart's "Dissonant" Quartet; these earlier pieces employ similar "tonality-defying" introductions that create an atmosphere of tension. She also examined the structure of this immense work, and cited sources for the Inuit themes upon which it draws.

An important late choral work, *The Canticle of the Sun*, op. 123, was the focus of the day's final session. Betty Buchanan considered Beach's religious identity in light of the resurgence of medieval-inspired Anglo-Catholicism within the Romantic movement. In 1998 Buchanan directed the Capitol Hill Choral Society in the first recording of the *Canticle*. Carol Matthews offered a detailed investigation of the structure and musical language of the work, drawing as well on Beach's associations of various keys with certain moods and colors to reveal the piece as a powerful statement of Beach's own personal theology. *The Canticle of the Sun*, which sets Matthew Arnold's well-known translation of St. Francis of Assisi's text, embodies Beach's statement, "The materials out of which our work is made are our very innermost feelings."

The Concert

The all-Beach concert that evening offered a varied and exceptional range of music, beginning with Peter Basquin, piano, in the *Hermit Thrush* pieces, op. 92, followed by songs performed by Mary Katherine Kelton and Rufus Hallmark, tenor, with Sylvia Kahan. Among the striking set of songs was the 1925 setting of "In the Twilight" (text by Longfellow), which evokes the restless tension of a wife and her child who fear that their fishermen husband/father may be lost at sea in a threatening storm. The scene is left ambiguous and unresolved, as the singer ends on the leading tone of the key. Another song, Beach's "Rendezvous" (text by Leonora Speyer), was one that received many performances in Beach's lifetime, including one for First Lady Eleanor Roosevelt.

The Quartet for Strings (in one movement) is a dramatic and powerful work that explores Inuit themes and is tautly constructed with a modern, edgy intensity. The Harid Quartet (graduate string quartet at Mannes) gave a riveting performance of this amazing piece. Our remarkable day closed with Joanne Polk's performance of Beach's *Prelude and Fugue*, op. 81, for piano. Beach composed the fugue theme based on the letters of her own name, and as Polk pointed out, she included the initial of her first name, which Polk interpreted as Beach's assertion of her own identity. Beach had decided to abandon her label of "Mrs. H. H. A. Beach," and instead to publish and concertize as "Amy Beach." The fugue thus links Beach to the contrapuntal tradition of Bach (who of course often used the letters of his own name for motivic purposes) as well as asserts Beach's own individual identity. This demanding and monumental work was an impressive conclusion to a day of compelling testimony to Beach's stature as a major composer of the late 19th and early 20th centuries.

Liane Curtis holds a Ph. D. in Musicology, and is Resident Scholar in Women's Studies at Brandeis University.

Remembering Amy Beach: A Conversation with David Buxbaum

By Lydia Ledeem

In June 1978, I met with David Buxbaum, son of singer Lillian Buxbaum, to interview him about his recollections of Amy Beach. Lillian enjoyed a long collaboration with Beach, starting with the first recital they gave together on January 1, 1924, an all-American program in Haverhill, Massachusetts. Beach, in a letter to Ruth Schaffner, another singer with whom she had worked, described Lillian's voice as "a mezzo with contralto coloring," and noted that "some of her phrases were simply luscious." Their musical relationship blossomed into a close friendship lasting more than 20 years. David was 12 years old when he first met Mrs. Beach in the mid 1920s; he came to know her very well, eventually benefiting from her generosity to his family.

Beach frequently stayed with the Buxbaum family in Newton, Massachusetts, as she travelled from her New York home to the MacDowell Artist's Colony in New Hampshire, and the Buxbaums often spent at least a month in the summer at the Beach home on Cape Cod. In fact, Beach willed the Cape Cod house and studio to Lillian not only because of their friendship but because she loved Lillian's children and grandchildren and was sure they would derive a great deal of pleasure from staying there. David remembered it as a big, old house with rather odd architecture and a porch that spanned the front where Beach enjoyed spending her leisure hours.

Beach did very little entertaining at the Cape, but during the day she would sometimes invite the Buxbaum children to listen to her play the piano. The evenings were filled with music with Lillian singing and Beach accompanying; they performed mainly Beach's own compositions. David remembered that when playing, Beach sat quietly and exhibited no theatrical behavior except when playing emotional or loud passages—she "would breathe very audibly and deeply through her nose and half close her eyes, and those fingers would fly." She would sometimes "snort, and that intrigued the children."

By the 1930s she did not play professionally very often, explaining to David that she "needed more time to concentrate on composition." He recalled that she spent most of her time in her studio, a separate little building that she called her "work house." He believes that she probably did not have a piano there because she did not need it to compose. She had a Steinway grand delivered to the main house every summer.

When I inquired about her appearance and personality, David answered that she was pleasant, quiet and rather short

and plump—"we were always amazed that she could play the piano so beautifully with such chubby little hands." He remarked that an insight into her personality might be gleaned from her reply to the question: "You seem to be a very modest person, and in view of your accomplishments and the great music that you have written, aren't you proud?" She answered, "In a way I'm proud, but in a more important way I feel humble. I feel that I'm lucky that God has chosen me to express some of His ideas." David also volunteered that she never gave any indication that she felt "artistically repressed" because she was a woman nor did she complain that she lacked opportunities and freedom of expression.

I questioned David about her non-musical interests. He said that she did not drive a car, but as his mother did, Beach "looked forward to and enjoyed their daily drives." She never seemed to tire of driving through the countryside, enjoying points of interest such as the old windmills. Although she was not very athletic, she enjoyed swimming, and she liked to do crossword puzzles. She was brilliant and would time herself to see how quickly she could complete the difficult New York Times puzzles. He suspected that if she ever entered a competition she would be the winner. He recalled one thing that she did not do—cook. "She usually had someone living in the house who prepared meals, or else she ate meals prepared by others."

Beach was a prolific letter writer, and Lillian saved two thick bundles of her letters because she assumed that anything handwritten by Beach would have value one day. David gave the collection of letters, plus letters to Beach from Franz Liszt, Longfellow, Charles Wakefield Cadman and other well-known personalities, to the University of New Hampshire Library. He saved copies of a few items, however, as mementos of a talented musician and a very kind and generous friend. Bequeathing the house to the Buxbaums was just one instance of Beach's generosity. She had a great deal of expensive furniture in storage and when David and his siblings were married and setting up their own homes, Beach offered them any of the furnishings they would like. She said she could enjoy seeing the pieces again when she visited.

Dr. Lydia Ledeem is professor of music and chair of the music department at Drew University. Her areas of specialization are 19th- and 20th-century women composers and Russian music. Several of her editions of music by women have been published by Hildegard Publishing Co. and she has five entries in forthcoming volumes of Women Composers: Music Through the Ages.

Beach Publications, Conferences and Concerts

1. Recent Publication:

The Sea-Fairies, op. 59 (1904), Andrew Thomas Kuster, ed. In *Recent Researches in American Music*, A-R Editions, 1999. ISBN 0-89579-435-7. *The Sea-Fairies* is a single-movement cantata for four-part women's chorus, three soloists, orchestra, and harp that is available for the first time in a full score. The text by Alfred, Lord Tennyson is based on Homer's *Odyssey* and portrays the lure of the sirens.

2. Conferences and Festivals, 1998-2001:

"Amy Beach and her Times," the first Beach conference, was held at the University of New Hampshire on October 28, 1998. Adrienne Fried Block was the program chair and keynote speaker.

At the New England Conservatory Festival, March 8-12, 1999, the Borromeo Quartet played Beach's String Quartet, op. 89, and the Flute Quintet, op. 80, assisted by flautist Fenwick Smith (the Borromeo also plays the Beach Quartet on tour). The Festival Orchestra presented two movements from the "Gaelic" Symphony. Block was a pre- and post-concert speaker. That week, the Boston Pops, directed by Keith Lockhart, played a movement from the symphony in three concerts. (For additional information, see the *IAWM Journal*, vol. 5, nos. 2/ 3: 20.)

Women in the News

The San Francisco Opera (fall 1999) announced that it had selected **Pamela Rosenberg** as general director starting in July of this year. She succeeds Lofti Mansouri, who had been director of the prestigious company for 12 years. San Francisco Opera produces 11 productions annually and is known for its adventurous programming and premieres of new works, such as Andre Previn's *A Streetcar Named Desire*.

Rosenberg has headed the Stuttgart Opera for the past 10 years. The Stuttgart produces 22 operas annually in 170 performances as well as 80 ballet performances. Previously, Rosenberg was manager of artistic affairs for the Netherlands Opera, director of operations for the Deutsches Schauspielhaus and artistic administrator for the Frankfurt Opera.

The Athena 2001 Festival and Competition will be held at Murray State University in Murray, KY, March 1 and 2, 2001. The event will be devoted to the performance and study of keyboard and vocal music written by women, with particular attention given to topics directly related to Amy Beach and her contemporaries. Adrienne Fried Block will be the featured scholar and presenter. (For details, see "Festivals" elsewhere in this issue.)

3. Performances, 1998-2000:

Pianist Joanne Polk presented two all-Beach recitals at Merkin Hall, assisted by Curtis Macomber and the Lark Quartet, September 16 and 19, 1998. Polk was the soloist on a three-disc survey of Beach's piano music and on the English Chamber Orchestra's recording of Beach's Piano Concerto, op. 45. Polk and the Lark Quartet have recorded a two-disc set of Beach's chamber music to be released in 2000. Block wrote the liner notes for all the CDs, which are on the Arabesque label.

Beach's "Gaelic" Symphony was played by the American Composers Orchestra, conducted by Dennis Russell Davies, at Carnegie Hall, New York, January 9, 2000. Block was the pre-concert speaker and wrote the program notes.

The music of Amy Beach and Libby Larsen will be presented at a "Chamber Music PLUS" concert on March 19, 2000 in Hartford, CT. Larsen and Block will be the pre-concert speakers and will be awarded the first annual Aaron Copland prize.

Joanne Polk and the English Chamber Orchestra will perform the Beach piano concerto at London's Barbican Centre on March 21, 2000, and with the Women's Philharmonic in San Francisco on March 25.

4. Other Events:

Amy Beach was inducted into the American Classical Music Hall of Fame in Cincinnati on April 24, 1999. Beach was the first woman to be selected, and Block was invited to receive her medal.

Amy Beach's name was added to those of 89 composers on Boston's Hatch Memorial Shell, the summer venue for the Boston Pops Orchestra, in the fall of 1999. She is the first woman composer to be so honored.

(Special thanks to Adrienne Fried Block for supplying the above information.)

Awards

Two Women are Winners of the Rome Prize

By Ruth M. Robertson

It is Thursday, April 22, 1999. We are seated in the Peter B. Lewis Theatre of the Solomon R. Guggenheim Museum in New York City. A hush falls over the assembly as Michael I. Sovern, Chairman of the American Academy in Rome, steps forward. He will announce this year's winners of the 103rd annual Rome Prize Competition. Which of the nearly 1,000 applicants have been chosen to study in Rome during the coming year? "The American Academy in Rome has appointed a panel of internationally respected American jurors to select this year's Rome Prize fellowship recipients," he begins. "These men and women have evaluated submissions from nearly 1,000 applicants before narrowing the field to the 27 American artists and scholars who will be the first Rome Prize fellows of the new Millennium."

Sovern works his way through the list of names of the 1999-2000 fellows. "In the area of Musical Composition," Sovern finally intones, "we have two awards: Carolyn Yarnell has received the Samuel Barber Fellowship and Shih-Hui Chen, the Frederic A. Juilliard/Walter Damrosch Fellowship."

Many in the assembly may not have realized the import of this announcement. Shih-Hui Chen and Carolyn Yarnell are only the second pair of women to receive the Rome Prize in musical composition in the same year, repeating a feat first accomplished by Kathryn Alexander and Michelle Ekizian in 1988-89. Yarnell and Chen are only the seventh and eighth women to receive this fellowship. Ever.

The first was Barbara Kolb in 1968. Her fellowship extended through 1971 and she returned to the Academy as resident in 1976. The next two women recipients were Sheila Silver (1978-79), and Tamar Diesendruck (1983-84), who returned as visiting artist in 1989. Bun-Ching Lam continued the tradition by garnering the prestigious prize for the 1991-92 academic year. Two other distinguished women composers have completed residencies at the Academy: Ellen Taaffe Zwilich in 1990 and Tania J. León in 1998.

Shih-Hui Chen and Carolyn Yarnell and their 25 fellow 1999-2000 Rome Prize recipients follow more than 1,400 other young Americans who have received the prize since 1894. Each year, fellows receive modest stipends during residencies that range in duration from eight-and-a-half months to two years. Other American artists also reside at the Academy, receiving their stipends from other sources. All fellows and residents pursue independent studies and advanced research. They enjoy access not only to the Academy's collection of 121,000 volumes, but also to the cultural riches of the city of Rome.

History of the American Academy in Rome

The idea for an American school in Rome was born on a construction site on a bog at the south end of Lake Michigan. Around a roaring fire in "The Shack," supervising architect Daniel Burnham and his team of notable landscape architects, painters, sculptors and fellow architects dreamed into existence the Chicago World's Fair of 1893. One of the Fair's architects, Charles Follen McKim, envisioned a continuation of this kind of artistic collaboration by establishing an American institution patterned on the 250-year-old French Academy in Rome. Spain, Hungary and Germany had already established their own national academies in Rome. Why should not the Americans follow suit?

Armed with limited financial resources and single minded tenacity, McKim succeeded in rallying support for the founding in 1894 of the American School of Architecture in Rome. The American School of Classical Studies, for archeologists, followed one year later. In 1913 the two schools merged into a single American Academy in Rome.

Fellowships in Musical Composition

The number of disciplines at the Academy has since grown to 13. Howard H. Hanson and Leo Sowerby received the first pair of Rome Prize fellowships in musical composition for the 1923-24 academic year. Other notable male recipients have included Randall Thompson, Roger Sessions, Samuel Barber, Lukas Foss and Elliot Carter.

The American Academy in Rome has always desired to award from one to three fellowships every year in each of the disciplines. Since it depends almost entirely on funding from private sources, the Academy could award only one prize in musical composition during many of the pre-World War II years and hardly any during that war. In most of the post war years, two composers per year have received the Rome Prize, as funds permitted. In 1998, two permanent fellowships in musical composition were established enabling the Academy to consistently offer two fellowships each year from now on.

Carolyn Yarnell

Like all the recipients of the Rome Prize in musical composition before them, Chen and Yarnell submitted several compositions for evaluation from their impressive lists of completed works. Carolyn Yarnell's three submissions were *Love God*, *Paintings for Jacob* and *The Same Sky*. The first work is an electronic piece commissioned in 1997 by Common Sense for performance by Twisted Tutu. *Paintings for Jacob* resulted from a 1997 joint commission by the Seattle

Symphony and ASCAP for a major orchestral composition in memory of Jacob Druckman; the Seattle Symphony performed it in 1998, Gerard Schwartz conducting. Yarnell's *The Same Sky* for "Mega Piano and Computer" was a Meet the Composer commission for pianist Kathleen Supove.



Carolyn Yarnell

Prior to this year's Rome Prize, Yarnell had already received many fellowships, including ones from the Yaddo Corporation, the MacDowell Colony (in three separate years), the Tanglewood Music Center, the National Endowment for the Arts and most recently, from the Seal Bay Festival of Music. She spent a year as a Fulbright scholar in Iceland, where her Kaldalonstríð commission, *Fragment of an Angel's Robe* (clarinet, cello and piano), was performed in Reykjavik in 1992.

Yarnell has received many commissions including several from Common Sense Commission Project. The 1999 premieres of her works include *William Tomorrow* and *Dark Iris* (Seal Bay Music Festival, Rockport, Maine, for piano trio+); *Code Warrior* (Dogs of Desire, for chamber orchestra, soprano and mezzo); and *Zoot* (Albany Symphony/Common Sense Educational Outreach, for high school wind band).

An equally productive year was 1998: The American Baroque Ensemble performed her *Three Graces* (in three movements); Stephen Schultz performed the work he had commissioned for Baroque flute and electronics: *10/18* (in three movements); the Meridian Arts Ensemble performed her *Slade* for brass quintet and traps.

Her earlier works include theater music for *She Stoops to Conquer* (chamber ensemble, percussion and computer) performed by the Juilliard Drama Department in 1995. Jeanine Wager conducted Real Artways in Yarnell's *Sage* for chamber ensemble in 1993. (CRI Emergency Music offers a 1996 compact disc recording of *Sage* on the "Common Sense Composers' Collective" disc.)

Many orchestral conductors have elected to perform Yarnell's major works. In 1993, Dennis Russell Davies conducted the American Composers Orchestra in her *Living Mountains*. In 1998 David Milnes conducted the Berkely Symphony-Under Construction, in a performance of her *White June*, an NEA project. Samuel Wong conducted the New York Youth Symphony in a 1990 performance of Yarnell's *Halcyon*, a First Music 7 Commission. Yarnell's 1994 NEA project, *Andromeda* (orchestra and pipe organ), awaits a premiere.

The third of five movements from her Symphony entitled "L." enjoyed three performances: (1) by the Women's Philharmonic in 1989, Odaline de la Martinez conducting; (2) by the Oregon Mozart Players in 1994, Ching Hsin-Hsu conducting; and (3) by the Tanglewood Music Center Orchestra in 1998, Oliver Knussen conducting. Other of Yarnell's orchestral works that Knussen has championed at Tanglewood include *Enemy Moon* and *Exit* (a Paul Jacobs memorial commission) in 1991; *Icon* for chamber ensemble in 1990; and *Introit* and *White Plains/Black Rock* in 1988.

Yarnell studied at the San Francisco Conservatory of Music (BM 1986) and at Yale (MM 1989), where she received the Rena Greenwald Memorial Prize and the Bradley-Keeler Memorial Prize. She then returned to San Francisco for post-graduate work. Sonic Vision serves as Yarnell's sole publisher.

Currently working on *Horizen*, commissioned by Albany Symphony for the Mozart Orchestra, Yarnell is also preparing for her obligatory Spring 2000 concert in Rome. She writes: "My project embraces Western music composition techniques combined with computer generated music and live performers. I will create a performance that incorporates electronic and acoustic music with visual art, moving and still images."

Shih-Hui Chen

While Carolyn Yarnell was born in California's sunny climes, her "Rome Prize Twin," Shih-Hui Chen, drew her first breath across the Pacific Ocean. Born in Taiwan, she received her early musical education from that nation's National Academy of the Arts (Diploma in Theory/Composition in 1982). She then felt the need to come to the West to continue her interest in Western composition techniques. She has spent the last 17 years in the United States, studying first at Northern Illinois University (MM in Theory/Composition 1985; MM individualized 1986) and at Boston University (DMA in Theory/Composition). The American

Rome Prize is the latest of many prestigious fellowships Chen has already earned from such institutions as the Massachusetts Cultural Council, Mary Ingraham Bunting Institute, Tanglewood Music Festival, Fromm Foundation, Malden Cultural Council, National Endowment for the Arts, Meet the Composer, American Music Center, MacDowell Colony and the Aspen Music Festival.

Like Yarnell, Chen had a long list of sophisticated compositions from which to choose when deciding what to send to the Academy in Rome for evaluation. She settled on *66 Times*, String Quartet no. 3 and *Moments*. The first two titles were included on an entire concert of her works presented by the Formosa Chamber Music Society at the Weill Recital Hall, Carnegie Hall, October 22, 1999. Her other works on this recital were Violin Sonata (for solo violin); *Fu I* (for solo pipa, a short-necked fretted Chinese lute); and *Fu II* (for pipa and five Western instruments) featuring pipa soloist Wu Man. In his review of the concert in the *New York Concert Review*, David Witten described all of the works, which were composed between 1993 and 1999, as benefiting from “new kaleidoscopic sonorities, compelling musical ideas, and an intensity curve that leads the listener on a potent journey from the first to the final notes of each piece.” He was especially fascinated with the sound of the pipa and its “own inventory of performance techniques. One of them called ‘fu’ involves striking the strings violently and then stopping them just as abruptly,” and it served as the inspiration for both *Fu* pieces.

The Cleveland Chamber Symphony Orchestra premiered Chen’s *66 Times*, a song cycle based on Japanese poems written at the end of the previous millennium, for soprano and chamber orchestra, in 1995. A reporter reviewing that performance for the Cleveland *Plain Dealer* described the song cycle as a sensitive text setting that “...abounds in arching vocal lines, harmony that sits on the precipice of tonality, and richly hued atmospheres that depict the various seasons.” On May 1, 2000, for its anniversary celebration, the Cleveland Chamber Symphony Orchestra will again perform *66 Times* as part of a concert of works the ensemble had premiered in earlier years.

Chen has arranged *66 Times* for soprano and chamber ensemble to accommodate smaller ensembles. The cycle in this form has been performed by the Taiwanese Women Composer Conference in Champaign-Urbana, by the Empyrean Ensemble in California, at the Tanglewood Music Festival, at Aspen, for the NuClassix Performance Series in Boston, and at events in Taiwan, Tokyo and Seoul. David J. Craig of the *Boston University Bridge* describes this composition as follows:

In *66 Times*...a chamber piece that was the culmination of Chen’s doctoral work at BU, silence is employed as if it were an instrument. In the music, remarkable for its simplicity and lack of pretension, playful string, wind, brass,

and vocal melodies are surrounded by long pauses much as the precise imagery in a Zen poem is accentuated by its clipped verses.

The second of Chen’s Rome Prize pieces, String Quartet no. 3, was premiered by the Arditti Quartet at the 1999 Tanglewood Music Festival. A critic from the *Boston Globe* found the quartet to exhibit “...a sureness of step and gentleness of spirit that are very winning.” Others who have performed this quartet include the Coolidge String Quartet and the Meridian String Quartet.

Chen’s third submission to the Rome Prize competition, *Moments*, was commissioned and premiered in 1995 by a consortium of the Philadelphia and Cleveland Symphony Orchestras for their educational programs. The Harvard Radcliffe Orchestra performed *Moments* in 1998. “It gave me a chance to compose a piece which constructs a narrative for children to follow,” states Chen. “It was my hope to expose young audiences to contemporary music while giving them a context through narrative.”

Another work that appeals to younger audiences is *Little Dragonflies*, a collection of easy piano pieces based on Taiwanese folk songs. Like her other recent works, this set illustrates Chen’s willingness to embrace both Eastern and Western cultures and to weave them together in interesting, if spare, textures.



Shih-Hui Chen

Delving into yet another performance medium, Chen has composed music for the documentary video *Once Removed* by video maker Julie Wang-Mallozzi; it has been showing at the

Museum of Fine Arts in Boston since December 2, 1999. The one-and-a-half hour video is about Mallozzi's trip to meet her mother's relatives in China after a separation of 50 years. "I learn about my intellectual family's role in China's turbulent political movements," states Mallozzi, "and meditate on the complications of remembering...and forgetting...history."

The month of April 2000 will be an incredibly busy month for Chen with premieres on both coasts of *Silent Spring* (for clarinet and piano); while it will receive its East coast premiere by Duo Asiatica (Hartford, Connecticut, April 3), it was commissioned by and will receive its West coast premiere by Earplay for its 15th anniversary (San Francisco, April 10). Sandwiched between those performances, comes the 4th International Conference on Chinese Music at the Longy School of Music in Cambridge, culminating in two concerts at 8:00 p.m. on April 8 and 9. As adviser to the Foundation for Chinese Performing Arts, Chen has helped organize this event.

In her "leisure time," Chen is at home in Rome, preparing for her June recital there. The program will include *Fu I*, *Fu II*, and *Twice Removed*, a new solo for saxophonist Ken Radnofsky. Commissioned for Women's History Month by the Longy School of Music where Chen has recently taught, *Twice Removed* celebrates the life and work of saxophonist Elise Hal. In her day, Hal commissioned pieces from

many of her contemporaries, including Leoffler and Debussy. One of Chen's other current projects is *Aunt Tiger*, a musical drama based on a Taiwanese folk tale using languages, instruments and sound worlds derived from both the East and West.

While both Chen and Yarnell have well-established track records as productive composers, the prestige that comes with the American Rome Prize and the eleven months of residence on the Academy's quiet precincts will do much to enhance their blossoming careers. For additional information, see Lucia and Alan Valentine, *The American Academy in Rome: 1894-1969*, Charlottesville: University Press of Virginia, 1973. Website: <http://www.aarome.org>. The American Academy in Rome: 7 East 60 Street, New York, NY 10022-1001. Telephone: 212-751-7200. Fax: 212-751-7200.

Dr. Ruth M. Robertson is assistant professor of vocal music at Lincoln University of Missouri. Robertson has appeared as soprano soloist with orchestras, opera companies, and choruses across the United States and in Europe. She has composed and arranged many songs, teaches voice and conducts the "L.U.V.E." (Lincoln University Vocal Ensemble). In the spring of 2000, the L.U.V.E. plans to travel to New York and Florida. In 1991 her article on "Women Winners of the French Prix de Rome" appeared in the Journal of the International League of Women Composers, and her article on "Women Recipients of the American Rome Prize" will appear in Women and Music in America since 1900: An Encyclopedia, to be published in 2000 by Oryx Press.

The Bourges 1999 Competition

By Elizabeth Hinkle-Turner

The Bourges Competition, officially called Les Concours Internationaux de Musique Electroacoustique de Bourges, is generally considered to be the most prestigious electroacoustic music competition in the world. It was founded in 1970 by a woman, Françoise Barrière (b. 1944), and by Christian Clozier.

Classically trained in piano, harmony and counterpoint at the Conservatoire de Versailles and the Conservatoire National, Barrière received her music technology training at ORTF. She creates her works at the Groupe de Musique Expérimentale de Bourges, which she also established with Clozier. Barrière was a founding member of the International Confederation of Electroacoustic Music and continues her service to the electroacoustic compositional community with the annual Bourges competition, the publication of scholarly journals, and the editing of the Cultures Electroniques compact disc series. As director of these activities, Barrière is unquestionably one of the most powerful leaders in the international electroacoustic music community today.

The important news from Bourges in 1999 was that the Magistère Prize, which goes to someone active in the field for at least 20 years and who is nominated by his/her peers as an outstanding pioneer, went to a WOMAN! (I am not certain, but

this may be a first.) The composer's name is Elzbieta Sikora. She is of Polish background and currently resides in France.

In the other categories, two awards are given—the Prix (5000 francs and performance of the work in Bourges, France, the following year, plus CD or CD-ROM publication) and the Finalist (2500 francs and performance of the work in Bourges the following year and in many cases, CD or CD-ROM publication). Honorable mentions are also given. Works submitted in most categories are anonymous and are judged by an international jury.

The women who received recognition in 1999 are:

Category: Electroacoustic concert music with instruments. Prix Award: Unsuk Chin (Korea) for *XI*

Category: Device and Improvisation. Honorable Mention: Elena Gantchikova (France) for *Pleurs*

Category: Music for CD-ROM/internet. Finalist Award: Elizabeth Hinkle-Turner (USA) for *Full Circle*

Category: Electroacoustic thematic concert music. Honorable Mention: Elainie Lillios (USA) for *Arturo*

Category: Music for video. Finalist Award: Alicyn Warren (USA) for *Molly*. Honorable Mention: Amanda Terrington with Deter Green (UK) for *Dehs*

In Memoriam Clyde Smith (1933-1999)

The IAWM mourns the passing of Clyde Smith, Vienna Modern Masters President, and extends its sincere sympathy to his wife, distinguished composer and ILWC (International League of Women Composers) founder Nancy Van de Vate. The IAWM is particularly appreciative of Clyde's active support of recorded and live performances of music by women composers.

A brief biography of Clyde Smith and a letter from Nancy Van de Vate are printed below.

Biography

Clyde Smith was born in 1933 in Sapulpa, Oklahoma, and grew up there and in the nearby small town of Maud. He attended college on an athletic scholarship, graduating from Oklahoma State University with a major in English literature. After completing a master's degree in English at Oklahoma State, he joined the Navy, expecting only to serve the required four years. However, he stayed in the Navy for 26 years, retiring in 1982 as a Captain.

Always intellectually curious, Clyde accumulated during his years in the Navy two additional Master's degrees, one in Ocean Studies and one in Military History, and a Ph.D. in International Relations. He had almost no contact with classical music before he and Nancy Van de Vate were married in 1979. However, Clyde had an excellent ear for music and a special enthusiasm for new music and was totally absorbed with his later work as President of Vienna Modern Masters. From 1982 to 1985 he and Nancy lived in Jakarta, Indonesia, where Clyde managed an Indonesian trading company and worked in other civilian occupations. After moving to Vienna in 1985, he was engaged only with recording, at first assisting in the production of tapes for other labels, then in 1990 beginning work with VMM. Right up until his death, he was busy organizing the Fifth Festival of New Music for Orchestra, to take place in Olomouc, Czech Republic, in June 2000.

Electronic and Computer Music

The following women have recently scored outstanding achievements in the world of electronic and computer music:

Mary Simoni has been elected president of the International Computer Music Association. She is the first woman to serve as president of this organization, which numbers more than 1,000 members. Dr. Simoni is a faculty member at the University of Michigan.

Hideko Kawamoto won 2nd prize in the Pierre Schaeffer competition for her computer music. She is a doctoral student at the University of North Texas.

(Reported by Elizabeth Hinkle-Turner)

Letter from Nancy Van de Vate

December 9, 1999

Dear VMM Composers, Performers, Supporters and Friends,

It is with great sadness that I report the death on November 22, 1999, of my beloved husband, corporate partner, and best friend, Clyde Smith, after a long and difficult illness. Vienna Modern Masters will continue as before, but Clyde's warmth, enthusiasm and great patience will be sorely missed.

The Fifth Annual Festival of New Music for Orchestra will proceed as planned, but will be the last of those wonderful June events. Orchestral music will continue to be recorded by VMM, but on a rolling basis, as before the Festivals were instituted in 1996. However, it will not again be presented by us in a concert.

VMM will also continue to accept with enthusiasm portrait CDs of solo and chamber music, as well as additions to our recently initiated opera and music theater 4000 series.

VMM's emphasis will shift somewhat from the international competitions and festivals to a more active promotion of our existing large catalog of excellent new music.

Of paramount concern, as the company continues to go forward, is to assure its long-term continuance and the archiving of the unique repertoire and performances which appear on our CDs. Most of that orchestral music will never again be recorded, and it is important it continue to be heard and be available for future generations of musicians.

I would like to thank at this time some of the many people who have helped Vienna Modern Masters in countless ways: Geert and Christien de Vos of Amsterdam, who constructed and maintain VMM's excellent Web Site; CDeMusic, Albert Schall-plattenversand, Tradelink, and Rene Gailly, our principal distributors; and last but not least, all the orchestras, conductors, soloists and sound teams who have worked with VMM during the past nine years.

Yours sincerely,

Nancy Van de Vate

Festivals

“Donne in Musica: The Paradox of Love”

By Patricia Adkins Chiti

For the Jubilee and Millennium Celebrations in Rome, Italy, the Fondazione Adkins Chiti has created “Donne in Musica: The Paradox of Love,” which is presenting nearly 100 concerts of sacred Christian music composed in the last 1200 years by more than 300 women from 54 countries. The Vatican Logo for the Grand Jubilee of the year 2000 has been awarded to the program, the only official women’s project for the Jubilee Celebration.

Among the works to be performed are traditional hymns for worship, Protestant chorales, Catholic liturgies, orthodox and Byzantine anthems, medieval plain chant, romantic and post-romantic music, contemporary compositions and sacred dances. Symphonic, choral and chamber works will be presented alongside multimedia events, dance productions and folk traditions.

Donne in Musica also includes a series of new works, based upon texts taken from the writings of a group of Christian women mystics, that have been commissioned from women around the world. Some of the works use Biblical, Talmudic and Koran texts to commemorate Maria (Miriam/Maryam), the mother of Christ.

With the exception of the liturgical music of the Byzantine nun, Kassia, women composers have not received official recognition within the Christian Church, even though from the year 1000 women have written hymns, choruses, masses,

liturgies, oratorios and cantatas for convents and schools, and, in many countries, they have been employed as organists, choir mistresses, vocal teachers and directors of schools. The presence of this program within the Jubilee Celebration will ensure that women and their creativity are clearly visible and audible: women will be recognized as principal players and not merely supporting artists, performers or muses.

We are bringing 2,500 artists from Europe, Asia, Africa, Oceania and the Americas and have created a historical precedent by being invited to (a) appear with our own home page and calendar on the Vatican Web site and (b) create and direct the liturgical event “Maria Mater Mundi” for the Vatican and within the Vatican Audience Chamber on September 16.

“Donne in Musica” is a program that ideally represents ALL women composers world-wide. After having worked for nearly three years to get the calendar together, I admit it is quite obvious that we have not been able to include everyone and that certain countries are absent, not for lack of trying on our part but because requests for materials have not received answers; if we do not have the music we cannot program it. This enormous project is also very expensive, and we are extremely grateful to all those countries, governments and organizations that are helping us in some way. Eighty percent of the costs are being funded in Italy through state and private sponsorship.

CALL FOR NOMINATIONS: GET INVOLVED WITH THE IAWM!

This year, for the first time, new members of the IAWM Board will be elected by the general membership. Nominations are being sought to fill these positions. 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 April 15th for more information.

Melissa Maier
455 White Birch Drive
Guilford, CT 06437 USA

e-mail: mmaier@bigfoot.com

The festival opened on December 28, 1999 in Rome with a gala event in the Basilica of Santa Maria sopra Minerva (which contains the tomb of Saint Catherine of Siena, patron saint of Italy and co-patron of Europe), decorated by Fra Angelico and with statues by Michelangelo. Nearly 100 concerts are being presented in Rome and six other locations: Alatri (Chiesa degli Scolopi), Anagni (Cathedral), Ferentino (Cattedrale), Fiuggi (Collegiata di San Pietro and San Biago), Frosinone (Sante Maria), Fumone (Santa Maria Annunziata) and Veroli (Basilica di Santa Salome). Events are scheduled throughout the year 2000, and the "postlude" concert, "Le Vespri Natalizie di Maria Chiara Cozzolani," will be given on January 6, 2001 at the Chiesa di Santa Maria in Aquiro,

Rome, featuring Cappella Artemisia, directed by Candace Smith, in music from the Baroque era. Should you come to Rome at any time during the Jubilee Celebrations, we shall be happy to see you.

Patricia Adkins Chiti is the President of Fondazione Adkins Chiti: Donne in Musica. For information about the Jubilee Celebration, see the Web site <<http://www.rtmol.it/donneinmusica>> or contact Anna Grignola or Anna Rita Piacentini (news and information agency); Piazza della Balduina, 59; 00136 Rome; Tel 06. 35496010 - 5002666; Fax 06. 35409378. Brochures with a calendar of events are available.

[Ed. note: If you attend any of the "Donne in Musica" events and would like to write a brief report, please contact me.]

The Athena 2001 Festival and Competition

By Eleanor Brown and Susan Kane

The Athena 2001 Festival and Competition will be held at Murray State University in Murray, KY, February 28 to March 2, 2001. The event will be devoted to the performance and study of keyboard and vocal music written by women, with particular attention given to topics directly related to Amy Beach and her contemporaries. Adrienne Fried Block will be the featured scholar and presenter.

Call for Papers and Lecture Recitals

For those wishing to present a paper, send an abstract, including the title of your proposed paper, to: Athena 2001 Festival; Call for Papers; Music Department; P.O. Box 9; Murray State University; Murray, KY 42071-0009. On a separate sheet of paper, include the following: your name; address; telephone, e-mail and fax numbers; short biography; equipment needed for the presentation. The postmark deadline is May 1, 2000. Authors will be notified by July 30. Only those abstracts accompanied by SASE will be returned.

Call for Choral Scores

Athena announces a search for original, unpublished choral scores by women composers to be premiered by the MSU Concert Choir at the opening concert on February 28, 2001, with additional performances given on the choir tour in Italy and Greece in the summer of 2001. Parameters: for SATB vocal choir, divisi up to 8 parts, a cappella, 5-7 minutes in duration. A jury of seven choral directors, composers and vocal professors will select from one to four winners. The postmark deadline is May 1, 2000; winners will be notified by July 30. Award: \$500 honorarium and a recording of the performance of the chosen works. To apply, send seven copies of the competition work to: Athena Festival Composition Competition at the above address. On a separate sheet of paper, write your name, address, phone number, title of the submitted work, and a statement indicating the work is your

original composition and has not been published. Do not include your name on the scores; a code number will be assigned to each work. Compositions will not be returned without SASE.

Festival History

The first Athena Festival and Competition was held March 11-13, 1999 on the Murray State University campus for the purpose of studying and presenting the music of women composers. The intent was to reach audiences of all ages and types. School children, college students and the general public were invited to attend. Karin Pendle (University of Cincinnati College-Conservatory) was the featured scholar and Barbara Harbach (University of Wisconsin-Oshkosh) was the featured artist/performer.

For additional information: Phone: 502-762-4288; Fax: 502-762-6335; E-mail: ATHENA@murraystate.edu

Founders Eleanor Brown and Susan Kane are both active performers and promoters of music by women. Brown has presented dozens of lecture/recitals on the piano music of women and frequently performs the Amy Beach Suite for Two Pianos (based on Old Irish Melodies) with her husband. Kane is on the voice faculty at Murray State and teaches a course in "Women and Music: A History." She promotes the music of women, not only through her own concerts, but also through lectures and recitals of guest artists and scholars she has brought to the MSU campus.

Donors to the General Fund

In the 1999 issue (vol. 5, nos. 2/3, pp. 34-35) of the *Journal*, the following donors to the IAWM general fund were inadvertently omitted: Ann Silsbee and Catherine Parsons Smith.

Message from the President

The forming of the International Alliance for Women in Music five years ago was a momentous event. It has been our intent to support and facilitate rather than control. We have struggled to create inclusive structures, but by avoiding hierarchical models we must take care not to lose our focus. Any organization must continually re-evaluate its mission and clarify its values. It is time to ask again what has made us successful and to bravely admit which strategies may have become less relevant.

Our greatest strength has long been how so many are working for common goals and giving credit to the Alliance. Still it is important for us to enlarge the sense of “we” and dispel illusions we may hold about what the “organization” actually is or what it can do. Let’s continue to improve our ability to collaborate and increase our collective sense of responsibility for the direction of the organization. None of us can work effectively in a vacuum. Let’s continue to work together, sustaining trust and increasing our collective sense of responsibility. We can listen and learn from each other. Conflict can be a source of creativity, innovation, learning and progress. Let’s encourage creative voices from within. Those among us who think differently may hold some of the keys we need to adapt to the organizational changes ahead. If we can sustain a respectful dialogue we can find our way to collective solutions. Let’s be willing to exert energy for the joint effort and channel all our worthy initiatives into a strategic, doable plan.

It is time to revisit the issue of administrative support for the organization. We are working on a comprehensive administrative calendar that will help us all better pace our resources and energies, but I believe we are nearing the limits of what we can achieve without changes in our processes. The transition from a fully volunteer organization to one with some paid administrative support is a traumatic one for any non-profit society. But our congresses, concerts and advocacy initiatives require better preparation and coordination. We also need to capitalize more on the great things that we have accomplished.

When leaders are focused on managing crises and operational imperatives, long range planning receives inad-

equately attention. During times of transition, responsibility for problem solving naturally shifts away from the leadership and focuses instead on the community. This transition period may be necessary so that new relationships and patterns can develop. We must all challenge the way we have done things and separate our values—those things we really hope to accomplish—from the way we have of necessity done things in the past.

This spring we are democratizing the election process for board members, as mandated by the board during its June 1999 annual meeting. The entire membership will now share directly in the selection of board members. Please participate in the process. It will be important for all of us to take seriously this responsibility. Most of our dialogue and voting will occur online. Members who do not have email will receive balloting information by surface mail. Special thanks to Melissa Maier and her committee for working out the details of this election process.

We are looking again at our performance advocacy initiatives. Our present concert and score submission guidelines may impose excessive control. Perhaps we can now be less interested in issues of credibility within the larger musical community and do more to encourage promotion and activity at the local level. We are continuing to search for new ways and better mechanisms for involving performer members in these activities.

We are working on the details of an important collaboration with the College Music Society to prepare a new report on the status of women in college music. Pending board approval, board member Judith Coe, co-chair (with Cal Johnson) of the CMS Committee on Music, Women, and Gender, is assembling a team to design a survey instrument for the CMS study. We believe that this effort will promote the missions of both groups.

If we are to fully accomplish our mission, we need the active cooperation of the larger musical community. To Jeannie Pool’s mantra “document, document, document,” let’s add the refrain “infiltrate, infiltrate, infiltrate.” We are encouraging members to speak up for the inclusion of women wherever their advocacy and leadership activities take them. Let’s do what we do with conscious and consistent intent.

If solutions elude us we hope to at least take steps in the right direction. We will emphasize the pragmatic—what is doable in the mid-term—and be patient and consistent in our execution. I take heart in the notion that it is possible to find our collective way even if we begin only with questions.

Sally Reid, IAWM President

IAWM Annual Board of Directors Meetings

All members are invited to attend the annual IAWM Board of Directors meeting at The George Washington University, Academic Center, Washington, D.C.

Dates: Saturday, June 10, 2000: 9 am to noon, and 1:30 to 5:00 pm.; Sunday, June 11: 9 am to noon.

IAWM Women of Color/Cultural Diversity Commission for the Year 2000

By *Hansonia Caldwell*

The International Alliance for Women in Music is pleased to announce the two winners of its Women of Color/Cultural Diversity Commission Competition: **Gabriela Lena Frank**, a doctoral candidate at the University of Michigan, Ann Arbor, and **Jacqueline Jeeyoung Kim**, a doctoral candidate at Yale University.

This competition, supported by a grant from The Lucius and Eva Eastman Fund and gifts from IAWM members, provides a stipend of \$1,000 to each awardee. With this support the awardees will compose a work to be performed at the Annual IAWM/NMWA Chamber Music Concert on Sunday, June 11, 2000 (3 pm) at the National Museum for Women in the Arts in Washington, D.C.

Two additional composers will receive honorable mention certificates of award: **Jing Jing Luo** and **Joyce Solomon Moorman**. The competition was coordinated by Dr. Hansonia Caldwell, a member of the IAWM Board of Directors. The distinguished judging panel included composers Ed Bland, Dr. Deon Nielsen Price and Dr. Jane Brockman.

Gabriela Lena Frank

Currently a doctoral candidate in Music Composition and Theory at the University of Michigan in Ann Arbor, Gabriela Lena Frank is also active as a pianist in a variety of repertoires. Recently, she won the University of Michigan Concerto Competition with her own piano composition, *Runaway*, premiering it with the University Symphony Orchestra and subsequently performing it with the Illinois Symphony Orchestra. Her compositions have also been performed by such chamber ensembles as the Fischer Duo, the Cal Arts Quartet, Mallarme Chamber Players, and members of the Houston Symphony Orchestra and the DaCamera Society.

Upcoming performances include commissions from the DaVinci Quartet, and Dogs of Desire/Albany Symphony. She has been recognized with awards, commissions, and residencies from ASCAP, the Society of Composers Inc., the National Federation of Music Clubs, the California Association of Music Teachers, the International Alliance for Women in Music, the Fifth Festival of Women Composers at IUP, and the MacDowell Colony.

During the summer of 1998, Ms. Frank traveled in South America as the recipient of the Theodore Presser Music Award in order to meet contemporary Latin American composers and study their music. Subsequently, as a fellow for the International School of Theory in the Humanities at the University of Santiago de Compostela in Spain, Ms. Frank

further promoted Hispanic music in her capacity as the American delegate for music. She has presented concerts and lectures of Latino music featuring herself as lecturer and solo/chamber pianist to a wide variety of audiences, including HASTA (Hispanic Americans Striving Towards Achievement), a Latino prison



Gabriela Lena Frank

group in Adrian, MI. Currently, she is in the process of recording a CD entitled "Compadrazgo" of classical Latin American composers influenced by the music of the Quechua Indians of the Andes.

Jacqueline Jeeyoung Kim

As a Korean-born composer who was educated in Korea and North America, Jacqueline Jeeyoung Kim's music harmonizes the unique cultural aspects from East and West. Kim has won awards and recognition from the ASCAP, International Alliance for Women in Music, National Association of Composers, USA (NACUSA), Meet the Composer, SCI/ASCAP, Dale Warland Singers New Music Competition, American Music Center, Jerome Foundation, Ellen Battell Stoeckel Fellowship Award, Atlantic Center for the Arts, Aspen Music Festival, Norfolk Chamber Music Festival, and June In Buffalo. In addition, she has received numerous commissions and her music has been performed by many chamber orchestras and ensembles in the United States and overseas, including the Abilene Philharmonic Orchestra, Su Won Philharmonic Orchestra in Korea, Seattle Creative Orchestra, Yale New Music Chamber Orchestra, June In Buffalo Chamber Orchestra, Oberlin Winter Orchestra, Dale Warland Singers, Su-Won

Civic Choir, Azure Ensemble, Ethos Percussion Group, Jang & Pancaroglu Duo in Turkey, the ISCM International Summer Course for Young Composers in Poland, Aspen Music Festival Contemporary Ensemble, Norfolk Chamber Music Festival, AUROS Group for New Music, Elm City Ensemble, International Society for Contemporary Music Korean section, Korean Traditional Music Ensemble, and the American Composers Forum.



Jacqueline Jeeyoung Kim

Kim is currently writing a commissioned Concerto for Percussion Ensemble and Orchestra for the Seattle Creative Orchestra; it will be performed in Seattle and the

New Music Festival in Vancouver in May 2000. She is also writing a choral piece commissioned by the Dale Warland Singers, which will be performed in their 2000-01 season.

Kim studied composition at Yonsei University in Seoul, Korea, receiving a Bachelor of Music degree. After coming to the United States, she studied composition with Fred Fox, David Dzubay, Claude Baker and Eugene O'Brien at Indiana University, and earned a Master of Music degree. Kim then studied with Jacob Druckman and Martin Bresnick, and is presently pursuing a Doctor of Musical Arts degree at Yale University.

Honorable Mentions

Jing Jing Luo was born in Beijing, China, and earned a B.A. in piano performance and composition at Shanghai Conservatory of Music, M.A. in composition at the New England Conservatory, and Ph.D. in composition at SUNY Stony Brook. She is now teaching at Ashland University, Ashland, Ohio.

Joyce Solomon Moorman was born in Tuskegee, AL, and was raised in Columbia, SC. Her degrees are a B.A. from Vassar College, MAT from Rutgers University, MFA from Sarah Lawrence College, and Ed.D. from Columbia University. She is currently teaching at the Brooklyn College Preparatory Center for the Performing Arts, New York City Technical College, and LaGuardia Community College.

IAWM: A Philharmonic System of Volunteers

By Kendall O. Price

As a non-musician who has watched the IAWM come into existence and become organized over the past five or six years, I have made some observations about why it already is successful and how it can continue to be in the future.

1) IAWM is part of an international movement for gender equality. Although this trend differs dramatically in different regions of the IAWM's international membership, this is a time in history when a global effort toward gender equality is happening. The IAWM is moving forward as part of this; it is "with the flow."

2) IAWM is involved in a noble cause. The IAWM's major mission is to make people aware of the music by historical and contemporary women composers, music often forgotten, or even worse, consciously ignored. This is a valuable and correct thing to do. It is fair, it is just, it is something that should be done.

3) IAWM is primarily made up of women. Behavioral scientists are finding that women in general communicate differently from men with more effort toward building relationships rather than toward maintaining power. Women leaders in organizations are especially effective in persuading, motivating, and building consensus and in having more of a

democratic leadership style than men—all of which fits with the latest thinking about effective organizations.

4) IAWM is a voluntary association. Volunteerism is one of the major contributions of the United States to the world, with 44% of American adults taking part. In Caroline Moorehead's review of a book about the history of the Red Cross, she writes: "It is often said that voluntary civic organizations are the lifeblood of any country trying to become a democracy. Similarly, voluntary international civic organizations are the lifeblood of a world aspiring to principles that transcend national self interest." Voluntary organizations are not controlled by governments, but by their own members. Women often possess the skills necessary to administer a voluntary organization, where threats of layoffs or promises of financial rewards are non-existent.

5) IAWM is organized for effectiveness in today's rapidly changing world. Traditional organizations are bureaucratic with standardized procedures to deal with a static environment. But our environment is changing so rapidly that a fluid or organic structure is more effective. The IAWM is organized in a way that is not as neat as in traditional organizations, but which can easily adapt to different situations.

Here is an organization on the cutting edge of what modern organizational theory recommends.

6) IAWM is a system. The IAWM was organized to include performers, composers, music educators, musicologists, music publishers, librarians, performing rights representatives, writers and others who make up the musical “system.” Thinking of modern organizations as systems is once again on the leading edge of the best way to operate—the IAWM is there already.

Warren Bennis and Peter Drucker, two of the world’s foremost organizational and management theorists, have concluded that the best model of a modern organization is the symphony orchestra. The music provides a common purpose, with the conductor especially helpful to begin and end each major activity. But there is little need for

supervision of the skilled musicians. Each section must be able to play passages with another section, working in temporary “teams.” How instructive that in another of the newest developments to improve the effectiveness of modern organizations they should choose a musical metaphor!

Dr. Kendall O. Price, the husband of Deon Nielsen Price, Past-President of the IAWM, has degrees in public administration and political science, with a Ph.D. in social psychology from the University of Michigan and post-doctoral work in international conflict. He has taught at several universities, has done private and marital counseling for 25 years and has been the President of the Center for Leadership Development, which has trained thousands of public educational leaders in California in techniques of management and leadership. At the present time, he is the Department Psychologist for the Long Beach, California Police Department.

The VPO Watch Continues

By William Osborne

It has now been three years since the Vienna Philharmonic/Vienna State Opera Orchestra announced it would open its doors to women, but none have been employed except harpists. As the IAWM has noted before, this does not represent change. The orchestra has always used women harpists. The Vienna Philharmonic also continues a policy of employing only Caucasians, since the orchestra feels that people who are “visibly members of racial minorities” would destroy the ensemble’s image of Austrian authenticity.¹ This racial ideology is directed particularly toward Asian musicians, since many have reached the highest professional standards and pose a real “threat” at auditions.² Approximately half of the students at the Wiener Musik Hochschule are foreigners, and many of them are Asians who marry and settle in Austria, where they also have children.

Recent changes in the Vienna Philharmonic’s website are noteworthy in the light of this racial ideology. These include a new section about “the Viennese Sound,” written by Wolfgang Schuster, a percussionist in the orchestra who is also the press secretary. Schuster elaborates on the unique instruments that give the Philharmonic its special timbre. To document the orchestra’s unusual string sound, Schuster quoted former orchestra chairman Wilhelm Jerger, an SS Lieutenant who wrote a highly racist book about the Vienna Philharmonic in 1942.³ The SS officer is cited with the following “multi-cultural” statement: “... the Viennese School of String Instruments developed...its special uniqueness: the softness of the tone, the sensuality of the sound-production, the naturalness in the phrasing are manifestations of a commingling of many races here on the outer limits of the German Realm.”⁴

During those years there was indeed an intense concern with the “commingling” of races, especially on the “outer

limits of the German Realm,” where ethnic and racial impurities were presumably a greater danger. Jerger’s book also focuses on the long line of father/son genealogies that comprise the history of the Philharmonic. In his comments about Jerger’s book, Schuster noted that although “the violin tradition of the Philharmonic is somewhat more fully handled, the family histories of the other string groups are, of course, also provided.” Schuster discretely avoided mentioning that Jerger was an SS officer and that the genealogical tables include an asterisk by every member who was not an “Aryan.”

On December 31, 1999 your reporter used the Internet to expose Jerger’s true identity and the racist content of his book to the musical and feminist community. I also noted that the Vienna Philharmonic is the only all-white major

IAWM/NMWA Chamber Music Concert

The annual Chamber Music Concert, sponsored jointly by the IAWM and the National Museum for Women in the Arts in Washington, D.C., will be held at the Museum on Sunday, June 11, 2000 at 3 pm. The concert will feature works composed by Gabriela Lena Frank and Jacqueline Jeeyoung Kim, winners of the IAWM “Women of Color/Cultural Diversity Commission Competition,” as well as works selected through the IAWM blind review process. The instrumentalists have been selected through a general world-wide call for performers. We hope you are planning to attend. It promises to be an outstanding musical event.

orchestra in the world, and the only orchestra in the world that quotes an SS officer to substantiate its stylistic purity. By the next morning, the first day of the new millennium, the Vienna Philharmonic had quickly removed all references to the SS officer. The IAWM's VPO Watch continues.

NOTES

1. Elena Ostleitner, *Liebe, Lust, Last und Lied* (Vienna: Bundesministerium für Unterricht und Kunst, 1995), 6.
2. In his memoirs, Otto Strasser, *Und dafür wird man noch bezahlt: Mein Leben mit den Wiener Philharmonikern* (Vienna: Paul Neff Verlag, 1974), discusses the Philharmonic's temporary post-war policy of holding blind auditions, and provides an example of the Vienna Philharmonic's attitude toward Asians: "I believe it to be incorrect that today the applicants play behind a screen, an arrangement that was brought in after the Second World War in order to assure objective judgments. I continuously fought against it, especially after I became Chairman of the Philharmonic because I am convinced that to the artist also belongs the person, that one must not only hear, but also see, in order to judge him in his entire personality....Even

a grotesque situation that played itself out after my retirement was not able to change the situation. An applicant qualified as the best, and as the screen was raised, there stood a Japanese man before the stunned jury. He was, however, not engaged, because his face did not fit in with the 'Pizzicato-Polka' of the New Year's Concert." See also Roland Girtler, "Mitgliedsaufnahme in den Noblen Bund der Wiener Philharmoniker Als Mannbarkeitsritual," *Sociologia Internationalis* 1 (Berlin, 1992), and William Osborne, "The Image of Purity: The Racial Ideologies of the Vienna Philharmonic in Historical Perspective," at: <http://www.acu.edu/academics/music/archive/iawm.9701/0074.html>

3. Wilhelm Jerger, *Erbe und Sendung* (Vienna: Wiener Verlag Ernst Sopper & Karl Bauer, 1942).

4. Website of the Vienna Philharmonic, December 31, 1999: <http://www.wienerphilharmoniker.at>

Composer and author William Osborne is a contributing reporter for the IAWM Journal and has been in the forefront in making the world aware of gender and racial discrimination in the Vienna Philharmonic and other orchestras.

MSNBC Supports Women Musicians

By William Osborne

The MSNBC Web site has extensive information related to the Vienna Philharmonic protests and the IAWM. It features an article (January 2000) called "Taking on the Vienna Philharmonic" by Jan Herman in which he describes how William Osborne, "through his adroit and impassioned use of the Net...mobilized a tiny, far-flung band of feminists who pressured the Vienna Philharmonic...to accept a woman member for the first time since it was founded in 1842." He writes that "Osborne vs. the Vienna Philharmonic provides a fascinating, even unique, case study in the annals of musicology and the wider world of grassroots activism."

(Also see Herman's earlier articles on the VPO in the IAWM Journal, vol. 4/2 [Summer 1998]: 8-10.)

For advocacy purposes it is essential that everyone who has access to the Internet connect to MSNBC's VPO article site. Here is the URL: <http://www.msnbc.com/news/355820.asp>

The more hits the article receives, the more MSNBC will be inclined to write about other issues concerning women in the arts. It is also VERY important that you scroll to the very end of the article and click on one of the rating numbers for the article. Obviously, the higher the rating, the more it will encourage MSNBC to write about women in the arts, such as composers.

There is an entire section about Monique Buzzarté's remarkable protest work (which made the whole thing happen), along with a great photo of her. There is an excellent side bar about Abbie Conant's struggles in the Munich Philharmonic—an astounding story. There is an extensive discussion about the IAWM, and links to about 10 or 12 URLs on the IAWM Web site. Composer Pauline Oliveros is also mentioned. The site includes several musical excerpts which visitors can listen to and then vote on whether they think the soloist is a man or a woman. The results should be very interesting. The site is well worth a visit.

MSNBC receives more hits than any other Web news site on the entire Internet, so this is great exposure for the VPO protest, the IAWM, and women in the arts! Please read it and send news about it to your friends. Ask them to log on. Women can thus claim the Internet as their own and influence the themes it addresses.

Membership Directory

For the first time, the IAWM Membership Directory will be distributed to all current members electronically this year. The membership renewal forms included an option for hard copy for an additional \$5 charge; this option is still available for those wishing to receive a printed copy.

The Directory will be distributed as an email attachment in PDF format. The Adobe PDF may be downloaded at the Adobe website (www.adobe.com). This is a free application that is available for both Macintosh and PC-compatible computers. For questions, please check the IAWM website <<http://music.acu.edu/www/iawm/home.html>> or contact IAWM Vice-President for Membership, Kristine H. Burns <burnsk@fiu.edu>.

Reports

The Eleventh International Congress on Women in Music: New Century Perspectives

London, England; St. Mark's and Rosary Halls; July 7-10, 1999

By Hilary Tann, Li Yiding and Anita Sleeman

The Concerts by Hilary Tann

Most of the music-making at the Eleventh International Congress on Women in Music, held jointly with a meeting of Feminist Theory and Music 5, took place in St. Mark's Hall, Old Marylebone Road, London. It was an excellent venue. Networking is much of the lifeblood of such meetings, and the hall was set out as a series of informal roundtables, eschewing the normal row-by-row format. Tables of literature lined three walls. At the far end, the performers and speakers were clearly visible on a raised platform area. All main concerts were video-taped and recorded for educational and archival purposes. Delicious food was provided within the hall itself, and pleasant touches were added, such as plants as centerpieces on the tables.

Kudos to those who took so much care with these so-important aspects of our meetings, especially to the ever-smiling and seemingly indefatigable Beverly Grigsby, who chaired this Congress. In our volunteer organization, workers such as Beverly are not only exemplary role models, they *are* the organization—they are the limbs of this living organism.

The international aspect of the IAWM was evident in the three evening concerts which formed the core of the musical offerings of the 11th Congress. First, July 7, a "Concert of Music from America and Canada" (although originally advertised as a "Concert of Music from the Americas," the event was completely USA-based, except for one Canadian entry), chaired by Beverly Grigsby; second, July 9, a "Concert of Music from Europe and Asia" (the host country, Great Britain, being excluded from Europe in this instance), chaired by Sara Torquati; and, lastly, July 10, "A Concert of Music by Composers and Performers based in the UK," chaired by Rhian Samuel.

Although no evening concert took place July 8, a "Jazz and World Music Concert" concluded the day in the late afternoon slot. Soprano Judith Coe's "Cabaret Songs," mezzo-soprano Isabelle Ganz's "Sephardic Folk Songs," and soprano Donna Cox's "African-American Sacred Music" selections were particularly fine. Each of these three performers at some point stepped down from the formal stage to move and partly dance as they made their presentations. They each introduced their programs with special joy and insight, and their voices were in turn relaxed, powerful, and ethereal as demanded by the texts. It was an excellent

decision to have these musics represented and to have them represented in such powerful and winning ways.

When reflecting on the three evening concerts it is tempting to make large, continent-wide generalizations about styles and trends in the USA, in Europe/Asia, and in the UK. This would be foolish, since the concert programs mostly reflect the tastes of each of the selection committees. However, the opening USA concert was certainly the longest (running over by about an hour) and contained the most conservative (for which, read "audience-friendly") pieces. The European/Asian concert presented considerable listener and performer challenges, while the UK concert was professional (somewhat gloomy in choice of texts!) and ran shorter than the printed program length.

Small, mixed chamber ensembles, frequently with piano, were featured in all three concerts. For example, 10 out of 16 pieces in the USA concert used piano. In our underfunded, volunteer-based organization, the emphasis was inevitably on smaller groups—15 solos, 12 duos, three trios, seven string quartets. From the biographies of the included composers it is clear that many have considerable orchestral experience. In fact, a number of pieces seemed ready to burst the bounds of their chamber music formats and to lean towards larger instrumental ensembles. This writer wonders if a taped concert of larger works—or extracts from larger works—might be a welcome feature in future congresses.

The first two concerts gave the audience the chance to hear the excellent "resident" string quartet called the Solid Strings (Sonia Slany and Jacqueline Norrie, violins; Sophie Renshaw, viola; and Nick Cooper, cello). The ensemble was developed by composer/performer Sonia Slany with the goal of playing "music that has few boundaries and no technical limitations." The ensemble itself had selected its Congress repertoire and gave excellent and persuasive performances of the chosen works.

The opening USA/Canada concert contained a number of pieces by well-established composers. Patricia Morehead was the accomplished soloist in Judith Zaimont's *Doubles for Oboe and Piano*, a display piece with a rousing ending. Eleanor Cory's *Pas de Quatre* preceded the second intermission. Again, Cory's strong textural ideas were in evidence—her language seeming to invent and reinvent itself during the course of the piece. Ending the concert were Judith Shatin's prize-winning *Gabriel's Wing* (flute and

piano) and Tina Davidson's *Cassandra Sings* (the Solid Strings). Shatin's duo contains soaring, athletic lines for the flute with effective piano writing and a highly imaginative use of a resonant harmonic series "associated with the music of the spheres" (according to the program notes). Tina Davidson's piece, originally written for the Kronos Quartet, was continuously inventive. Davidson's fine ear for textures allows her to slowly accumulate strong moto-perpetuo-like climaxes which then fall back to single notes before giving way to elegiac subsections—all hallmarks of a craftswoman at work.

Notable, also, was Felicia Sandler's understated treatment of the terrible narrative in *The Bone Flute* (the second of two *Songs of Love, Life and Death*) while Ruth Lomon's "Love Poem" (an excerpt from *Songs of Remembrance*, a song cycle on poems of the Holocaust) proved extremely moving. This was compelling music of inner conviction. Carolyn Bremer's compositional skill was evident in the extended vocal techniques over Satie-like piano pulses in "She Who" (the first of a set of seven songs). Deborah Kavasch was the mesmerizing soloist. Janice Misurell-Mitchell revealed herself as composer/performer/improviser in *Motel Loneliness for Flute/Voice*, a piece which received well-deserved, long applause from the audience. (Deborah Kavasch's now-classic hissing, shsh-ing, gurgling "Three Sopranos" piece, *Double, Double*, was postponed to Friday's concert.)

In addition to the Davidson, personal favorites of this writer were the opening piece, "Nature," the third movement from Carolyn Bremer's string quartet, *The Four Faces of Eve* (a quiet, reflective and passionate start to the Congress—a piece unafraid of clustered dissonance or triadic release) and Meira Warshauer's *Bracha* for violin and piano, with its lovely instrumental writing (a soaring, finely-wrought opening for solo violin and sensitive, never-too-notey, supportive piano textures).

Friday's concert brought serious concert music from Europe and Asia. Monica Limongelli was the extremely

accomplished soloist in Vojna Nestic's unassumingly-titled *Sonata for Flute*—a strong contemporary piece which was hauntingly beautiful at times, especially in the second movement, with its many grace notes and register changes. Another fine solo performer, Monica Pontini, gave us *Pentastich for Violin* by Korean composer Kyungsun Suh. Although the program notes described the piece as having a basis in "abstractness and objectivity," this listener enjoyed some of the more subjective phrasing and lyricism given to the piece by the performer.

The chair of the concert, Sara Torquati, provided two pieces and was piano soloist in Li Yiding's *Pakistan Sketch for Piano* and Agnes Bashir-Dzodtsoeva's *Three Preludes*—both works with clear and well-articulated imagery. Torquati's piano solo, *En Blanc*, was atmospheric and tone-poem-like. However, her world premiere, *Evocation* for alto flute (Monica Limongelli) and double bass (Daniele Mencarelli), was a revelation. This seemingly-incongruous combination proved to be extraordinarily winning. From the bowed tail-piece of the opening to the hummed flute of mid-way, *Evocation* was given a fine performance and was in every way an extremely effective piece.

Again, the concert finale was provided by the Solid Strings. This time they offered the second and third movements of Jane O'Leary's *String Quartet* (1983) in an impressively strong performance. After so many pieces which leaped from one idea to another, the slow unfolding of O'Leary's muted opening soon gained the confidence of the listening audience. O'Leary has such strong formal control and such a fine ear for instrumental color. Her textural lyricism is a kind of timbral melody. The listener is drawn in to focus on just one idea, to care about this, and then sudden upsurges of a lyrical, melodic voice become very moving. This was winning music, winningly performed.

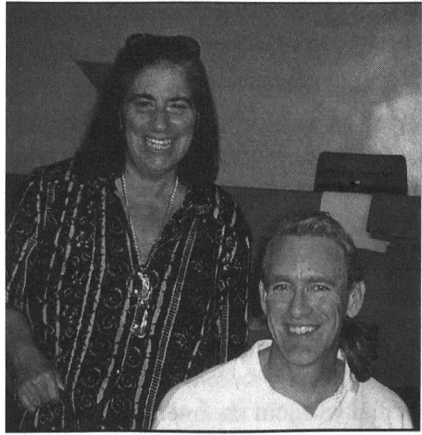
Saturday's evening concert brought music from ten composers associated with the UK. Lubica Cekovska, a Slovak composer who is now a postgraduate student at the Royal Academy of Music, opened the concert with *Fragment and Elegies* performed by the extraordinary accordionist, Ian Watson. Cekovska's piece develops in sustained unisons and clusters. The excellent dynamic and textural control of the performer together with Cekovska's lyrical writing and formal control spoke convincingly of a role for the accordion in contemporary music.

Pianist Birsan Ulucan received warm applause for her performance of *Estudio* by Adina Izarra and Margaret Lucy Wilkins' *Study in Black and White No. 2*. Both pieces were study-like, as the titles suggest, and both might have been perhaps better heard in larger contexts. Kate Romano was the convincing performer/composer in *Clockwork Toys* for clarinet solo, three nicely-conceived character pieces with effective multiphonics in the second.



L to R: Sara Torquati, composer (Italy), Petr Plany, organ (Czech Republic), Deborah Kavasch, soprano (USA)

The first half of the concert concluded with Jennifer Fowler's *Letter from Haworth*. This strong, sad and passionate piece is based on a letter from Charlotte Bronte to her friend and teacher, M. Heger. It is a melismatic recitative



Mira Spector, composer (USA),
Paul Hurst, harp (USA)

for voice (Karen Fodor, the fine contralto soloist) with expressive support from the accompanying trio (clarinet, piano, cello). The texture thickens and thins with the demands of the text, and there is a lovely, simple, emotional high point at the word, "happy."

Four composers with international reputations were presented in the second half of the concert. Congress keynote speaker, Nicola LeFanu, was represented by her work, *But Stars Remaining* (known to many from the earlier recorded version). This superbly-crafted, taut piece was given an excellent performance by soprano Alison Wells (who also performed Judith Bingham's more melismatic *The Cathedral of Trees*). A third offering was Elizabeth Maconchy's Yeats-inspired *Three Songs for Voice and Piano*, with very effective accompaniment and a very effective accompanist (Martyn Parry).

Blythswood (viola and piano) by concert chair Rhian Samuel proved to be music of strong gestures with a logical and creative mind at work. It consists of three contrasting pieces, though the last—a particular favorite of this listener—could stand alone to good effect. Within the set, Samuel's writing for viola alone is very attractive and compelling.

The concert ended with Judith Weir's *Sketches from a Bagpiper's Album* (clarinet and piano), a 1984 piece with "real composer" feel. Again, it is a piece in three short movements, but each idea is fully developed. The textural third piece, "Lament," with its *mormorando* piano and low clarinet writing was particularly appealing.

Hilary Tann has recently completed In The First, Spinning Place, a concerto for alto saxophone and orchestra to be premiered and recorded in Tucson, AZ, March 10, 2000, at the North American Saxophone Alliance Conference.

A Chinese Viewpoint by Li Yiding

An encouraging letter from Deon Price, the acceptance of my *Pakistan Sketch* for piano for performance at the Congress, and a warm invitation by the British composer Rhian

Samuel to attend "as a representative of China Teleplay Production Center" convinced me of the importance of my participation as the only woman composer from China. With help from friends, I managed to get my passport and visa, and I embarked on an exciting experience—my second trip abroad.

On the evening of July 9, the "Concert of Europe and Asia," given in St. Mark's Hall, featured eleven pieces by nine women composers from Romania, Yugoslavia, Italy, Spain, Jordan, Australia, Korea, Ireland and China. The world premiere of my *Pakistan Sketch*, the second work on the program, was played by the famous Italian woman pianist, Sara Torquati. After her performance, the audience burst into thunderous applause, which is usually intended just for the performer. To my surprise, they shouted: "Composer! Composer!" I acknowledged their ovation with great appreciation and a strong sense of national pride.

I had composed *Pakistan Sketch* in 1996, but the inspiration for it began early in 1986, when I was working as a composer with the production unit of the *Oath of Friendship* teleplay, which was made by China and Pakistan cooperatively. I spent two months in Pakistan and visited Karachi, Islamabad and Lahore, where I was fascinated by the bright sunlight and beautiful natural scenery. The moving melodies of the native music, the lively and changeable rhythms, as well as the mysterious mode and scale of raga, used in the Islamic religious music, greatly attracted me. I also collected Pakistani folk music and eventually created the six-movement *Pakistan Sketch*.

The concerts that were given during the five days of the Congress were impressive because of the richness and variety of the works for instrumental and vocal soloists, chamber groups and chorus and the excellence of the performers. Some of the composers were quite young—still in their 20s—yet their music sounded mature. I will mention just a few of the highlights. From China, Su Zhen, a former violist with the women's quartet of the Central Conservatory of Music in Beijing and the China National Orchestra and currently a student at the British Royal Conservatory of Music, played *Blythswood*, a work for viola with piano by Rhian Samuel. Su Zhen commented on the great difficulty of the work; she said that the composer was more concerned with expressing her feelings than the challenges it would pose for the violist. With much hard work, however, Su Zhen was able to master the difficulties.

The Congress was a learning experience for me; for example, in the accordion solo, *Fragment and Elegies* by Lubica Cekovska, performed by Ian Watson, I heard new techniques in writing for the instrument so that the power of expression and sound of just one accordion could give the effect of an entire orchestra. Another remarkable work was the demanding song for unaccompanied soprano, *But Stars*

Remaining by the British composer Nicola LeFanu. The composer boldly inspired the singer, Alison Wells, to use all of her professional resources to explore the emotional content of the song.

Letter from Haworth by Jennifer Fowler (Australia/United Kingdom) for contralto (Karen Fodor), clarinet (Esther Sheriden), cello (Michael Nebe) and piano (Anthony Gray) was like a dramatic operetta. The small parsonage



L to R: Sally Reid (USA), Midori Kobayashi (Japan), Kyungsun Suh (Korea), Li Yiding (China), Agnes Chu (Taiwan)

named Haworth in Yorkshire was home to the famed writer, Charlotte Bronte. The music gave the wings to the romance through the correspondence between Bronte and M. Heger and to its unhappy conclusion. Especially impressive was Fowler's skill in writing polyphony and in expressing the changing emotions. What was most surprising was how the composer depicted the text so perfectly with such limited forces. We in China can learn from hearing such works, and if we can arrange to have it performed, I would like to have it done with a full orchestra.

One of the performance highlights was an impromptu presentation by Madeline Bell, who sang classic jazz numbers by composers such as Duke Ellington and George Gershwin with such feeling that everyone in the audience was deeply moved and joined in by clapping the syncopated rhythms. She concluded with a wonderful rendition of Billy Holiday's "God Bless the Child." Her accompanist, Paul Hurst, who played exceptionally well, even without the benefit of a rehearsal, matched Bell's every mood.

The Congress and the IAWM more than lived up to my expectations. As a new member of the organization, I was impressed by everyone's friendliness and the fact that President Sally Reid and all the staff members, who worked so hard, were volunteers. Past-President Deon Nielsen Price, for example, not only arranged concerts and took care of many tasks, but also performed several difficult works for piano, including her own compositions. I wish to thank her for the CDs that she gave me. Beverly Grigsby, who

organized the Congress, was vigorous and quick-minded. I am very grateful for the special attention she gave to me. The women composers, who came from all parts of the world, held her in the greatest esteem. I express my heartfelt thanks for the kindness of Frances Nobert. Last October I met her when she presented lectures and concerts in China [see the *IAWM Journal*, vol. 5, nos 2/3, p. 12]. At that time, she inquired about my work and introduced me to the IAWM, which gave me such an important opportunity to have my music performed. I hope Sally Reid and other IAWM members will also visit China.

On the plane back from London, I thought about when the International Congress on Women in Music might be held in China, and when more women composers of China will join the international musical circles. It will not take long, I think.

Li Yiding of Beijing, China, graduated from the Composition Department of Shenyang Conservatory of Music. Since then she has worked as a composer in China Central Television (CCTV) and China Teleplay Production Center (CTPC).

A Canadian Perspective by Anita Sleeman

The Eleventh International Congress brought together women from all over the world to share their creativity and scholarship. Interspersed among the concert events were addresses, lectures, information seminars, papers and lecture-recitals. The outstanding lunches and tea times were also accompanied by recitals, with the comfortable ambience of the venues adding greatly to the festivity of the events.

Three members of ACWC (Association of Canadian Women Composers) participated as composers, performers and lecturers. My own *Picasso Gallery II* was presented by Berkeley Price, clarinet; Nancy Roth, violin; Catherine Wilmers, cello; and Deon Price, piano. At the "Jazz and World Music" session, Carol Ann Weaver presented four pieces: *Beer-Pounding Song*, *Masai Woman's Prayer*, *Calabash Woman*, and her mini-opera, *Houses*.

The concerts were very well covered by Hilary Tann, but I would also like to call attention to a few of the outstanding works and performances, some of which included musicians from Canada or the United Kingdom. Janice Misurell-Mitchell's *Motel Loneliness* saw the composer performing as both a flutist and a singer in a kaleidoscope of instrumental sounds and vocalizations. Ruth Lomon's "Love Poem" was highlighted as a winner of the Miriam Gideon Prize. Deborah Kavasch's *Double, Double*, based on the three witches' cauldron scene in *Macbeth*, was sung by the "Three Sopranos": Kavasch, Judith Coe and Donna Cox. Catherine

Wilmers, cello, and Nicholas Duncan, piano, performed UK composer Sarah Rodgers' suite, *Mountain Airs*; and Nancy Roth, violin, and Paul Hurst, piano, presented the satanic *Devil in the Belfry* by Anne LeBaron. Ian Watson, playing a non-keyboard accordion, performed *Fragments and Elegies* by Slovak Republic/UK composer Lubica Cekovska. A special concert of the works by Past-President Deon Nielsen Price was presented with Deon Price at the piano and Berkeley Price, clarinet. The quality of the performances was particularly notable; in addition to those mentioned above, one may add the resident ensemble, The Solid Strings (Quartet), horn player Urla Kahl, and Patricia Morehead, who played several pieces on oboe, recorder and English horn. It was also refreshing to see a number of men contributing their talents, from performers and technicians to helpful spouses.

The "Feminist Theory and Music 5" lectures (reviewed below) covered a wide range of subjects dealing with every aspect of music from performance, history, institutions, theater, classical practices, ethnic studies and a host of other

topics as they apply to women in music. One of the presenters was Carol Ann Weaver, who spoke on "Contemporary Kenyan Women's Music—a Feminist Presence?" Of special interest to your reporter was a lecture by Catherine Parsons Smith on an opera written by an American woman and premiered in 1912; the action dealt with Native American issues and took place in the Pacific Northwest and British Columbia.

Among the IAWM events were presentations by the various performing rights organizations of Europe and the United States. While they do not necessarily apply to Canadian composers (although in some instances we are free to join), the consensus seemed to be that France's organization—SACEM—is the most beneficial to its members.

Dr. Anita Sleeman, composer and conductor, is editor of the "Association of Canadian Women Composers Bulletin." She was able to attend the Congress thanks to a travel grant by the Canada Council for the Arts, and she gratefully acknowledges the Council's assistance.

Feminist Theory and Music 5

London, July 7-10, 1999

By Catherine Parsons Smith, Joanne Stapleton and Heidi Von Gunden

"Feminist Theory and Music" conferences, which began in 1991, are held every two years. The fifth conference, in a joint meeting with the IAWM International Congress, was the first to be held outside the United States. A wide variety of papers reflecting the theme of a woman's voice were presented in the 19 sessions. The three reviewers regret that they were not able to cover all of the many excellent papers; of necessity, their comments sharply condense the presenters' ideas. The reports were coordinated by Heidi Von Gunden.

1. Report by Catherine Parsons Smith

"A question of something yet unvoiced," Dame Ethel Smyth's characterization of music by women, served as a launching point for Nicola LeFanu's opening speech at Feminist Theory and Music 5. Indeed, the question of voice appeared in one intriguing guise after another throughout the meetings. What follows here is not a comprehensive report. It is my impression of several sessions and individual presentations, perhaps as revealing about where I am coming from these days (and my ability to handle jet lag) as it is about the sessions I attended.

I think of feminist theory as the invaluable but basically uncomplicated idea of using gender as a category for analysis. One of the opening sessions, "Performing Race, Gender, Sexuality," elaborated on that idea in surprising and wonderfully mind-bending ways. For all three presenters in this session, the blurring of gender boundaries was tied to

the blurring of conventional boundaries between performers and audience. Michal Rahfaldt talked about ambiguities and gender transgressions in drag club performances generated by shifts in the boundaries between audience and performers as well as confusions between "true" or "lived" gender and performed gender. Eileen M. Hayes spoke of different understandings of the role of black artists in women-identified music. WGWS (White Girls With Guitars) from the 1970s and earlier drew on a black tradition, usually acknowledged by the artists themselves but often unrecognized by white audience members. Carmen Mitchell spoke about the genre of house music, contemporary dance music informed by gay African American and Latino men that originated in a black, gay dance club in Chicago. The feminine other enters these racialized queer masculinities through the iconography of the African American woman as "house diva."

In another session on "Voices," Sonya Lawson described Ella Fitzgerald as an example of a singer who both performed and affirmed her gender, interpreted quite differently from the gender of female jazz instrumentalists such as Mary Lou Williams. Hannah Bosma showed how Madonna changed her vocal delivery and the relation between text and melody in specific examples across her career in order to represent power, control and symbolic agency. One of her styles, "Minnie Mouse in helium," turns out to have had a very clear purpose.

A series of papers on opera, many from a session on “Gender in Opera and Musical Theater,” dealt mainly with representations of the female voice in a more conventional site, operas by male composers. Together, they illustrated how pervasive is the assumption that women will be represented differently from men in opera, and how complex the representation of gender is in female operatic roles. Marianne Tettlebaum showed how differently Lady Macbeth is represented in Verdi’s Paris version of *Macbeth* (1865) as opposed to his earlier (1847) Italian version. She does not get any nicer; in fact, her role is expanded and she becomes more complex and is generally more evil in the later version. Elizabeth Wells spoke of Shostakovich’s construction of *Lady Macbeth* in the context of the sexual politics of the USSR in the 1930s. Shostakovich initially intended a trilogy of operas on women in Russian opera but abandoned it after Stalin’s attack on *Lady Macbeth*. His ideas on the new, sexually liberated Soviet woman were similar to those of Alexandra Kollontai (1952). Before the premiere of the opera, he removed an aria text in which Lady Macbeth describes her sexual longing quite explicitly. The music, which is very different from that assigned to her husband, remained in the opera, however. Anne Sivuola-Gunaratnam talked about all the ways that Wagner assigned evil, anti-Grail values to Kundry, the only female character in *Parsifal*, setting her up as a necessary but vilified opposite to the virtue of the male characters.

In my presentation, I raised the question of the interaction of racism and feminism in early 20th-century America in a discussion of Mary Carr Moore’s 1912 opera *Narcissa: Or, The Cost of Empire*. Narcissa Whitman, the heroine, is shown as utterly devoted to her patriotic/religious duty, while Siskadee, the Native American, is allowed a romantic attachment to Elijah, son of Chief Yellow Serpent. In the “Voices” session, Patricia Cameron showed how Benjamin Britten used gender specific melodic and rhythmic patterns in his representation of women and men in his opera *Owen Wingrave*.

Suzanne Cusick introduced us to the work of the feminist theorists of the Italian collective Diotima, particularly Luisa Muraro. Predominant is the notion of the “symbolic order of the mother,” a way to think of music and subjectivity that, at least from my perspective, risks establishing a new essentialism. Fred Maus explored the analogy between two oppositions, both constructed in the early 20th century: heterosexual v. homosexual and tonal v. atonal. Elizabeth Tolbert addressed the fundamental Western understanding that music is feminine, i.e. excessively emotional, bodily and irrational, a kind of “auditory cheesecake,” inferior by implication to rational speech. She addressed various theorists who have attempted to use speech as a way to differentiate “human” from “non-human,” and in the process assigned music to a subsidiary, possibly even pre-human state. I was

glad to see some very appropriate and important retrieval of woman composers in Liane Curtis’ paper on Rebecca Clark in London and Heidi Von Gunden’s on Vivian Fine. All of these presentations, punctuated by IAWM performances and numerous discussions with other participants, made this conference, as usual, generative and inspiring.

2. Report by Joanne Stapleton

FMT5 presented a cross generational perspective of feminist musicology, providing a forum for debate and shared experiences among performers, composers and academics. Issues surrounding gender, sexuality and the identification of a female/feminine voice were explored through a variety of perspectives. This was polarized in terms of the exploration of the musical text through the biographical study of the “author” (composer) to reveal musical meaning—“the exploration of the work is always sought in the man or woman who produced it” (Barthes, 1977)—and the study of the work as a product of its cultural environment; “a text’s unity lies not in its origin but in its destination” (Barthes).

Nicola LeFanu’s keynote address unified the diverse nature of the conference program through the presentation of a number of key themes and ideas, providing a common ground for both contemporary and more traditional feminist musicological approaches/voices. This review will aim to discuss some of the themes addressed by LeFanu and their subsequent development within the conference sessions.

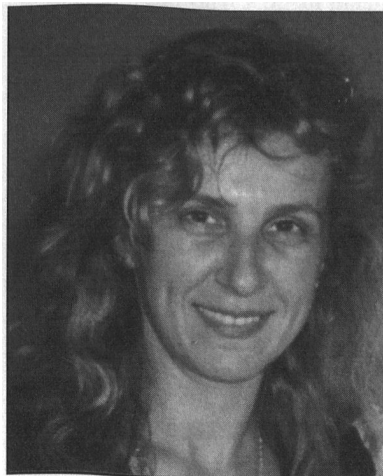
LeFanu usefully identified the classification of a female compositional voice as problematic within both a historical and contemporary context. She identified music as a kind of knowing, and composition as “a piece of knowledge,” which subsequently represents music as cultural “power.” From this position she was able to outline the various issues surrounding woman’s absence from the historical and contemporary canon of performed and published works and the taught literary canon of academic musical texts.

The conference’s opening session, “Historiography,” specifically addressed these issues through accounts of performers and composers taken from a variety of historical source materials/texts. Ruth Heckmann, for example, evaluated the gender coding inherent within the language of 18th-century German musical criticism and its subsequent impact upon the reception of works by women composers. Similarly, gender coding within academic texts was exposed by Bruce Durazzi in his closer look at the controversial “feminine ending.” Both speakers successfully negotiated the problematic relationship between historical texts and cultural context by placing their material within a historical musicological framework. LeFanu advocated the study of historical texts and performance culture as one means by which “to see the future” through its subsequent revelation of the “hidden curriculum” of patriarchal academia, and

perhaps most significantly, the creation of a female musical tradition—"the multiple lives of my foremothers."

A more contemporary feminist approach focused upon the female body politic and its implications upon the reception and creation of work by contemporary women composers and performers. In the session "Classical Music Identities," Taru Leppanen's and Cora Cooper's papers dealt specifically with the media creation and subsequent sexualization or "babefication" of female performers through their portrayal within the popular classical music press. The iconography of women within the popular music industry was also discussed by a number of speakers in various contexts, including jazz, pop and music theater. During the "Technology" session Charity Marsh and Melissa West re-addressed the concept of female creativity as a biological as opposed to an intellectual process, examining in technological terms the perceived dichotomy between nature and technology and its manipulation at the hands of Bjork and Madonna to reveal a feminist musical voice within popular performance culture.

Indisputably for LeFanu, women have always maintained and nurtured a compositional voice, within both a private and public sphere, yet the problem lies not only in its identification but also its evolution—"a question of something as yet unvoiced" (Smyth). As a possible way forward, LeFanu sought to negotiate the status of composer as mediator, as opposed to the traditional egocentric figure of the Western patriarchal male "creator." The ego of the composer figure was to become fundamental to the questions of a female/feminine voice. Using Judith Tick's recent study of Ruth Crawford as a model, LeFanu suggested that female composers exist outside the sphere of the male ego. Further supportive evidence was supplied in the "Composers" session by Liane Curtis in her paper "Rebecca Clark and London 1924-1939," in which she identified Clark's inability to identify herself publicly as a composer, claiming that Clarke was "unable to express her ego." This raised further questions regarding the nature of female creativity and a possible "anxiety of authorship."



Mihaela Stanculescu Vosganian
(Romania)

The composer as a historical/biographical subject was to form the focus for similar papers within this session. Heidi Von Gunden's study of Vivian Fine, a composer "Who

has Survived and Thrived," contextualized the experiences of a successful woman composer positioned outside the patriarchal construction of a masculine musical tradition (the concept of survival is an important element in the creation of a female musical tradition). A useful cross cultural perspective was provided by Mihaela Stanculescu Vosganian in her summary of music by Romanian women composers during the 19th and early 20th centuries, a tradition not recognized by the musical establishment until recent years.

LeFanu, in summarizing the role of FMT5 during the last decade in the promotion of women as academics, composers and performers, raised the important question "how far have we come?" The diversity of the conference would suggest that feminist musicology has established itself far beyond the category of a growing concern. The many voices present provided evidence of an emerging musicological tradition which, unlike the patriarchal musical establishment, does not seek to define or control the very voice it strives to promote. As LeFanu concluded: woman's music speaks "to and not at"—it is a source of empowerment.

3. Report by Heidi Von Gunden

LeFanu's concern about the presence of women's voices also echoes throughout my review. The session "Instrumental Music and Narrative" was a convincing assessment of recent scholarship about this controversial topic. Liz Garnett discussed musicology's political and theoretical problems with McClary's gendered reading of absolute music. At one point Garnett questioned, whose listening experience is being described? Maiko Kawabata, a student of McClary, presented how Rimsky-Korsakov portrayed the female narrative of *Scheherazade*. Kawabata demonstrated how the music, especially melodic shape and suspended time, depicted Scheherazade as an erotic female deploying "strategies for self-preservation in the face of male violence." Elizabeth Paley argued that there were differing male and female musical presences in Beethoven's *Egmont*. His death is heard as a Victory Symphony while Klärchen's is a dirge, and a dream sequence illustrates the need for the hero to be elevated by the sacrifice of the heroine.

Catherine Smith reviewed "Gender in Opera and Musical Theater," but I would like to add a few comments about Anne Foradori's "Broadway Baby: The Depiction of Women in Books and Lyrics of the Broadway Musical." Reexamining tunes and texts that have become almost second nature in American society was revealing and painful. Many of us winced at a remembrance of the climate of our youth.

Martha Mockus began the session "Gender, Sexuality, and Performance" with a discussion of lesbian imagery and the symbolic importance of accordion and breath in Oliveros's music. Mockus ended her presentation with a performance piece.

Although session 11 was titled “Early Modern Voices,” the focus was women and the madrigal. Laurie Stras examined the modal representation of gender in her presentation “*Le Nonne della Ninfa*: Feminine Voices and Modal Rhetoric in the Generations before Monteverdi,” and reminded the audience that a good woman during the Renaissance was a silent woman, both in life and in music. Bonnie Gordon analyzed Monteverdi’s *Mentre vaga angioletta* as an anatomy project, an “acrobatic duet for tenors presenting a dissected, fragmented, and phenomenologically unreal version of an idealized female voice.” The text displays the female body to public gaze, whereas women who sang took control of their body and voice.

There was a lively discussion during the session “Liszt.” Teresa Magdanz began her “Declawing the Lion: Gendering Liszt” by reviewing the criticism during the 1850s that Liszt’s music was feminine due to its poetic texts, programs, and lack of organic symphonic structure. Hence, Liszt’s music was considered inessential. Magdanz repositioned Liszt as a foreigner who was denied a foothold because his compositional craft did not fit the norm. James Deaville followed with his paper, “Writing Liszt: Lina Ramann, Marie Lipsius and Early Musicology.” He considers Ramann and Lipsius, who wrote about Liszt at the end of the 19th century, as proto-feminists excluded from the traditional musicological canon due to their gender and the controversy surrounding Liszt.

Suzanne Summerville’s and Elizabeth Austin’s collaboration ended the “Composers” session. Summerville reviewed the reputation and accomplishments of Adelbert von Chamisso’s *Frauenliebe und -leben* and together with

the composer and pianist, Elizabeth Austin, presented excerpts from Austin’s setting of the same text, which was influenced by a character, a nameless woman in Ingeborg Bachmann’s novel, *Malina*. It was fascinating to ponder the differences between these interpretations of the text.

As at all conferences, there were many interesting sidebar conversations; for example, Joanne Stapleton saw musicology as changing, but Nancy Van de Vate and I, reflecting upon the situation of the female composition student in the American academy, concluded that little has changed in this area. Perhaps, this could be a topic for a session of FTM6.

Dr. Catherine Parsons Smith is a professor of music at the University of Nevada Reno, where she teaches courses in music history and literature. She is the author of two landmark feminist essays: “‘A Distinguishing Virility’: Feminism and Modernism in American Music,” in *Cecilia Reclaimed* and “Athena at the Manuscript Club: Reflections on John Cage and Mary Carr Moore,” *Musical Quarterly* 79 (1995). She is coauthor of *Mary Carr Moore, American Composer* (1987). Her book on William Grant Still is expected soon from the University of California Press. **Joanne Stapleton** is in the PhD program at the University of Surrey, Great Britain. Her main area of research is the Victorian construction of womanhood and its implication upon the creative and gender identity of the “lady composer,” with particular reference to Ethel Smyth. Joanne graduated in 1995 with a degree in Performance Art (music major) from the Manchester Metropolitan University. **Dr. Heidi Von Gunden** is Associate Professor of Music at the University of Illinois at Champaign-Urbana, where she teaches music theory and women-and-music courses. Her most recent publication is *The Music of Vivian Fine* (Scarecrow Press, 1999). Her other books, all published by Scarecrow, are *The Music of Pauline Oliveros* (1983), *The Music of Ben Johnston* (1986), and *The Music of Lou Harrison* (1995).

Asian Women in Music Today

Concerts and Panel Discussion, Asia Society, New York City, October 22 and 23, 1999

By Chris Miller

The program, held on October 22 and 23, was sponsored by the Asia Society, Interpretations and World Music Institute, in association with the IAWM. The innovative program was conceived by composer and komungo virtuoso Jin Hi Kim, IAWM International Liaison to Asia. The event featured two evening concerts in which Asian women performed traditional and new music for Asian instruments. Kim, in the program notes, wrote that the aim of the concerts was “to forward the goal of a global balance between the ever increasing presence of Western music in Asia and the experiences and historic traditions of Asian musical life.” The concerts were a “celebration” of the “Asian creative soul.”

One of the performers was Min Xiao Fen, an award-winning pipa soloist from China now based in the United States, who played works by Bun-Ching Lam and Chen Yi.

Michiko Akao from Japan played a variety of yokobue, the flute used in Noh theatre; she is known for her pioneering work in creating a new repertoire for the instrument, and she performed her own work as well as one by Toshiro Saruya. Ketut Suryatini (one of the most distinguished composers from Indonesia) with her daughter, Loh Dewi Cempaka, presented a piece of her own that combines voice with gender wayang, the form of gamelan which traditionally accompanies the wayang kulit shadow plays. Nithyasree Mahadevan, an internationally-renowned Indian carnatic singer, elaborated on *Raga Hindolam*. Jin Hi Kim played the komungo (a fourth-century zither) and premiered the electric komungo in original compositions. Kim, Suryatini and Akao were breaking with tradition by playing instruments that, in the past, were normally played only by men.

Panel Discussion: "Traditional Roles and New Directions of Women in Asian Music"

While the concerts were quite specific in their focus on new works for traditional instruments, the panel discussion on the afternoon of October 23 had a broader and more general scope. The presentations by five panelists ranged from historical overviews, to theoretical explorations and aesthetic statements, to more personal accounts.

"Traditional Roles and New Directions of Women in Asian Music" set out to explore the changing roles of women in music and to celebrate the significant influence Asian women have had in the history of music. Su Zheng (assistant professor of music and women's studies and Director of Graduate Studies in Music at Wesleyan University) spoke on Chinese women in various fields of music. Much of her presentation drew from a recent six-month research trip to China, in which she spoke with women musicians of all ages, from those in their twenties to those in their seventies or eighties. Her observations on recent trends was enriched by her knowledge of Chinese music history.

Paz Corazon Canave-Dioquino (professor at the University of the Philippines, College of Music) gave a parallel discussion of women musicians in the Philippines, from the 16th century to the present, and from indigenous societies to urban European music culture and everything in between. Pauline Oliveros (composer, performer and founder of Deep Listening) spoke about the influence Asian music has had on her work, and about Asian and Asian American artists she has known. In particular, she spoke of Shirley and Betty Wong, two Chinese American sisters who finished their training in Western composition and music theory and then went on to form an ensemble of traditional Chinese instruments, rediscovering their roots.

Jin Hi Kim spoke of her mission to correct the balance between Western and non-Western music through her cross-cultural compositions. She also spoke about the role of women in traditional Korean music, and the historical role of music in Korean society. Deon Nielsen Price represented the IAWM as the organization's past president. She spoke about the IAWM's efforts to expand internationally beyond its core constituency in the United States, pointing to the representation from five continents at the International Congress in London, as well as the outreach panel at the Asian Composers' League meeting in Manila in 1997. She mentioned the possibility of holding the next IAWM congress in Seoul, Korea.

There were several themes which reappeared in a number of the presentations. Attention was drawn to the importance of women in music traditionally, especially in cases where music functioned as part of ritual or ceremony. Corazon Dioquino described important rituals which could be officiated only by women. In general, shamanism in

indigenous Philippines societies has privileged women, "providing them access to heroic powers equivalent to those won by men in the battlefield." Women retained their importance through colonization and the introduction of Christianity by Spain, as native practices were grafted onto Roman Catholic ritual. The example given was of the chanting of the Passion, which is done mostly by women.

Jin Hi Kim spoke of a similar situation in traditional Korean society—now displaced by the predominant Western lifestyle—where most shaman were women. Music and dance was essential to shamanistic practices, thus women played a central role in folk musical traditions.

A related theme was the level of involvement of women in music. Dioquino provided an impressive array of statistics on the high percentage of musicians in contemporary Philippine society who are women. This is a natural extension of the high level of involvement throughout Philippine history. Women held important roles in traditional cultures, and dominated when indigenous practices were grafted on to Roman Catholicism as with the singers of the Passion. When European Classical music became prevalent, women were likewise active in significant numbers: by the late 19th century there were all-women orchestras, ensembles and opera companies.

By contrast, the situation in China has been less consistent. Su Zheng noted that women were extremely active and important in Chinese music history until the 15th or 16th centuries, when political and social changes resulted in their being excluded from certain types of public performance, such as the Beijing Opera. With the tremendous changes since 1949, women have again become active in all areas of music, including Western music. One example would be Su Zheng's mother, Zheng Xiaoying, who was the first woman conductor. Su Zheng proposed that the recent advances of women in music not be considered a new history, but rather the reclaiming of a tradition that was lost, even though this reclaiming is informed by the influence of Western feminism and modernity.

Su Zheng stressed her opinion that it is essential to go beyond mere numbers in examining the status of women in music. In addition to considering the roles women play in music in China, Su Zheng is also very interested in how they are represented. One example would be the general impression that the Beijing Opera is the sole realm of men, with male performers acting female roles. It has been forgotten that before women were excluded from the genre, it was equally common for them to impersonate men. Another striking example would be how, despite the repression or even erasure of femininity during the Cultural Revolution, sexual difference has returned and is even exploited in the commodification of music. Women musicians in traditional ensembles play and are dressed in a so-called "folk" style

that emphasizes femininity, suggesting that the goal is to please male audiences.

The notion of a “pink ghetto” arose several times through the panel discussion, referring to the dominance of women in music as a result of men pursuing other more lucrative fields. The situation in China as described by Su Zheng was echoed by Jin Hi Kim in her description of a similar trend in Korea, and again by Deon Price, who noted that the last trombone association meeting was mostly women. Music

itself has been feminized and relegated to a less important place in society.

Another significant theme, which appeared in various guises, was the place of Asian music in contemporary world culture. Both Oliveros and Price provided personal accounts of the influence Asian musical aesthetics has had on their work, their thought and their approach to music. Kim, who has made it her life-work to promote Korean, Asian and non-Western music, was much more deliberate and forceful in addressing this issue.

She discussed how, within Korea, traditional Korean music had been displaced by European classical music, so that when she grew up traditional musicians were given much less respect than those involved with Western music. Her compositional work combining Korean and Western instruments is an expression of her determination to try to find a balance. Her decision to focus on composition brought her to the United States, where she recognized the problem of traditional music in Korea as part of a larger problem of non-Western music and culture being overwhelmed by the dominance of Western music and culture. Her mission thus expanded to include cross-cultural collaborations, such as her piece, *Garden of Venus*, which was premiered that evening. The piece involved all of the performers, with the



1st row: Jin Hi Kim; 2nd row: Loh Dewi Cempaka (l), Ketut Suryatini (r);
3rd row: Min Xiao Fen (l), Michiko Akao (r)

Photo by Jack Vartoogian

exception of Nithyasree Mahadevan, brought together as part of "Asian Women in Music Today."

In general, issues confronting women in music in the face of male domination received more attention than issues challenging Asian music in the face of Western domination. Neither Zheng nor Dioquino distinguished between women involved in Western rather than Chinese or Philippine music, and only Kim directly identified the dominance of Western music in Asia as a problem. Also, Kim was the only representative on the panel of a woman involved in music as a composer and performer with a background in a traditional music of Asia. Consequently, the brief impromptu contribution of Ketut Suryatini (initiated by moderator Rachel Cooper, Associate Director of Performing Arts and Public Programs at the Asia Society, who has herself been extensively involved in Balinese music) was a welcome and valuable addition to the official presentations. As Cooper pointed out, Bali and Indonesia in general differ from other parts of Asia in that their own musical cultures are quite strong, and Western music (or Western classical, at any rate) holds a minor position. Bali also differs in that the role of women in the performing arts is far more limited. Suryatini is one of the first women to be recognized as a composer, and she stands out for having achieved a level of performance on a par with the men who dominate the world of the gamelan.

The emphasis in the discussion on issues facing women rather than issues facing Asian music was reflected also in a subtle discrepancy between the scrutiny directed towards gender stereotypes and the ease with which cultural generalities were made. Zheng brought up the very interesting example of Qu Xixian, one of the first Chinese women to receive recognition as a composer, whose work was commended for sounding so masculine. By contrast, there were characterizations of an Asian aesthetic which at times verged on essentialist. (This is not to say that the characterizations were necessarily inaccurate, but the contrast between Kim's explanation of Korean court music being more concerned with conveying a "universal cycle" rather than expressing human emotions and a simple description of Asian music as slow and focused on the moment points to a relative lack of sophistication.) It is unfortunate that the presentations on the whole did not live up to Rachel Cooper's opening remarks, in which she suggested considering Asia as "a dynamic term," as opposed to simply a geographic area in which it is assumed that "there's some commonality that always exists."

A rather complex idea, related more to music than to gender, was raised by Cooper. She drew attention to a distinction made by Kim in her essay for the concert program between creative involvement in music and composition. Kim pointed out that "the notion of the 'individual composer' is not central to Asian creative activity" but rather is "a predominantly western idea that has developed over the

centuries along with the rise of individualism." In contrast, "the creative process in Asia was most frequently conceived as a collective act or a creation by and for the group." Cooper brought this issue up in connection with introducing Suryatini and the gamelan tradition in which the idea of the individual composer is very new. At the same time, she pointed out that the idea of collaborative creation is central to much of Pauline Oliveros's work, and thereby transcended the idea of reducing the issue to one of tradition versus modernity or Western versus Eastern, to one generally applicable to music.

An issue that caught the attention of one of the audience members relates to music generally, while also being quite specific in different cultural contexts. This is the question of taboos surrounding musical instruments or contexts and the sex of the musician. The issue arose in several presentations: Dioquino described the rituals that only women could officiate; Zheng discussed how the introduction of the *erhu* and *sona* into China from Central Asia in the 16th century brought gender restrictions where none had existed, and she also commented on the almost total absence today of Chinese women who play brass instruments. Kim described how women musicians in Korea played inside the court, but not outside for formal ceremonies; and Suryatini explained that the fact that only men play gamelan is a result of the link to Balinese temples. Perhaps the most subtle example, however, was that of Kim pointing out that in Korean music, there are no specific restrictions in terms of sex and instrument, with the exception of *komungo* being considered male and *kayagum* female. Though Kim deliberately chose the *komungo* as her instrument because women did not traditionally play it, she also explained that the association was largely symbolic, and tied to the philosophy of yin and yang.

As a whole, the panel discussion touched on many issues and suggested many areas meriting sustained research and discussion. It is only unfortunate that other than the presentation by Kim, and the comments of Suryatini, there was no direct connection between the presentations and the remarkable works presented at the concerts. The panel discussion did more to describe the context in which this music exists, and the general background from which it has come, rather than specifically examining the particular examples of these Asian women who are pioneers in creating and performing new music which engages their backgrounds in traditional Asian musics.

Chris Miller is active in various areas of music. He has worked extensively with the Javanese gamelan as both a composer and performer. In 1997/98, he produced "Further East Further West" in Vancouver, Canada, a series of concerts bringing together new music composers and performers of traditional Asian musics. He is currently pursuing graduate studies in the World Music program of Wesleyan University.

Reports

The General Assembly of the International Music Council

Petra, Jordan, September 22-25, 1999

By Agnes Bashir-Dzodtsoeva

Agnes Bashir-Dzodtsoeva is the IAWM Liaison for women in music in the Middle East; she represented the IAWM as a delegate (observer status) during the biennial International Music Council (IMC) meeting of UNESCO. The IMC has representatives from 80 countries and 40 international music organizations.

Amman, Jordan, September 21, 1999

Most of delegates to the International Musical Council gathered at 4:45 pm in front of the Hyatt Hotel in Amman, Jordan, to board two large tourist buses to travel to the 2,000-year-old city of Petra, one of the wonders of the world. With its rose-colored temples and magnificent tombs carved into sandstone cliffs and its 3,000-seat Roman theater, the spectacular city is now a major attraction. For this very reason, the celebration of the 50th anniversary of the International Music Council of UNESCO was held in Petra. The event took place under the patronage of Her Majesty Queen Noor Al Hussein and was organized by the National Music Conservatory.

All delegates were welcomed by Mr. Kifah Fakhouri, the conservatory director, and his team: Iman Hindawi, Rania Abu Khadra, Maysa Huniti, Rafat AL-Edeh, Linette Vinsent, Kim Ross and Susan Rofk. The delegates were housed at the Moven Pick Hotel (in the nearby village), where the staff made every effort to accommodate each person's needs.

Petra, September 22

The following morning at 9:00 am the conference began with simultaneous sessions in various rooms at the hotel. First, I attended the meeting of the European Music Council in the library, in which an open discussion included questions pertaining to activities and new leadership. Special attention was paid to ethnic changes that have been taking place in many major cities due to the arrival of a great number of immigrants from different parts of the world. This has created a new type of mixed musical language and has resulted in special interest in South American, Eastern European and Asian cultures.

Next, I attended the Far East Region, Oceania and Arab Countries meeting. Different issues were discussed, such as the geographic size and the problems of each region. A much-discussed topic was the interaction of traditional and classical music, which has recently taken place in the musical culture of this part of the world. Franz de Ruiter, who conducted the session, specifically talked about the new projects and promised to study and discuss them carefully at the IMC Headquarters in Paris at a later time. He also pointed

to the role of the new technology and how we can benefit from it and use it as a tool to connect different cultures.

The Executive Committee meeting was held after a brief break, during which the Aqaba Ensemble for Popular Arts performed a mini-concert. The main topic of the meeting was the financial problem that the IMC is experiencing due to the non-payment of membership fees by some countries. Each case was discussed individually. The members were the United States, Poland, Russia, Iraq, Uzbekistan, Saudi Arabia and Bangladesh. The possibility of adding new members to the IMC, such as the IAWM, was discussed, but was not acted upon because official procedures needed to be followed.

In the late afternoon, all delegates left to visit Taybet Zaman, one of the interesting places in the area where the official opening ceremonies took place. In the evening, the speakers were Kifah Fakhouri (Director of NMC/Vice-President of IMC), Talal Abu-Gazaleh (Chairman of Abu Gazaleh Intellectual Property), Yo-Yo-Ma (video presentation), Franz de Pouter (President of IMC), Martin Hadlow on behalf of Federico Mayor (General Director of UNESCO) and H.R.H. Wijdan Ali on the behalf Her Majesty Queen Noor Al Hussein, who was out of the country at that time.

After the official opening ceremony, a fascinating concert took place—one that was a reflection of the cultural diversity in Indian and Arabic contemporary electronic music. The participants were Arvind Parikh, Purvi Parikh and Hanif Khan (India), Sakher Hattar (Jordan), and Luc Houtcamp (an improvising musician and composer who has performed worldwide in many new jazz music festivals).

September 23

The day started with the General Assembly session followed by the Regional Groups sessions. At the coffee break, a mini concert was given by the YWCA choir.

At night in front of the Treasury Building (El-Khazneh), which is the most remarkable and spectacular place in Petra, a concert was performed by the National Music Conservatory Orchestra of Jordan, conducted by Mohammed Othman Siddiq. The program began with an *Elegy* by Agnes Bashir in memory of His Majesty Late King Hussein (solo-flute, Julie Carter-Sarayrah). *Noor*, a symphonic poem by Katia Tiutiunnik of Australia dedicated to HM Queen Noor of Jordan, received its world premiere. The solo violin part was played by Taimur Ibragimov. Other works on the program were *Melody* for qanoon and orchestra by conductor Siddiq

(qanoon solo, Salah Eddine Maraqa) and *Colors* for oud and string orchestra by Khalid M. Ali (oud solo, Ellias Khouri). The concert concluded with great success with a performance of Mozart's Piano Concerto no. 21 in C Major by a ten-year-old Jordanian pianist, Kareem Said.

September 24

The next day delegates were free to choose between participating in touring the sights of Petra or spending some time at the hotel with their friends who had arrived from Amman the previous night to attend a piano recital that was given at another attraction in Petra—Small Petra, as it is called. Abdel Rahman El-Basha (a Lebanese pianist who lives in Paris) performed an excellent program, which included sonatas by Mozart, Beethoven and Schumann.

September 25

The last day of the General Assembly started with one of the most interesting presentations by Laslo Somfai, "Work, Notation and Interpretation: Dilemma of Musicologists."

During the intermission a mini concert was performed by the wind instruments orchestra of the Baptist School of Amman, under baton of Barbara Johnson.

By afternoon the election results were announced and the General Assembly meeting started with the newly-elected committee. Some reports from the regional groups were presented. Finally, the closing ceremony took place followed by dinner. The entire event was very well organized and all the attendees enjoyed every minute of it.

On the following day the delegates returned to Amman with the hope of meeting again in the future. The location of the next meeting will be Tokyo, Japan, in two years.

Agnes Bashir-Dzodtsoeva, I.O.M. (International Order of Merit from ABI and I.B.C.) is both a composer and a pianist. She is president of AAWM (Arab Alliance for Women in Music), a member of IAWM, NACUSA, SACEM, and the Lebanese Composers Society, and an honorary member of Donne in Musica. She is professor of piano and theory at The National Music Conservatory of Amman in Jordan.

The College Music Society and Association for Technology in Music Instruction

1999 Annual Meeting: October 14-17, Denver, Colorado

By Sharon Mirchandani

Panel: Women and Gender in Music Technology—Teaching, Research, Performance, and Composition

Judith A. Coe (Mississippi University for Women) moderated an informative and stimulating panel discussion with Sally Reid (Abilene Christian University), Kristine H. Burns (Florida International University) and Virginia Giglio (Global Thinking Associates). The four presenters introduced a variety of rich and unique resources for critical and creative research involving gender issues, suggested ways in which technology could be used in teaching and composing, and served as role models and mentors for women advancing their understanding of technological possibilities.

Coe guided us through her invaluable webliography, which categorizes, annotates, and provides URLs for approximately 350 (and growing!) online music resources, many related to music and gender issues. Of particular interest are the sites pertaining to Women in Music Technology, Multimedia Web Development, Commercial Music, Music Industry and Publishing, Course Syllabi, Online Music and Videos, Pedagogy, Popular Music, Film Music, Technology and Education, Technology and Music, Iconography, Women in Electroacoustic Music, Internet Resources, Latin Music, Women's Studies and Issues Resource Sites, and Women in World Music. The detailed and current listing will be immensely valuable to anyone conducting online music research. They can be found at <<http://www.muw.edu/~jcoec/cmr>>.

Reid, president of the IAWM, discussed the work of developing and maintaining community archives and Web sites. She led the session through the well-crafted IAWM Web site, a wonderful resource that contains information, links, and modules related to women composers, festivals, publishers and recording companies for women's music, discussion lists, course syllabi, women in early music, and a host of other gender-related topics. She also invited those interested in owning a module to contact her.

Burns, an active ASCAP composer and the Editor-in-Chief of an upcoming encyclopedia, *Women Musicians in America Since 1900*, presented the Web site Women on the Web-ElectronMedia, or WOW'EM. The site is devoted to young women (junior and senior high school) who are interested in the media arts—music or visual art, as well as science, mathematics or computers. The site, which contains numerous vignettes by women professionals, is helpful in allowing young women to learn about possible career paths that combine their artistic skills with technology. It is particularly attractive for those young people, their parents, and their teachers who are concerned about the job market in the arts. Even young college students and those who advise them would find it a valuable resource.

Finally, a dramatic change of pace occurred when Giglio described her exciting journey from being an academic to being a project leader for Academic and Recording Industry

Alliances, or ARIA. She discussed the advantages of mixing the special skills of a musicologist with the needs of the recording industry. Her talk was thought provoking as it suggested some attractive and even lucrative alternatives to the traditional academic career that many envision. Overall, the session was well-paced and passed along valuable and unique information and resources of great practical use to anyone interested in gender and technological developments.

Open Forum for Women, Music and Gender

The 55-minute open forum, moderated by Judith Coe, was a relaxing chance to discuss informally with colleagues across the country a variety of interests and concerns regarding women, music and gender. While much of the time was spent discussing practical matters such as learning about technology, teaching Music and Gender and Women in Music courses, or sharing syllabi via the IAWM Web site among others, the nature of the session allowed for more personal concerns and reflections. The degree to which personal experiences and perceptions should affect one's

teaching, and the handling of emotional issues with students were discussed. Tactics for dealing with colleagues hostile to the subject matter or to the performance of women's music were also suggested. And even pledges of emotional support were offered to those dealing with painful issues in research! Reading list suggestions were made, pronunciation questions were addressed, and musical works appropriate for various venues were recommended. Surprisingly, considering the currency of the topic, the session attracted only one male attendee. All who attended seemed to enjoy the collegiality and exchange of ideas.

Sharon Mirchandani earned a Ph.D. in musicology at Rutgers University and is an assistant professor of music history and theory at Westminster Choir College of Rider University. Her research interests include music and gender issues, aesthetics and music historiography. She has published articles in Hymn, the IAWM Journal and Clavier; has presented papers at AMS, the Society for American Music, and CMS meetings; and has given frequent lecture-recitals on women composers.

Rebecca Clarke: Conference and Concert

Brandeis University, September 25, 1999

By Liane Curtis

Rebecca Clarke (1886-1979), an English-born composer and violist of German and American parentage, spent much of her life in the United States, living in New York City from 1944 until her death. A professional violist, she achieved fame as a composer with her Viola Sonata (1919) and Piano Trio (1921) written for competitions of the Berkshire Festival of Chamber Music, sponsored by the American patron, Elizabeth Sprague Coolidge. Clarke wrote chamber music and songs for her fellow performers, and she also wrote many works (including choral pieces) that were not performed in her lifetime and that remain unpublished in her estate today.

Brandeis University (the Women's Studies program, Music Department, Dean of Arts and Sciences, and the ArtsFest), in conjunction with the New England Chapter of the Ameri-

can Musicological Society, sponsored a conference on Clarke, followed by a concert of her music on September 25. The event was organized to observe the 20th anniversary of Clarke's death (October 13, 1979).



Rebecca Clarke ca. 1916
(photo courtesy of Rebecca Clarke,
the composer's grandniece)

Papers

Christopher Johnson (senior editor and manager of the music department at Oxford University Press in New York, and musical and literary executor of Rebecca Clarke's estate) presented "The Unexpected Rebecca Clarke (Mostly in Her Own Words)." Johnson considered the activities of Clarke's life, as recorded in a portion of her diaries, and emphasized the significant role of Clarke's mother in her unpublished memoir, "I Had A Father Too."

Deborah Stein (music theory professor at the New England Conservatory of Music, and co-author of the 1996 book *Poetry into Song: Performance and Analysis of Lieder*) offered "The Englishwoman of Many Voices: Clarke's Songs." Stein considered how Clarke's early 20th-century musical language offers a unique lens for viewing an era of compositional exploration. She considered several songs as representative of different aspects of Clarke's output, including the early *Shy One* (Yeats), *The Seal Man* (Masefield) and *Tiger, Tiger* (Blake). Each song was composed a decade later than the previous one, and they spanned most of her compositional career. Stein's analyses explored how Clarke expressed the form, imagery and progression of three superb poems, with her musical language ranging from tonal to modal to atonal.

Paula Gillett (cultural historian and professor of humanities at San Jose State University) is author of a 1990 book, *Worlds of Art: Painters in Victorian Society*, and the

forthcoming *Musical Women in England, 1870-1914: "Encroaching on All Man's Privileges"* (St. Martin's, 2000; Macmillan in UK). Gillett's presentation, "The Climate for Female Musical Creativity in Turn-of-the-Century England," considered a number of factors that influenced women and the understanding of their role in society. These included a range of widely-held "scientific" beliefs such as those alleging women's "inferiority" was the result of their smaller brain size. Such "evidence" resulted in the continued assumption that intellectual and creative activity for women was not only unnatural but also dangerous. Despite the prejudices they faced, a number of women of a slightly earlier generation than Clarke, including Maude Valerie White and Liza Lehman, made significant achievements as composers in a range of genres.

Cyrrilla Barr (professor emeritus of The Catholic University) is author of *Elizabeth Sprague Coolidge, American Patron of Music* (1998) and co-editor of *Cultivating Music in America: Women Patrons and Activists since 1860* (1997). Barr evaluated Clarke's failed attempts to capture the Berkshire Prize in 1919 and 1921. She discussed the well-known incident of the jurors being tied in choosing Clarke's work and Bloch's *Suite for Viola* as the contest winners. Mrs. Coolidge herself, who knew the identities of the contestants, broke the tie, giving the prize to Bloch. Barr offered considerable behind-the-scenes documentation concerning this contest and other Coolidge competitions as well, with Clarke's name part of a distinguished list of "Also Rans" that included Hindemith, Webern and Ruth Crawford.

My presentation, "The International Society for Contemporary Music Festival of 1942 and other Contexts for Clarke's Late Works," considered Clarke's *Prelude, Allegro, and Pastorale*, for viola and clarinet, which she, probably at the urging of her friend and festival organizer Albert Elkus, submitted to the 1942 event. It was, as she and others noted, the only work by a woman to be accepted. Clarke's next-to-last composition, *I'll bid my heart be still*, for viola and piano, was based on a Scottish border melody as a tribute to her husband-to-be, James Friskin, but its title might also be seen as Clarke making peace with her composer identity, about which she had long been conflicted.

The conference concluded with a discussion chaired by Ruth Solie (professor of music at Smith College). The focus of the discussion concerned the importance of contextualizing Clarke, which can be a future goal for Clarke Studies. Alain Frogley (University of Connecticut, Storrs) observed how Clarke's musical style should be considered in the context of her British contemporaries. Judith Tick and Laurie Blunsom (both of Northeastern University) raised the question of the importance of women peers and predecessors to Clarke in her construction of a sense of self as a composer. Both Blunsom and Tick have done extensive research on women composers in the United States.

"Completely Clarke" Concert

The "Completely Clarke" concert included The Lydian String Quartet in the world premiere of *Comodo e amabile* (1924) and the local premiere of Clarke's *Poem* (1926). Richard Buell, in his review in the *Boston Globe* (September 28, 1999, p. B6), described the quartets as "marvelous" and "lovingly scored...and disturbingly [how often one writes this of Clarke] intent on taking the listener into unexpected terrain." The two works contrast, as the *Comodo e amabile* is buoyant and energetic, while the *Poem* is poignant in its contrapuntal interweaving and rich harmonic vocabulary.

The women of Coro Allegro (Boston's chorus for the Gay, Lesbian and Bisexual communities and their friends; directed by David Hodgkins) gave an impressive performance of Clarke's two recently published works. *Ave Maria* was austere in its carefully shaped counterpoint. The chorus from Shelley's *Hellas* was intense and passionate, with the five-part women's chorus building the lush chromatic harmonies into broad, expansive phrases. After reaching a climactic highpoint, the ebbing was hushed, lingering, suspended. As the final chord faded in this remarkable performance, the audience held its breath. In its first hearing in the Boston area, this extraordinary work radically expands our understanding of Clarke's achievement as a composer. Clarke wrote nine other choral works, which we can hope will be published soon.



Clarke ca. 1920
(photo courtesy of Mrs. Heidi Schultz,
the composer's niece)

Mary Ruth Ray, viola, and Gary Gorczyca, clarinet, performed the *Prelude, Allegro, and Pastorale* (1941), which has just been published. This work, according to the *Globe* reviewer, "had you wondering if Clarke had been listening to some of the more gorgeously bleak passages in Stravinsky's *L'Histoire du Soldat* and decided to take them farther on."

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Sarah Pelletier (soprano) and Sheila Kibbe (piano) offered beautiful interpretations of nine songs including *The Seal Man* and *June Twilight* as well as the unpublished late works, *Tiger, Tiger* and *The Donkey*; the *Globe* review described the songs as "pure gold—microscopically sensitive to the pulls, tightenings, and easings of the English language." These four songs offer a broad vocabulary of

approach and meaning. *The Seal Man* (1922) sets John Masefield's prose text based on a Celtic legend of a girl who falls in love with a seal (disguised as a man) and follows him into the sea where "she was drowned, of course." Clarke here employs powerful mimetic powers in describing the swirling weight of the waters. This depiction of a self-destructive girl may be read as having an autobiographical dimension, as Clarke would later suffer from depression, which contributed to her silence as a composer in the 1930s.

The Donkey (1941) begins with neoclassical playfulness, but then, as the G. K. Chesterton poem clarifies that the animal in question is the one from the Palm Sunday story,



Clarke in 1976, near her 90th birthday
(photo courtesy of Mrs. Heidi Schultz,
the composer's niece)

the harmonies become warm and comfortingly thick, building to a triumphant close. *June Twilight*, another Masefield text, evokes a vivid summer landscape of fertile farm-

lands and human potential. *Tiger, Tiger*, setting Blake's text, was the powerful and unsettling close of the evening. The *Globe* review described it as "not regular and incantatory but stormy and excitable, as if caught in astonishment from time to time by the intensity of the images. Clarke's narrative pacing here seems close to genius." Having lived with Clarke's music now for eight years, I say not "seems close to genius"—but rather "is genius." Can we just get used to genius not being the exclusive domain of men?

Rebecca Clarke Society

Both the conference and concert were well attended, and the day scored a great success in drawing some leading scholars into a new area of Clarke Studies, as well as introducing audiences and performers to some rarely heard or never previously heard music by Rebecca Clarke, now increasingly recognized as (to quote a reviewer in *Gramophone*) "one of the very best of her time." As a result of the high level of interest in Clarke and her music, I am founding the Rebecca Clarke Society. Please contact me for further information: Women's Studies, Brandeis University, Mailstop 082, Waltham, MA 02254-9110. E-mail: Lianec@earthlink.net

Liane Curtis holds a Ph. D. in Musicology, and is Resident Scholar in Women's Studies at Brandeis University.

Annual Meeting of the American Musicological Society

Kansas City, Missouri; November 3-7, 1999

By Deborah Hayes

"Women's History/Feminist History" was the topic of the open meeting of the Committee on the Status of Women at the 1999 annual meeting of the American Musicological Society (AMS) in Kansas City, Missouri, in November. A three-hour evening session of presentations and discussion, the open meeting has focused in past years on many professional issues. Noteworthy colleagues have offered advice about interviews, hiring, promotion, tenure, managing the research/teaching/service equation, and other crucial matters for a successful academic career. In 1999 the committee, chaired by Judy Tsou (University of Washington), returned to *research*, the AMS's original reason for being, and organized a panel of four prominent scholars: Susan Cook (University of Wisconsin, Madison), Suzanne Cusick (University of Virginia), Susan McClary (University of California, Los Angeles) and Judith Tick (Northeastern University).

Cook, in remarks titled "Big Girls Don't Cry: Feminist Musicology and the Abject Popular," compared feminist research to research into popular music, both of which remain marginalized—not to be taken seriously. To illustrate the connection, she reported once being asked to speak on the topic, "Flirting with Popular Music." Cusick, in "Symbolic Order of the Mother and Music Historical

Questions," described her efforts to come to a deeper understanding of the music of the 17th-century Italian court composer Francesca Caccini by investigating the writings of today's Italian feminists, particularly members of the feminist collective, Diotima. Caccini's patron, the Grand Duchess, may be seen as "symbolic mother" to the composer. Further, Diotima's theory of female subjectivity is illuminated by musical imagery.

McClary, in "Women's Music History," took note of historical research as well as the critique of patriarchy that is the work of feminist criticism and feminist theory. She urged musicologists to document the achievements of today's prominent women composers, even if many do not like the designation "woman" composer and prefer talking about technical and formal questions to sharing their experiences and feelings. She noted that it is time for musicologists to stop deriving theories from other disciplines and concentrate on *sound* and what it can tell us. Finally, Tick's "Reflections on Writing the Life of Ruth Crawford Seeger" highlighted three issues: (1) the use and misuse of greatness as a category (Crawford, though influential, was ordinary in some respects, a housewife-composer); (2) the dilemma of the marginal subject (Crawford was marginal as to class,

gender, nationality, race); and (3) the perils of anomaly (anomalous historical figures can be underestimated).

Women's work held the attention at other events of the 1999 AMS meeting. A thrilling concert of music by Elizabeth Jacquet de La Guerre and Barbara Strozzi was performed by the ensemble Cecilia's Circle: Janet Youngdahl, soprano; Julie Andrijeski, baroque violin; Vivian Montgomery, harpsichord; and Julie Elhard, viola da gamba. The program included Strozzi's rarely heard *Salve Regina* (1655) and La Guerre's cantata *Judith* (1708), among other vocal and instrumental works. A lecture-recital on "Loewe's and Kugler's *Frauenliebe und -leben* in the Context of Biedermeier Aesthetics" by Eileen Stempel, mezzo-soprano, explored the poet's treatment of women in its social context. She then performed the settings with Eva Mengelkoch, piano. The AMS committee sponsoring these performances was chaired by Jane Bowers (University of Wisconsin, Milwaukee).

Women and gender were topics of several other papers. Karen Ahlquist (The George Washington University) spoke on "Musical Participation and Social Models in Nineteenth-Century Germany," citing social and political factors that accompanied the growing proportion of women in mixed choirs during the 1800s. Naomi André (University of Michigan) examined "Exoticism in Nineteenth-Century Opera: Verdi, Convention, and Women's Lower Voices"; she theorized that three lower-voiced women, Azucena (*Il Trovatore*), Princess Eboli (*Don Carlo*), and Amneris (*Aida*), present a new type of female heroine. Ellie M. Hiasma (Brooklyn College and Graduate Center, CUNY) in "'The American Dream': Miss Saigon and the Politics of Memory" addressed gender and racial stereotypes in this world-famous musical, and audience reactions.

Many papers dealt with earlier music. Deborah Kauffman (University of Northern Colorado, Greeley) spoke on "A Repertory of *Petits Motets*: Sacred Music for Women at the Convent School at Saint-Cyr" in the late 17th and early 18th centuries. In a panel discussion of musical pedagogy and literacy, 900-1600, Cynthia Cyrus (Vanderbilt University) spoke on musical literacy within Dominican women's convents in Germany in the 14th and 15th centuries. Colleen Baade (Duke University) addressed the question of where and by whom women were trained for careers as nun musicians. And Janet Pollack (University of Puget Sound) considered how the early-17th-century keyboard anthology, *Parthenia*, might have been used as a primer by aristocratic Jacobean women.

An entire session of four papers was organized around the topic of women and music before 1600. First, James Boyce (Fordham University) in "*Vox Feminina*: The Office of St. Isabel from the Abbey of Longchamp" discussed a 16th-century manuscript of chants dedicated to the office of St. Isabel, sister of King Louis IX (13th-century). Laurie Stras (University of Southampton) in "*Le nonne della ninfa*: Feminine Voices and Modal Rhetoric in the Generations Before Monteverdi" analyzed gendered musical constructions in 16th-century Italian madrigals composed by men. Billee A. Bonse (Ohio State University) reported on "*El son de n'Alamanda*: Another Melody by a Trobairitz?" And finally, Margot Fassler (Yale University) spoke on "Hildegard of Bingen and the Feast of All Saints: A New Reading of *Scivias*," showing how Hildegard may have modeled her treatise on the liturgy for the Feast of All Saints' Day, November 1, the date she became a Benedictine nun.

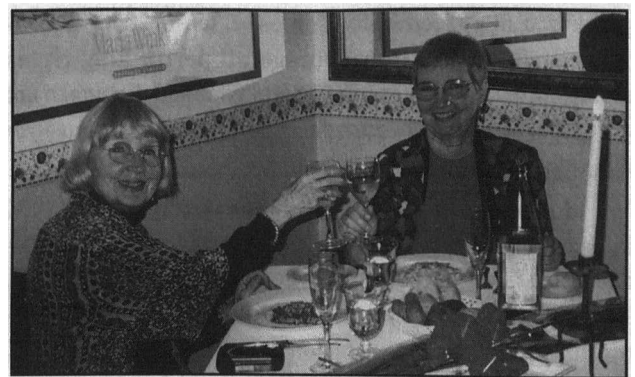
Deborah Hayes is a professor of musicology at the University of Colorado at Boulder.

Donne in Musica IV: Festival and Symposium

Fiuggi, Italy, September 6-12, 1999

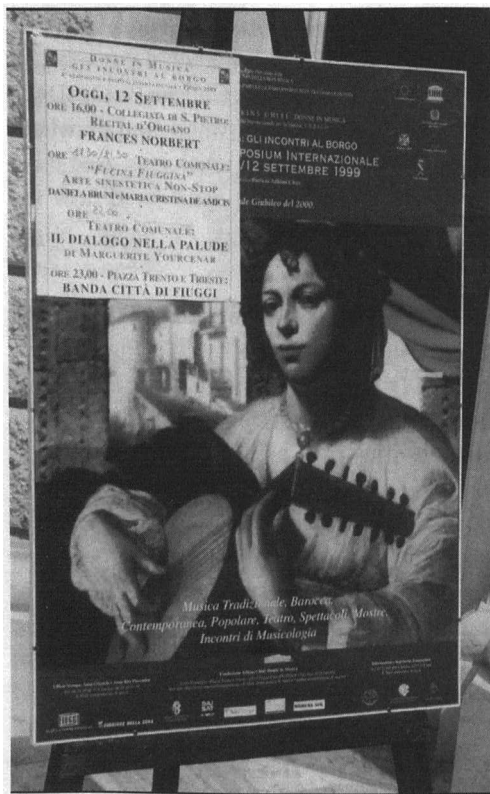
By Deborah Kavashch

The fourth International Festival and Symposium Donne in Musica: Gli Incontri Al Borgo took place September 6-12, 1999, in Fiuggi, Italy, under the direction of Patricia Adkins Chiti, president of the Fondazione Adkins Chiti: Donne in Musica. The various activities of the week included daily concerts, theatrical presentations, musicological papers, world reports, a daily music laboratory for children ("The Creation of Sound"), and a "non-stop" performance of synaesthetic art. Events were held in the Teatro Comunale as well as in a number of nearby churches. Also provided during the festival were special guided tours of the Fiuggi Spa, Trisulti Abbey and the walled city of Ferentino as well as a number of meals in local restaurants and buffet lunches during the symposium.



Jeanne Shaffer and Frances Nobert
after Frances' organ concert, which included
Jeanne's *Partita* on "*Schmücke dich*"

Although the music presented in the concerts had a special focus on the music of women in Europe, Asia and Africa from 1500 to 1700, there were also concerts of traditional, contemporary and popular music. Featured festival



Poster in front of the main building

performers included Ludmila Amelina (percussion), Maria Vittoria Jedlowski (guitar), Emanuela Marcante (harpsichord), Barrie Webb (trombone), and the Korean Color Quartet (string quartet: Eunhye Yoo, Kyung-ah Cha, Ye-seon Choi, Jeong-min Park). Other solo and ensemble performances were provided by Frances Nobert (organ), Ute Buchter Romer (soprano), Deborah Kavash

(soprano), Gao Chun Yan (violin), Donne in Sax, Ensemble Les Nations, Ensemble Musica Fiorita, Ensemble Galilei, Cappella Artemisia Bologna, the Orchestra Sinfonica Nuova Scarlatti of Naples, the Australian vocal sextet, The Song Company, and others.

Representatives from approximately 45 countries were introduced Friday morning at the beginning of the two-day symposium. This was followed by a presentation of ten musicological papers in three categories: the "Voices of Women," the "Art of Composition," and "New Territories." The second day of the symposium was devoted to world reports from Australia, Asia, Africa, the Americas, Europe and Italy, and interspersed throughout the sessions of both days were performances of works by women composers.

At the close of the festival was a non-stop performance of synaesthetic art coordinated by Maria Cristia De Amicis and Daniela Bruni. The concert consisted of almost four hours of both acoustic music and music with live electronics combined with the continuous painting on a large canvas at the back of the stage by Daniela Bruni, as inspired by the ongoing musical performances.

The Donne in Musica IV Festival and Symposium was a truly international event which brought together representatives of many musical cultures, styles and time periods in a fascinating, stimulating and dynamic week.

Deborah Kavash, composer and soprano, has had works commissioned and performed in North America and Europe and has appeared in concert in major national and international music centers and festivals. She was a 1987 Fulbright Senior Scholar, holds the Ph.D. in Music from the University of California at San Diego, and is professor of music at California State University, Stanislaus.

Royalty Checks and Reality Checks: Three Reports

By Deon Nielsen Price

First Report: A Brief Survey

As a contemporary classical composer whose music is often performed in concert halls and less often on radio broadcasts, I would like to encourage all performing rights organizations to increase their collection and disbursement of royalties for live and broadcast performances of music in this category.

Many thanks to the 30 composers on the IAWM informal internet discussion list who responded over a two-day period to my survey questionnaire of September 15, 1999, regarding royalty payments by performing rights organizations. Of the total respondents, in the United States, 17 are ASCAP members and 6 BMI members; 6 are members of national performing rights organizations (PROs) in Switzerland, Argentina, United Kingdom and Canada; and one is a member of both PRS (UK) and ASCAP (USA). The

tabulation of answers to the questions and commentary follows.

Questions and Answers

1a. Do you receive royalty payments from a PRO? 26 yes; 0 no

1b. Which PRO? 15 ASCAP; 6 BMI; 2 SOCAN; 2 PRS; 1 SADAIC; 1 SUIA

2a. Are the royalties you receive for live performances? 22 yes; 4 no

2b. Is it necessary for you to send in documentation with printed programs? 2 no (ASCAP members); 3 don't know (intl. and BMI members); 18 yes (all PROs)

3a. Have you had performances of your works broadcast on radio or television? 26 yes; 2 no; 1 don't know

3b. How frequently is your music performed on TV or radio? 16 rarely (less than once per month); 7 frequently (more than once per month)

3c. Have your broadcasted works ever shown up in any surveys by PROs? 11 yes (4 ASCAP; 5 BMI; 2 intl.); 10 no (9 ASCAP; 3 intl.)

3d. How frequently? 3 frequently (all ASCAP: 1 commercial, 1 eclectic/avant-garde, 1 classical); 8 rarely (2 ASCAP, 2 intl., 4 BMI); 10 never (ASCAP and intl.)

4. How would you categorize your compositions? a) 22 contemporary classical/art; b) 1 commercial/pop; c) 5 other (3 eclectic or avant garde)

Commentary

1. Unfortunately, in Argentina (SADAIC), the composer does not receive all the rights. If the composer does not pursue and inform the PRO about the performances, nothing will be done. Unfortunately, one does not know where and when somebody may play a work. There should be another society here that competes with SADAIC. I have been paying, and paying managements, but I never receive any profit from them. A question for all: can anyone from Argentina register her works in another country such as the USA?

2. I did not KNOW that you could get royalties any other way than through ASCAP! I thought if you were with them, they took care of it—which was misguided at best. Let me know whom I could contact to get foreign royalties.

3. In Canada right now they are in the process of making radical changes in the distribution process for live performances. They used to depend on classical composers sending in printed programs. About three to four years ago they decided to make a survey of some “significant” venues only, and depend on the venues to send in details. It did not work because they could not get adequate information from the venues. Their new idea is to use a sampling technique. They plan to send staff around to randomly-selected concerts to collect details. I have looked at the details they are providing, and it is obvious that the very small selection of concerts will give a completely inadequate picture of classical music, as they will sample only works where large audiences are involved. It becomes like a lottery. The BBC and ABC broadcasts usually appear in the royalty payments. Other countries are much more uncertain. A friend in Germany says he often hears my works on the radio, but those royalties certainly never appear in my payments.

4. On the royalty statements, it is hard to determine when a performance has been missed because the time periods are so offset and the concerts are not well identified. I have not gone through statements and tried to correlate them with actual performances. If a performance is missing, one does not know if it will appear soon in another statement or if it

was missed unless one examines all the statements after the year has gone by.

5. Years ago I had several works performed on the armed forces radio network and was so innocent I really thought I would get some royalties, since these programs were broadcast literally all around the world.

6. Thanks for taking this on. It is such an important issue!

7. I find it very difficult to know when my music has been performed in order to alert ASCAP. I send out scores and sets of parts and have included notes in my scores requesting that the orchestra contact me when the piece is performed—nothing. I have tried to request information about buyers of my music from the distributors; they seem to think the idea makes a lot of sense, but then repeatedly do not follow through. This is frustrating and is not right.

8. Some performing organizations do not subscribe to BMI, just to ASCAP, and they do not want to pay performance rights. My impression has been that groups play my music and believe that I should be “grateful,” and not expect royalty money, too.

9. A major annoyance is that organizations that perform my music often do not report the performance.

10. I have several recordings, many of which are played on National Public Radio, but royalty payments are decidedly IN-frequent! To be precise, throughout my entire PRO affiliation, which began in 1982, I have received payment for only two broadcasts!

Second Report: SGAE and Verance Corporation

The good news is that we can now welcome wide exposure of our creative musical work on the internet. The bad news is that, unless regulations are quickly established, we may lose all creator’s rights and credits. Once broadcast, the music will be “gone with the wind” and freely downloaded. Composers, performers, publishers and creative rights agencies are being greatly challenged by the digital technology, which is already in place on the information highway.

Representing the IAWM at a recent seminar (Los Angeles, CA, December 6, 1999), I witnessed this first official agreement, which is quoted below, to meet these challenges.

The Performing Rights Organization based in Spain, SGAE (Sociedad General de Autores y Editores), and Verance Corporation, the world leader in digital audio watermarking systems, have signed an important license agreement under which SGAE will use Verance’s MusiCode® technology (formerly ARIS Technologies, Inc.) to encode the musical works of

its members and conduct automatic monitoring of their radio, television and internet public broadcasts. The agreement was signed today prior to the American Alliance of Composer Organizations' (AACO) "An Evening with SGAE."

MusiCode® Content ID audio watermarks are codes embedded into recorded music to identify the recording and related songwriter and publisher information. While the codes are inaudible to the human ear, they can be detected by specially designed broadcast monitors to authenticate the content of the recordings, detect their performance in the various public media, and help author's rights in a more transparent and efficient manner than the traditional methods.

SGAE is the first European author's society to adopt this revolutionary system for the protection of its musical patrimony and as a means of protecting it from piracy, and augment its visibility in the digital world. This coincided with SGAE's centennial anniversary, and comes at an excellent time for the Spanish and Latin American repertoire.

Congratulations to SGAE for your action!!!

Third Report: 11th International Congress

In three separate panel discussions at the history-making 11th International Congress on Women in Music in London (July 7-11, 1999), 14 speakers, who represented seven international performing and mechanical rights organizations, also addressed these current issues. We hope to have access soon to the actual panel discussions on the IAWM Website and have the tapes and videos of these sessions available for individual purchase.

The following are excerpts from the letter of appreciation sent to each participant by e-mail:

Dear Presenter Representatives of Performing Rights Organizations:

As Immediate Past President of the International Alliance for Women in Music, I extend my most sincere appreciation for your time, support and efforts at the Eleventh IAWM Congress in London earlier this month (July).

With your generous help, we were able to obtain the services of one of London's finest caterers, Quebec Quisine. The covered tables with potted flower centerpieces and excellent food, served elegantly at the Hi-Teas and luncheons, were enjoyed by everyone present. In addition, your appearance and demeanor on the panels maintained and added to the professionalism of the conference.

We appear to have made history by including presentations by performing rights organizations from several nations all in one conference. It was a great opportunity for us to learn distinguishing characteristics of each individual organization and how each is preparing to meet the challenges of the internet.

Although we had tried to inform them, many of our registered conference participants evidently were unaware of the widespread importance of performing rights and royalties. I truly regret the low attendance at the performing rights presentations. However, I am certain the information will reach many interested people through cassettes, video clips, further distribution of your materials, and the published report which will also be on the IAWM Website.

Composers from the USA, Italy, Korea, Mainland China, Japan, Taiwan, Romania, Canada, Spain, England, Switzerland, Jordan, and the Czech Republic met together specifically to report and encourage each other in celebrating the contributions of women in music in their own countries. They took with them the remaining printed materials of SACEM, GEMA, BMI, BAC&S and PRS both for themselves and for distribution to their colleagues.

My warmest personal regards to you all.

To Individual Presenters:

To Ms. Sindee Levin (AMRA): Thank you for explaining mechanical rights in the U.S.A. and Canada! Mr. Roger Greenaway (ASCAP): Sorry you couldn't make it! Ms. Alison Smith (BMI): Thank you for asking Phil Graham to cover for you when you learned you would not be able to attend. Mr. Phil Graham (BMI): Thank you for participating on the panel at the last minute! Mr. Claude Gaillard (SACEM), Ms. Aline Jelen and Ms. Samantha Messica (SACEM): Thank you for the very informative, well-organized, clear presentations from all three of you of royalty collection and distribution in France! Prof. Dr. Jürgen Becker (GEMA) and Prof. Dr. Kreile (GEMA): Although you were not able to be with us in person your influence was very much felt with information from Germany in the copies of the *GEMA Newsletter* that you sent for us to distribute and with our announcement of your co-sponsorship of the Hi-Tea. Ms. Sarah Rodgers (BAC&S): Thank you for your splendid chairing of the British Academy of Composers and Songwriters' presentation and for your help arranging for the facility for our Congress. Mr. Guy Fletcher (BAC&S/PRS): Thank you again for meeting with Beverly Grigsby and myself on your visit to Los Angeles, for your support and for steering us to St. Mark's Hall so we could hold the Congress in London. Mr. David Stoll (BAC&S) and Mr. David Bedford (BAC&S): Thank you for sharing your valuable experiences as successful PRS composers. Ms. Terri Anderson (PRS): Thank you

for your excellent presentation on Britain's Performing Rights Society and your informative answers to questions from the floor.

Dr. Deon Nielsen Price serves on the IAWM Executive Committee as Immediate Past- President, is a member of the Fundraising and Grants Committee, and represents the IAWM at the American Alliance of Composer Organizations and international music organizations. She also serves on the executive board of The National Association of Composers (NACUSA). Her revision of the text, College Class Piano, will be published this summer by

Demibach Editions. Deon has been enjoying performing with her son, Berkeley Price, clarinetist, in the PRICE Duo. Recent tours have been to Vienna, Heidelberg, London, California, Utah, Texas, Louisiana and West Virginia; they will tour in the Pacific Northwest in March 2000. Due to the outstanding reviews of her 1996 compact disc, "SunRays," a second CD of her chamber music has just been released by Cambria Master Recordings (CD-1122) titled "SunRays II: City Views." Continuing her teaching at El Camino College in Torrance, CA, she is also completing an orchestral commission. The catalog of her compositions and books can be accessed online at <http://www.CulverCrest.com>.

Report from Canada

By Melinda Boyd

"A Canadian Tapestry," an all-Canadian choral program that was held in Toronto on June 5, 1999, offered works by Violet Archer, Eleanor Daley, Ruth Watson Henderson, Larysa Kuzmenko, Ramona Luengen and Jana Skarecky. Also in Toronto, compositions by Alice Ho (*Forest Rain*) and Ann Southam (*Alternate Current*) were performed at a percussion concert that included music by Christine Huang. Svetlana Maksimovic's *Soliloquy* received its world premiere on the same program.

Stella Gould's *Streams of Thought* for voice and piano premiered in August at Saint John, New Brunswick. Janet Danielson's guitar piece, *Florescere*, premiered at Donne in Musica, Fiuggi, Italy. *Bird in Tangled Sky* by Jocelyn Morlock was performed at the ISCM World Music Days in Bucharest on September 25. Morlock and Linda Bouchard are among the featured composers at the Third Vancouver International New Music Festival, scheduled for May 2000.

Winnipeg composer Diana McIntosh unveiled her new one-woman show, *Slipping the Bonds—from Birds to Bondar*, at the Manitoba Planetarium. This multi-media work celebrates the evolution of flight, and includes the recorded voice of Roberta Bondar, Canada's first woman astronaut.

Vancouver Pro Musica's "Sonic Boom" Festival included works by Janet Danielson (*Music for 3 Percussionists*), Gloria Leung (*Cathay*), Jocelyn Morlock (*Blue Sun*), Del Myles (*Sonatina No. 1*) and Rita Ueda (*If the Stars are...*). Elaine Keillor and Elma Miller were honored at the Trimark Canadian Women's Mentor Awards held in Calgary.

A reminder: the deadline for the Toronto Camerata Folksong Competition 2000 is June 1, 2000. Information and entry forms are available on the Web site at <http://www.torontocamerata.org/homeb.html>.

Melinda Boyd, who is completing a doctoral degree in musicology at the University of British Columbia, is writing her dissertation on the dramatic works of German composer Ingeborg von Bronsart.

New on the Internet

Barbara Strozzi

A large, full-size color reproduction of the portrait of composer Barbara Strozzi (1619 - after 1664) by Bernardo Strozzi is available at: <<http://music.acu.edu/www/iawm/pages/strozzi.html>>. The portrait shows a voluptuous diva with a rugged, almost peasant-like inner strength—the combination is fascinating and is reflected in Strozzi's music. (Reported by Sarah Whitworth)

Joan of Arc

A web page is available on "Music from the Time of Joan of Arc (1412-1431)" <<http://music.acu.edu/www/iawm/pages/joanofarc.html>>. It includes an introduction, biographical excerpts, CD recordings, movie stills, art illustrations and other links. Of special interest is a recent CD recording: "Joan of Arc: Music and Chants from the 15th Century," performed by the Amadis Ensemble, directed by Catherine Jousselein, JADE 7432171067-2, 1999. The liner notes include an essay by Veronique Musson entitled "Musical Life in France in Joan of Arc's Time" (translated by Jacqueline Leroy). (Reported by Sarah Whitworth)

Betty Jackson King

A web site on the African-American composer, Betty Jackson King (1928-1994), is up and running: <<http://www.bettyjacksonking.com>>. The site was prepared by King's niece, Arlene Adams Sharpe, who is the owner of Jacksonian Press. (Reported by Ronald Baltimore)

Book Review

Elizabeth Sprague Coolidge: American Patron of Music

by Cyrilla Barr

Schirmer Books, 1998 (436 pages). ISBN # 0-02-864888-9

By June Ottenberg

Cyrilla Barr has written an important, richly detailed book that brings to light the life and accomplishments of a major figure in the development and performance of 20th-century music in America. A large amount of complex material has been sorted through, sifted, evaluated and carefully arranged to present the multifaceted undertakings of this remarkable woman. In the process, we are exposed to a variety of musical landscapes, both American and European, as well as many famous composers and performers.

For most people, Coolidge is primarily associated with the Coolidge Auditorium that she donated to the Library of Congress, or her Foundation. Less known are the recipients, over many years, of the Coolidge medals, commissions or prizes, and their surrounding circumstances. She, with advice from colleagues such as Carl Engel, then head of the Music Division of the Library of Congress, or conductor Hans Kindler, chose the composers to be commissioned or receive a prize or medal, and arranged for performances of the work.

Neither Bartók's String Quartet no. 6 nor the Copland-Graham collaboration that resulted in *Appalachian Spring* would have come about without her initiation and support. This powerful personality was confidently authoritative, strong in the face of criticism, at times difficult and imperious, and a very warm and generous human being who had known considerable personal tragedy. Well prepared to make her musical awards, she was a gifted pianist who had

studied at one point with Harold Bauer, maintained a disciplined schedule of daily piano practice into her eighties, and played chamber music privately and publicly with a number of ensembles such as the Pro Arte and Kolisch quartets. In addition, she was a serious composer who worked with Percy Goetschius and Rubin Goldmark, among others, to produce a small body of work, some of which was published. Her quick intelligence, single-minded focus, energy and stoicism in the face of physical ills enabled her to handle personally a number of complex projects at once through one secretary, a few advisors and her wealth.

Barr presents her thoroughly researched material in a fascinating, insightful narrative that reveals many levels of the musical activity of the first half of this century. At times, the density of the material slows the flow of events and ideas, but the tightly woven concepts are a great strength of the book. The author has done a major service in presenting the many contributions to the musical world through the achievements of Elizabeth Coolidge, a pioneer in American patronage of music.

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

(Please see the section on Amy Beach for a review of *Amy Beach, Passionate Victorian* by Adrienne Fried Block.)

CD-ROM Review

Full Circle by Elizabeth Hinkle-Turner

By Natasha Barrett

Full Circle is a documentary CD-ROM about Elizabeth Hinkle-Turner's experiences as a cancer survivor. The work consists of three sections, each section connected through associations of visual and aural information. Although the composer says there is no one correct way to navigate through the CD-ROM, the first visually listed section is called "A Parable of Pre-existing Conditions." According to Hinkle-Turner, this section expresses the frustration that some people experience when dealing with health insurance. The second section, called "Antigone's Peace," is designed to express the fear a cancer survivor has of repeatedly developing cancer. This section is more vague than the previous one in

the relationship between the visual images and the descriptive text; it produces a good contrast to the former's didactic visual and aural information. About the third section, "An Object Of," the composer says that it provides real and imagined social perceptions of "objects FEMALE," which are often distorted and diminished through illness and treatment.

The user can navigate through the material in two ways: by viewing each of the three sections continuously, or by choosing an "opportunity trigger," which is a small picture that periodically appears, presenting the user with a side path of information. There are a few different "opportunity

triggers,” and they are accessible via any of the sections. Operating the CD-ROM can be done by anyone able to use a mouse; however, even on my large Macintosh monitor I found the color combinations of text and background difficult to read.

One would perhaps expect a traumatic expression of being treated for cancer, but instead, *Full Circle* is a passive presentation of ideas. I sometimes wished for a more graceful transition between music and visuals, and I wanted to be able to interrupt the CD-ROM’s progress after beginning one of the three sections. But it was good to find the visual information not so dense as to distract from the music part of the CD-ROM, and in general, the timing between the visual and the sound material has been orchestrated to avoid clear mimicry. The CD-ROM is available from the Electronic Music Foundation (www.emf.org).

Natasha Barrett is an electroacoustic composer from England, currently working in Norway. Her work is performed and commissioned internationally, and she has received numerous awards for her composition activities.

Congratulations to Elizabeth Hinkle-Turner

Elizabeth’s *Full Circle* was the recipient of the 1999 Bourges Finalist Award in the category of Music for CD-ROM/Internet. (For details, see the Awards section, page 22.)

CD Reviews

“The Vocal-Chamber Art: Music by Judith Lang Zaimont”

Leonarda Productions LE 343

By Sarah Mantel

This disc contains five song cycles composed between 1974 and 1980 by the gifted American composer, Judith Lang Zaimont. Although her instrumental output of the past decade may be better known, the music represented here deftly illustrates the composer’s sensitive response to the poetic genius of such diverse writers as Blake, Millay, Hardy and Verlaine as well as Native American texts. The songs are accompanied by a variety of instruments in addition to piano, and reveal Zaimont’s evocative use of tonal color, extended techniques, dramatic gesture, lyrical and declamatory vocal line, and interplay between singer(s) and accompaniment.

The first two selections on the disc, *Greyed Sonnets* (1975) and *Chansons Nobles et Sentimentales* (1974),

“...evocative use of tonal color, extended techniques, dramatic gesture, lyrical and declamatory vocal line, and interplay between singer(s) and accompaniment...”

are structurally similar: a five-song arch with the middle song as the musical and dramatic connecting point. Scored for soprano and piano, the *Greyed Sonnets* are set to

five texts by women poets: I. “Soliloquy,” III. “A Season’s Song,” IV. “Love’s Autumn” all by Edna St. Vincent Millay; II. “Let it be forgotten” by Sara Teasdale; V. “Entreaty” (from *Echo*)

by Christina Rossetti. The subject of the cycle is an exploration of “love” as seen from a mature and perhaps defeated perspective. Zaimont uses soaring, dramatic vocal lines, quasi recitative, cross-rhythms and contrapuntal interplay between voice and piano to portray the poets’ thoughts. All of these devices return again throughout the disc selections and are characteristic of the composer’s vocal writing. *Chansons Nobles et Sentimentales* consists of five Symbolists’ “landscapes of the mind”: I. “Harmonie du Soir” by Charles Baudelaire; II. “Chanson d’Automne,” III. “Claire de Lune,” and IV. “Dans l’interminable Ennui de la Plaine” by Paul Verlaine; V. “Depart” by Arthur Rimbaud. In this cycle, scored for high voice and piano, Zaimont has chosen to set poetry that is well known from the songs of Fauré and Debussy. The vocal line and piano are a true duo, emphasizing soaring phrases, shifting tonal colors and spare scoring.

Songs of Innocence, to texts of William Blake (1974), is a set of four songs scored for the interesting combination of soprano, tenor, flute, cello and harp. The opening song, “Introduction,” is a lively imitative duet about pastoral pleasures in the English countryside that combines a melodic vocal line above a sprightly accompaniment. The second song, “Elegy— The Garden of Love,” is a soprano solo with cello and alto flute providing a slowly rocking, melancholy accompaniment. In contrast, song number three begins with the lines “I asked a thief to steal me a peach,” and the tenor soloist has rarely a moment to pause for breath. He is accompanied by cello and harp. The full group returns for the last song, “How sweet I roam’d,” with the last

moments thematically reprising the coda of the first song. With its interesting instrumental combination and rhythmic, energetic vocal lines, the *Songs of Innocence* cycle could be a challenging choice for undergraduate recital programs.

Two Songs for Soprano and Harp (1978) is a piece equally virtuosic for both singer and harpist and explores unique harp sonorities to capture the moods of the contrasting song texts. "At Dusk in Summer," by Adrienne Rich, is a vivid portrayal of lovers on a summer night, while "The Ruined Maid," by Thomas Hardy, is a witty dialogue between a poor country girl and her visiting citified cousin. Each girl has her own musical style in Zaimont's setting—lyric, tonal phrases portray the rural lass, and clipped recitative, set at a rather artificially high tessitura, the sophisticated "lady." This song requires a soprano with dramatic and comic flair and is sung beautifully on this disc.

The final selection from Zaimont's early vocal works, *The Magic World: Ritual Music for Three* (1979-80), is a marvelous piece scored for baritone, piano and percussion. The six songs are set to texts by Native American tribes, including verses from the Modoc, Nahuatl, Ojibwa, Palute, Zuni, Papago, Cherokee, Papago and Cheyenne. Zaimont has combined verses and fragments of verses that deal with the same themes within her songs, emphasizing the universality of the poetry. About her text choice, Zaimont states: "I chose the texts for *The Magic World* from the actual chants, incantations and rituals of various American Indian tribes. Each poem is distinct in imagery, tone, and flavor, and I grouped nine of the most powerful and beautiful into these six songs." Zaimont again employs an arch form connecting the first and last songs with identical poetic images, and reserving her most dramatic writing for the middle songs. The cycle consists of recurring images of nature, death, destruction and resignation: I. "First Flower Song," II. "Firefly Song," III. "Storm Song," "Ghost Dance Song," IV. "A Spell to Destroy Life," V. "Second Flower Song," and VI. "Elegy Dream Song," "Flower Song," "The Death Song of White Antelope."

To invoke the magical spirit world, the composer employs strong, dramatic vocal lines and an impressive array

of percussive techniques created by the piano (mallets, knuckles and fingertips on the strings) and scoring for the glockenspiel, Almglocken and chimes, in addition to all the hand-held percussion instruments. The result is an evocative sound experience that captures the emotion and power of the texts. In *The Magic World* cycle we can see Zaimont's early affinity for Native American themes, which continued in the 1982 song cycle for mezzo, clarinet and piano, *From the Great Land*, and the 1996 oratorio, *Voices*.

All the singers on this disc handled Zaimont's very difficult music with technical ease and dramatic insight. Especially noteworthy is the outstanding interpretation of the songs of *The Magic World* by David Arnold, who sang with excellent diction and powerful and lyrical vocal lines. The smooth and sensuous voice of Charles Bressler in *Chansons Nobles et Sentimentales* and the dramatic comic flair of Berenice Bramson in *Two Songs for Soprano and Harp* are equally pleasing.

Zaimont has had a distinguished career as a composer, writer and teacher and has an impressive catalog of close to 100 works. Her music has been programmed by major organizations at Lincoln Center and Carnegie Hall and on three continents. Among her composition awards are a Guggenheim Fellowship, the Debussy Fellowship of the Alliance Française de New York, and grants from the Presser Foundation, the National Endowment for the Arts and the Minnesota Composers Forum. A former member of the music faculties of Queens College, Peabody Conservatory of Music and Adelphi University, she has held the post of professor of composition at the University of Minnesota School of Music in Minneapolis since 1992. This disc is a welcome addition to her recorded works.

Sarah Mantel is professor of music and Director of Opera at Indiana University of Pennsylvania. A mezzo-soprano, Dr. Mantel holds a DMA degree in voice from the University of Illinois and frequently performs contemporary music. She is co-director of the Festival of Women Composers, which is a recognized international symposium dedicated to the study and performance of the contemporary and historical music of women.

Siegrid Ernst: *Variationen für grosses Orchester*

"Music from Six Continents," 1996 Series, VMM 3035. Also on the disc: Robert M. Helmschrott: *Entelechia: Riflessioni su Dante per orchestra*; Dinos Constantinides: *Symphony No. 5*; Fergus Johnston: *Samsara*; Nancy Van De Vate: *Violin Concerto No. 2*. Ruse Philharmonic Orchestra, Bulgaria, Tsanko Delibozov, conductor.

By June Ottenberg

In her brief program notes accompanying this CD, Siegrid Ernst tells us she conceived *Variationen für grosses Orchester* (1965) "...from two points of view: joy in playing with the colors of the various instrumental groups, and exploitation of aspects of twelve-tone technique." In fact, she has skill-

fully used the row to knit the variations together, but has managed to keep it in the background, and while one does not become preoccupied with the beauty of her instrumental colors, the orchestral effects serve, in large part, to individualize the variations.

Rather than any single factor, it is the totality of the composer's ideas that draws us into this compelling composition. The introduction in soft strings unfolds to lead us into its world as the row is announced. Rhythmic textures dance along in variation one to contrast with a delicate aura of color created by celesta, glockenspiel, strings and low flutes in variation two. The music then shifts to a more contrapuntal texture with ostinatos, and subsequently on to the darker, almost

"...it is the totality of the composer's ideas that draws us into this compelling composition..."

ominous atmosphere communicated in variation four, a quasi-funeral march. A jaunty percussive movement follows leading into the rhythmically energetic re-emergence of the row, increasing density and complexity, and a final climactic chord. Conductor Tsanko Delibozov and the Ruse Philharmonic Orchestra of Bulgaria give a fine performance of this wonderfully engaging, varied and expressive work.

Siegrid Ernst: *Peace Now*

"New Music for Orchestra: Music from Six Continents," 1997 Series, VMM 3040. Also on the disc: Randall Snyder: *Jasmine Dreams*; Alan Heard: *Symphonic Etude No. 3*; Marshall Ocker: *Elysium*; Gerry Murphy: *Dialects*. Moravian Philharmonic Orchestra, Jiří Mikula, conductor.

By June Ottenberg

Siegrid Ernst composed *Peace Now* in 1996, not only as a protest to the continuing military aggressions that have plagued our times but also as an expression of appreciation for those who have advocated peace. Her three-movement work, which has strong programmatic elements, uses a free tonality and easily discernible structures in a direct approach to its audience. In this instance her distinctive musical language may be described as a melding of neo-romantic and impressionistic effects set within avant-garde techniques. The performance by the Moravian Philharmonic Orchestra with Jiří Mikula conducting, at which the composer was present, is first class.

Cast in three movements, *Klage* (Lament), *Aufbruch* (Awakening) and *Huldigung* (Homage), the piece opens

with low strings rising in intensity with interjections by dissonant chords. As tension increases, the brief movement broadens its orchestral sweep to flow into the next. Now, loud chords introduce a juxtaposition of textures, varied, restless rhythmic figures, and effects that offer a graphic image of the title. The last movement's quiet, stately character emphasizes instrumental color with bands of sound rather than key or modulation. Its ending with a repeated bell tone lends an elegiac quality to this colorful, moving composition.

June C. Ottenberg is professor of music history emeritus at the Esther Boyer College of Music at Temple University in Philadelphia. Among her publications are *Opera Odyssey* (Greenwood Press, 1994) and articles in professional journals.

Piano and Violin Music by Dianne Goolkasian Rahbee

Seda Productions CD 333

By Monica Buckland Hofstetter

This CD presents a collection of piano music by Dianne Goolkasian Rahbee, as well as her *Sonata Breve*, op. 50, for violin and piano, all written over the past 20 years. The composer trained as a pianist in Boston and Salzburg, and writes idiomatically and effectively for her instrument. There are recognizable influences of earlier piano literature in some of the pieces, especially the very short *Scherzino*, op. 32, no. 2, "Homage to Stravinsky," and the *Nocturne*, op. 32, "Homage to Chopin," where an arpeggiated left hand accompanies lyrical material that could only have been written in a post-serial musical environment. Other echoes can be heard in the slow movement of *Sonata No. 1*, with a

flash of Satie, and perhaps most strongly in the Bartók-like *Sonatina*, op. 41, which combines a kind of neoclassicism with an almost romantic lyricism.

The composer's Armenian background is reflected in her conscious use of folk melodies and energetic dance movements with additive rhythms, including the breathtaking Toccata finale of *Sonata No. 1*. The emotional *Prelude* "Intchu" (Armenian for "Why?") expresses the suffering of the Armenian people; *Mosaic* (which has been orchestrated and used in Rahbee's First Symphony) incorporates an Armenian folk tune and a dance, "Tamzara."

The playing (by pianists Tanya Barteveyan, Ena Bronstein Barton, Deborah Yardley Beers, Elise Jackendoff, Phyllis Alpert Lehrer and Rebecca Raffaelli) is universally good, and sometimes very beautiful. I particularly liked Barteveyan's performance of the *Three Preludes*, op. 5, the first with a melancholic flavor of Jánacek; the last, a dance, rhythmic and slightly menacing.

"...well-crafted, characterful pieces..."

The recording engineers have been kinder to the piano than to the violin (played by Magdalena Suchecka Richter). This sounds as though it has been recorded in someone's rather small, dry sitting room, which unfortunately accentuates occasional infelicities of intonation,

and keeps the timbres of piano and violin resolutely separate.

Dianne Goolkasian Rahbee's music breaks no bounds, either formally or in terms of musical language. Rather, she gives us well-crafted, characterful pieces that would delight an audience in a recital of 19th- and early 20th-century piano music. I already have my favorite tracks on this CD, and even found myself contemplating learning to play some of the pieces—praise indeed! All of the music is published and is available from Seda Productions; 45 Common Street; Belmont, Massachusetts 02178-3022.

Monica Buckland Hofstetter is a conductor who is based in Basel, Switzerland, and works with orchestras in Switzerland and Eastern Europe. Her particular interest in 20th-century music is reflected in the two CDs she has produced thus far. She has not practiced the piano seriously for some years.

"Sunbursts: Solo Piano Works by Seven American Women"

Nanette Kaplan Solomon, piano. Leonarda LE 345

By Judith Radell

Nanette Solomon's "Sunbursts: Solo Piano Works by Seven American Women" is a treat for anyone who likes the piano. The album is filled with Romantic and bravura music that exploits the piano's capabilities and challenges the artist (who is more than up to the task). Since the first three works contain references to famous piano works of the 19th and 20th centuries, the album may be viewed as a tribute to the instrument, to the composers who have written for it with sensitivity and brilliance, and to the American women composers who have furthered the cause of piano composition.

Ruth Schonthal's *In Homage of...24 Preludes* is a tribute not only to Chopin but to other famous piano composers, including Bartók, Hindemith, Scriabin and Rachmaninoff. Schonthal, a faculty member at New York University, is both pianist and composer. Translating the familiar quotes into contemporary harmonic language, Schonthal writes preludes that are concise, effective and, occasionally, startling.

Sheila Silver, who won the Rome Prize in 1979 and has received commissions from the Richmond Symphony, the Muir Quartet and the Ying Quartet, is on the faculty of the State University of New York at Stony Brook. Using the theme upon which Copland based his *Variations*, Silver has written her own lush and lyrical *Fantasy Quasi Theme and Variations*. Diane Thome's *Pianismus* is a set of variations on a tonal theme. Like Schonthal's preludes, *Pianismus* makes reference to works by other composers. The quotations are cleverly integrated into the variations, so that the recognizable phrases of Copland and Carter are woven into the larger tapestry of Thome's design.

Stefania de Kenessey's *Sunburst*, the title piece of the CD, is a pianistic, glamorous work. Written in sonata form, *Sunburst* begins with a burst of arpeggios, and continues with a rhythmic motive in the mixolydian mode. De Kenessey is a faculty member at the New School's Eugene Lang College in New York, and is the founder and artistic director of The Derriere Guard, an alliance of traditionalist contemporary artists, architects, poets and composers.

Vivian Adelberg Rudow is a composer, conductor, concert producer and pianist. Writing in a style that draws on Impressionist and Romantic traditions, she considers herself a "sound portrait painter." In *Rebecca's Suite*, she paints the portrait of a child who died of cancer, depicting first the child herself, darting up above the sky in *Rebecca's Rainbow Racing Among the Stars*, and then the grieving family in *Rebecca's Song*.

Perhaps the most angular works on the disc, and among the most striking, are the *Three Preludes* of

Dianne Goolkasian Rahbee. The preludes employ a quartile harmonic language and are written in a powerful style reminiscent of Prokofiev. Educated at Juilliard and the Mozarteum, Rahbee is a prolific and skillful composer with a great understanding of the piano.

"...Solomon performs with the bravura, the lush tone, the variety of colors and the musical understanding the works demand..."

Emma Lou Diemer's *Fantasy* is a free, Romantic work from a composer whose piano music is often characterized by driving rhythms and the structured development of tiny motives. A fine keyboard player, Diemer always writes idiomatically for the instrument, and this is perhaps her most pianistic work.

The pianism evident in these works emanates not only from the composer but also from the pianist. Nanette Solomon performs with the bravura, the lush tone, the variety of colors and the musical understanding the works

demand. Educated at Juilliard, Yale and Boston University, Solomon is a professor of music at Slippery Rock University in Pennsylvania. She is to be congratulated for showcasing the exciting and idiomatic piano music of these outstanding women.

A faculty member at Indiana University of Pennsylvania, Judith Radell holds the DMA degree from the University of Illinois, and has edited Fanny Mendelssohn Hensel's piano sonatas for Hildegard Publishing Co. With Dieter Wulfhorst and Delight Malitsky, she is recording chamber works by Clara Kathleen Rogers and editing them for A-R Editions.

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

Works by Isabella Leonarda and Maria Xaveria Peruchona. Andrea Folan, soprano; Schola Cantorum of the University of Arkansas (Jack Groh, conductor) and instrumentalists. Leonarda LE 346

By Karin Pendle

During the last decade, students of music history have been made acutely aware of the importance of the music of North Italian nuns of the early modern period. Among those whose scholarship changed our perspectives are Craig Monson and Robert Kendrick; among those who have published the music of nuns are Sylvia Glickman and Martha Furman Schleifer, in their series *Women Composers: Music through the Ages*; and among those who have recorded the music are the excellent Candace Smith and her ensemble.

But the pioneers in this area are Stewart Carter (dissertation and edition on the music of Isabella Leonarda) and the most admirable Barbara Garvey Jackson who, as early as 1982, brought out the performance score and recording of Leonarda's *Messa Prima*, op. 18. This work is re-released here on CD. Now, however, the Mass has been joined by four motets by Leonarda and a less familiar composer, Maria Xaveria Peruchona, edited by Jackson.

The sound on this CD is excellent. The motets almost echo in reverberant, church-like surroundings, and the frequent dialogues between voices and violins are appropriately balanced. Though the Mass was recorded at least 15 years ago, the sound has been improved over that on the LP, and the disc makes a welcome companion to the chamber idiom of the motet.

Leonarda's *Messa Prima* consists of only three movements—Kyrie, Gloria and Credo—apparently a common format at this time and place. It is set for SATB soli and chorus, two violins and basso continuo, and is an appealing and in some ways challenging work. Its clearly voiced textures, alternating vocal solos, choral segments, and

instrumental punctuation or ritornelli require discipline and precision from all performers. The work is highly sectional, and there are some quick contrasts of material and mood that are deftly executed by the University of Arkansas forces under Jack Groh. The frequent imitative passages have

left *stile antico* far behind, preferring instead clearly defined subjects worked out within a middle Baroque, functional tonality.

One important fact to emerge from the writings of Monson and Kendrick is the powerful personal relationship the nuns felt between themselves and Christ,

especially as celebrated in the Eucharist. On this CD are two examples of the passionately expressive musical idiom that came to characterize this relationship: Leonarda's *Ave suavis dilectio* and Peruchona's *Solvite, solvite*, both for soprano, two violins and continuo. Both motets begin with freely emotional arioso directed to Jesus as "sweet love" or a figure who calls forth tears of longing. Later, they both deal with the Eucharist as a genuine communion of body and blood ("O mystery of love, refreshment of sinners," and "O nourishing food...to feed on you is to be born [again]"), set to music that would not be out of place in an operatic love scene. Also operatic are the aria-like segments in triple meter, with their spun-out vocal lines and dialogues between soprano and violins.

Peruchona's *Ad gaudia, ad iubila* enacts a nativity drama in which the characters of an angel, a narrator and the Virgin Mary are portrayed by a single singer. In *Regina caeli*, Peruchona demonstrates her skill in Baroque counterpoint in tonally oriented subjects that are passed among the voices (soprano, alto and tenor).

"...I would recommend purchasing this disc..."

Andrea Folan performs the three solo motets and takes the soprano line in *Regina caeli*. Hers is a lovely, flexible sound, perfectly suited to this repertoire, and the instrumentalists are able partners. The booklet provided with the CD is adequate but could be improved by including translations that offer more than word-for-word literal meaning.

The music, however, is fine, and I would recommend purchasing this disc.

Karin Pendle is professor of musicology at the University of Cincinnati. The second edition of her book, Women and Music, will appear during the year 2000.

Violeta Dinescu: "Reversing Fields"

Sargaso SCD 28027

By Nancy Schechter

The "Reversing Fields" CD consists of seven works for chamber ensembles and solo instruments by the Romanian composer Violeta Dinescu. In these works Dinescu displays an ability to capture entire sonic worlds by employing just a few instruments. In each piece, the composer uses tonal relationships, motivic connections, timbral exploration and extended techniques to develop and explore ideas and relationships—the human desire to communicate and to interact. This is approached in several different ways, ranging from a conversation between two protagonists in *Dialogo* to divine communication in *Ichthys*.

The first work on the CD, *Lichtwellen* (1991), is a musical investigation of light waves in which sound waves and the many different acoustic effects of the clarinet are

"...displays an ability to capture entire sonic worlds by employing just a few instruments..."

employed to depict the characteristics of light. The piece begins and ends with slowly fluctuating variations in timbre (using alternating fingerings) that immediately evoke the

idea of sound waves. Trills, flutter tonguing, multi-phonics, pulsating vibrato, and crescendos and decrescendos that emerge and fade portray the different behaviors of light. The idea itself is rife with possibilities, and its realization is dazzling. The clarinetist, Aurelian Octav Popa, is obviously well versed in the many possible extended techniques of the clarinet and does a superb job in painting an array of colors with a single instrument.

Reversing Fields (1996), the title work, is also for solo clarinet and is brilliantly performed by Popa. Like *Lichtwellen*, the work explores the connection between the visual and the aural. The composition is a musical response to works of art and was inspired by the paintings of Hans Werner Berretz and Riera I Aragó. "The intention...[is] to provoke mental associations between the two continuously communicating sources of sound motion and visual space which ultimately merge through a process of mirroring

transformation," according to the liner notes. The title stems from the structure of the piece, which "consists of two sections which are arranged according to a system of asymmetric mirroring."

Two other works for solo instruments are on the CD. *Improvisation* (1984), for solo saxophone, is a very lyrical work, played beautifully by Harry Kinross White. *Din cimpoi* (1986), for solo viola (Sandra Crăciun), is the only work on the disc that strays from the general theme of conversation and dialogue. Although the Romanian title means "played on the bagpipe," it is also the name of an ancient dance in which the music imitates features of that instrument, such as the drone. The work is an improvisation on elements of this dance, and the performance is most eloquent.

Both *Rand* (1996) and *Dialogo* (1980) use the combination of clarinet and viola; both works rely on conversations between the two instruments, yet they are very different. *Rand* was written for the Popa-Crăciun Duo and utilizes various extended techniques to stretch the timbral boundaries of both instruments. The clarinet begins the piece with a somewhat agitated solo, after which the viola enters on a gentle minor second against the clarinet. In the discussions between the instruments that ensue, the distance between them at times is exaggerated through timbre and register; at other times they settle into moments of calm agreement. At the end, the minor second dissonance is highlighted as the instruments move back and forth between a unison and minor second; the argument is resolved at the final moment of peace.

Dialogo was originally written for flute and viola, but the version for clarinet and viola was arranged specifically for the Popa-Crăciun Duo, and there is a wonderful rapport between the two players. *Dialogo*'s conversation is less agitated than *Rand*'s. It is a beautiful but complex work that makes greater use of more conventional writing for the two instruments.

The last work on the CD, *Ichthys* (1991), was written for the Clara Wieck Trio: pianist Rumiko Matsuda, violinist Claudia Noltensmeyer and cellist Gisela Reith. As the liner notes explain, the title "is taken from the sentence 'Jesus

Christos Then Yios Soter' which means 'Jesus Christ son of God and savior.' Ichthys represents the sign of the secret communication, that is to say the enigmatic place where meeting and separation are in continuous flux." In the previous works Dinescu showed her skill in creating entire sound worlds with one or two instruments. In *Ichthys* she creates appealing harmonies and sonorities made possible by the expanded harmonic palette of the piano. The Clara Wieck Trio skillfully expresses the many subtleties of the score and captures the searching, meditative quality of the music. The work ends with a wisp of sound as if ascending heaven-

ward—a lovely way to conclude both the composition and the CD.

Violeta Dinescu currently lives in Germany and is composition professor at Carl von Ossietzky University in Oldenburg. A prolific and respected composer, her works have received numerous international prizes and awards.

Violinist Nancy Schechter is assistant professor at Edinboro University of Pennsylvania. She performs with the Erie Philharmonic, the Erie Chamber Orchestra, and the Edinboro University Chamber Players, and directs the Erie Junior Philharmonic Level II Strings.

Music for the Flute by Thea Musgrave and Judith Shatin

Narcissus and *Orfeo I* by Thea Musgrave; *Gabriel's Wing* and *Kairos* by Judith Shatin. Patricia Spencer, flute; Linda Hall, piano. Neuma CD 450-95

By Joyce Catalfano

Patricia Spencer, flutist, and Linda Hall, pianist, are featured in these works for flute with digital delay, tape, computer and piano by composers Thea Musgrave and Judith Shatin. Musgrave is currently Distinguished Professor at Queens College, City University of New York; Shatin is Professor and Chair at the University of Virginia and Director of the Virginia Center for Computer Music.

Patricia Spencer, who teaches flute and chamber music and directs the New Music Ensemble at Bard College and Hofstra University, succeeds brilliantly in communicating the spirit as well as the letter of the law represented in this unique repertoire. She is entirely one with the intellectual and emotional demands presented her by the two composers. She has produced an entirely satisfying disc replete with a technical spectrum that includes, in Musgrave's *Narcissus*, the manipulation of digital delay to represent the elusive and mercurial reflection of Narcissus in the forest pool. *Orfeo I*, also by Musgrave, allows the flutist to convey the intense longing, search and final resignation of the mythic Orpheus through rising registration

and poignant articulation, while the pre-recorded tape (which includes James Galway's playing) fairly smolders with sulfuric symbolism.

For Shatin's diaphanous *Gabriel's Wing*, pianist Linda Hall, an assistant conductor at the Metropolitan Opera, joins Ms. Spencer. Here, the flutist sings and plays simultaneously, bends pitches and builds phrase after phrase on rising harmonic overtones to achieve a flight of fancy worthy of an archangel. To quote Judith Shatin, "Fasting Heart embodies a journey...twice interrupted by violent outbursts before they are subsumed." Likewise, *Kairos*, complex, sophisticated and entirely compelling, represents a "compositional journey on several levels...the path that the flute traverses was inspired by that of Ulysses."

Joyce Catalfano is associate professor of music at West Virginia University where she teaches flute, coaches chamber music and performs with the Laureate Wind Quintet. She has held faculty positions at SUNY Cortland and Ithaca College in addition to performing as principal flutist of the Mobile Symphony and the Cayuga Chamber Orchestra under the direction of Karel Husa.

"The Art of Mendelssohnian Song"

Songs by Fanny Hensel and Felix Mendelssohn Bartholdy; Francine van der Heijden, soprano; Ursula Dütschler, fortepiano; with Ingrid Stijssiger, alto; Joop van der Linden, tenor. John Michael Cooper, booklet notes. Claves LC 3369 (1999)

By Suzanne Summerville

The Swiss firm Claves, one of Europe's most erudite CD companies, has begun a new series of recordings of works by Felix Mendelssohn and Fanny Hensel entitled "Discoveries." Their collaborator is Dr. John Michael Cooper, one of the finest of the current Mendelssohn specialists. The second issue of this series, "The Art of Mendelssohnian Song," is dedicated to songs by Felix and Fanny, and their

presentation is very much in keeping with early 19th-century Lied tradition. Ursula Dütschler, who plays a fortepiano built by Henri Pape in Paris in 1821, ably partners soprano Francine van der Heijden. Several of the compositions on this CD were presented by the same artists at a May 1997 conference, "The Mendelssohns at the Millennium: Felix Mendelssohn Bartholdy and Fanny Hensel after 150 Years,"

held at Illinois Wesleyan University under Cooper's direction. He is responsible for the booklet notes that are written in a most amiable manner and abound in scholarly insights. While no one is credited for the translations, one assumes that Cooper was responsible for a goodly portion of the English, at least.

Included in this beautifully recorded CD are several first recordings of important and unpublished vocal works by both siblings. They are programmed in a manner that traces the close, almost symbiotic relationships between the biographies and musical endeavors of the famous pair.

Fanny's *cavatina*, *Deh! Torna a me!* (Ah! Turn to me my sun and send the sweet spring so desired), based on a text by Lodovico Ariosto, was composed on March 13, 1840. It is one of the few works she wrote in Italian. In the extensive booklet notes, Cooper speaks of the rejuvenation Fanny supposedly experienced during her first trip to Italy (1839-40) and of the curious fact that, with the exception of the piano cycle, *Das Jahr*, little else from this time in her life and career is known. The *cavatina*, he writes, "is so different from her traditional German compositions and instead, is one conspicuous example of the beauty and complexity of those [Italian] musical fruits. Hensel's deft appropriation of melodic, harmonic, and textual features [are] associated with contemporary Italian opera." The presentation of this first recording by van der Heijden and Dütschler is both exact in its coloratura and exciting in its delivery. Surely in the near future Fanny's *cavatina*, though still unpublished at this time, will be the opening work on many recitals and will gain the recognition it deserves.

Also currently unpublished are Felix's songs, *Der Tag*, *Reiterlied*, *Abschied* and *Der Bettler*. Completed on May 1, 1830, the four are by anonymous poets, or perhaps by Felix himself.

Three single songs by Fanny are also included. They are her *Schwanenlied* (Heine), op.1/ 1; *Nachtwanderer* (Eichendorff), op. posth. 7/1; and the *Ave Maria* begun by Fanny in 1820. The latter was published in the London periodical *Harmonicon* under her own name 12 years after she began its composition. This fact denies the scholarly literature and popular press notion that Fanny published first under her own name very late in life.

Francine van der Heijden's artful singing of Felix's *There Be None of Beauty's Daughters*, based on the great English poet Lord Byron's text, convinced me that this 1833 setting is far better than I had thought. Heretofore, I had considered

it quite inferior to Fanny's version written three years later, but on this occasion my esteem for Felix's setting was greatly heightened. The second of his two Byron *Romances*, the less well-known *Sun of the Sleepless*, is also included.

Tempo is often a matter of taste, as well as age and voice category, but for your reviewer the tempi chosen for Fanny's three Lord Byron settings were slightly too fast. I longed for the extended arches and *ritardandi* that express the river flowing "like music on the waters," "the midnight moon weaving her bright chains o'er the deep" and the "full but soft emotion like the swell of Summer's ocean." The second Byron song, *Bright Be the Place of Thy Soul*, may be simply the most beautiful of any composition your reviewer has ever sung or heard by Fanny. It is followed in this group by the

saddest of love songs, *Farewell!*:
"I only know we loved in vain—
I only feel—Farewell!—Farewell!"

One of the treasures on this CD is a first recording of Felix's *Requiem for Fanny*, six songs listed as op. 71. Mendelssohn biographers all allude to the excruciating pain Felix felt at the loss of his sister in May 1847. During the summer months that followed,

Felix attempted to recuperate. According to musicologist Douglass Seaton, these songs were part of his therapy. Felix took one song based on Lenau's *Auf dem Teich, dem Regenslosen* that he had written in 1842 and combined it with four others, possibly dating from 1845, that dealt with loss and comfort. To the revisions he made was added the final *Nachtlied* (Joseph von Eichendorff): "Gone is the bright day, /from afar there sounds the stroke of the bell. /Thus time moves on throughout the night, taking some who did not expect to go."

To this reviewer, Francine van der Heijden's singing and Ursula Dütschler's expression-filled accompaniment of the *Liederkreis* (based on Johann Gustav Droysen's poetry) was the strongest of their Fanny German and English interpretations. Alto Ingrid Stijsiger and tenor Joop van der Linden joined van der Heijden in the final unaccompanied trio, *Wiedersehen*. While not a total blend of the three voices representing the vocal categories sung by Fanny, Rebecka and Felix, every effort was made to give equal accountability to the heartfelt words, "we cheerfully think about times past, good and bad, and gleefully think of the future.... We have been given a good life, a very wonderful life."

Claves' "Discoveries" series is an important addition to 19th-century Mendelssohniana. Every university music library should make a point to order it. Claves Records; 3600 Thun/ Switzerland. <www.claves.ch>

"...Included in this beautifully recorded CD are several first recordings of important and unpublished vocal works by both siblings..."

CD Reviews

Josephine Lang and Johanna Kinkel: “Ausgewählte Lieder” (Selected Songs)

Claudia Taha, soprano; Heidi Kommerell, piano. WDR and Bayer Records LC 8498 (1999)

By Suzanne Summerville

Have you ever put on a new CD and instantly it seemed that your ears were filled with strains of joy that seemed to contest each other for the right to exude the most excitement and gladness? This seeming exaggeration of anything one might expect when listening to a recording of one soprano and one pianist performing 14 songs of Josephine Lang (1815-80) and six songs of Johanna Kinkel (1810-58) happened to your reviewer on a snowy Alaskan November afternoon. Heidi Kammerell, a pianist who lives in Bielefeld, and her partner, soprano Claudia Taha, managed this feat. Their new CD was recorded by WDR (West German Radio) and produced by Bayer Records. (Note: In Germany, the excellent recording studios and engineers of the several state-owned regional radio stations may make the recordings, but they must turn over the edited DAT to a commercial marketing partner.)

Included in the selected songs of these two 19th-century composers are six settings by Johanna Kinkel that were published in 1838 and belong to the period of her fruitful first visit to Berlin. From the op. 7, that was dedicated to her mentor, Bettine von Arnim, are 1) *Nachtlied* (Emanuel Geibel), 2) *Wunsch* (August Kopisch), 3) *Vorüberfahrt* (J. Mathieux), 5) *An den Mond* (J. W. von Goethe), and 6) *Die Zigeuner* (Emanuel Geibel). The fourth song in this group of six, based on Heine's famous *Die*

Lorelei, was not included. In its stead is one song from op. 6, Kinkel's setting of her own poem, *Verlornes Glück*.

Josephine Lang is represented by 14 *Lieder* that span the range from op. 4 through op. 33, as well as three songs on texts by Byron, Tiege and Hammer that are without opus numbers. The other songs included are Goethe settings known in compositions by other 19th- and early 20th-century composers, *Frühzeitiger Frühling* (op. 6, no. 3), *Mignon's Klage* and *Im Frühling* (op. 10, nos. 2 and 4) and *Sie liebt mich* (op. 33, no. 4). Heine is represented by *Im weite Ferne* (op. 15, no. 3) and Platen by *Sehnsucht* (op. 4, no. 4). The largest number of settings are five by the less well-known poet, C. Reinhold (really Christian Reinhold Köstlin, 1813-56). The love affair between Lang and this amateur poet and lawyer led to the composition of some 40 songs as well as to their marriage in 1842.

Claudia Taha has a truly beautiful voice for this kind of recording. She is able to sing the highs with a youthful lightness that is then wrapped with rounding warmth in the lower ranges. Heidi Kammerell's piano playing is so supportive that you almost have the feeling she is standing on the bench to succor the poetry and its delivery by her partner in music-making.

“Apocryphal”

Karin Höghi, composer and performer

By Suzanne Summerville

The thesaurus in my laptop computer listed “spurious,” “unauthenticated” and even “doubtful” as some of the other meanings for the term “apocryphal,” but after listening to a new CD that arrived recently in my Alaskan mailbox from Malmö, Sweden, it is hard to choose adjectives other than “fascinating,” “engaging” and “appealing” to describe Karin Höghi's debut album. It features her own voice and compositions in an original blend of mystical, ethnic Nordic and experiential music from Gotland, an island in the Baltic Sea. She uses various singing techniques she calls “mouth music”—from guttural growls to leaping vibratoless falsetto, Gotlandish and Latin sequences blended with glass, metal and water effects, and instruments of her own making in combination with other Viking and medieval instruments, percussion, grand piano, accordion, various winds and low strings.

The eclectic titles of the thirteen tracks extend from the opening *Stanley Park—In between the football grounds*, composed for water effects, vocals, grand piano, clarinet, cello, double bass and vibraphone, to *Roma ruined abbey*, for voices, finger cymbals, a self-made bone flute (copied from those of the Viking Age), psalmodicom and percussion. Sections of the Mass

include an *Entrada* for two voices with tenor and bass crumhorn, synthesizer, percussion and cello and a *Kyrie* with Höghi joined by a group called Vocal Six and church

“...an original blend of mystical, ethnic Nordic and experiential music...”

organ. Staying in the religious mode, there is an *Ave Maria* accompanied by Gothic harp, synthesizer, flute, clarinet, cello and bass and a *Domini* with an accompaniment of synthesizer, bells, cymbals, fiddle and percussion. The meaning of No. 7, *Miller in memoriam*, is not explained, but in it Höghielm is joined by The Choir of the House (Husets Kör I Malmö) directed by Ina Nissen Ljunggren, with accompaniment of accordion, clarinet, low strings and orchestra bells. The textless sound is both funereal and consoling.

The most audacious combinations are Höghielm's accompaniment of her own singing with wine-glass and water effects in *Sordo* and saucepan lids in *Lame'nto*. The heavily medieval-sounding recording, with contrasting jazz-like

rushes, comes to a close with the also unexplained title, *Teidlausr*. Its vocals are backed by baking-sheet and a self-made bull-roarer of the even earlier Stone Age.

"Apocryphal" is a CD worth obtaining; it may be enjoyed over and over again. To order: CDA/Compact distribution AB; Asoegatan 119; 1tr, box 4225; S-102 65 Stockholm, Sweden. Fax (46) 442 11 33; e-mail: <cda@cda.se>.

Dr. Suzanne Summerville, mezzo soprano, is music director of the Fairbanks Choral Society and Children's Choir. She is general editor of a multi-volume series entitled A History of Music in Alaska, and she is writing the biographies of Adelbert von Chamisso and Robert M. Crawford.

Orchestral Works by Marga Richter

Spectral Chimes/Enshrouded Hills: Music for Three Orchestral Quintets and Orchestra. *Quantum Quirks of a Quick Quaint Quark*. Czech Radio Symphony Orchestra, Gerard Schwarz, conductor. Modern American Classics, vol. III, MMC (1998)

By Suzanne Court

Not since I "discovered" Bartók's *Concerto for Orchestra* and Stravinsky's *Rite of Spring* as a teenager can I remember new music affecting me as strongly as did Marga Richter's *Spectral Chimes/Enshrouded Hills*. There are many similarities in emotional impact (but not necessarily in compositional style): *Spectral Chimes* successfully sustains an electrifying tension over a long time frame while exhibiting fresh orchestral colors. The restlessly intoxicating opening is relieved by the second subject, heralded by a solo trumpet over an ostinato figure. The recurring juxtaposition of this secondary, more lyrical theme with the insistent triplet opening melody becomes a sustained point of tension throughout. One could not wish for a better example of how

"...successfully sustains an electrifying tension over a long time frame while exhibiting fresh orchestral colors..."

sonata-allegro form can be applied, however loosely, to utmost effect in a modern medium.

Mark Lehman, author of the disc's liner notes, refers to the furious and

rugged fortissimo opening of the work as one of "thrusting, impulsive energy," and while I would make other word choices, certainly the opening comes very close to the furious elemental power of *The Rite*. It is the control over the emotional highs and lows of the impressive opening that is the genius of the work. Although, according to the composer, *Spectral Chimes/Enshrouded Hills* was inspired by a reading of Thomas Hardy's *Tess of the D'Urbervilles*, evoking "images of Tess constantly toiling

up and down those misted English Hills," the musical imagery is far from feathery and ephemeral.

The scoring, too, is innovative. It is set for three distinct orchestral quartets for strings, woodwind and brass. It is not unusual, of course, to use these instrumental families for their distinct colorings, but the contrast between these groups of soloists in a quasi-chamber music setting, with massive orchestral forces, unleashes enormous dramatic energy.

Spectral Chimes/Enshrouded Hills was completed in 1980, but it was not until 1998 that it received its first performance in the form of this recording by the Czech Radio Symphony Orchestra. The recording is of the highest quality, with the production of crisp brass and woodwind timbres balanced by depth and warmth in the bass registers. The general quality of the performance is very high, with especially exhilarating solos from Jeff Silberschlag, trumpet, and Deborah Greitzer, bassoon.

The CD also features another, shorter Richter work, *Quantum Quirks of a Quick Quaint Quark*, which is as cheerfully, playfully amusing as music can possibly get. As in her larger piece, Richter's orchestration is full of personality and freshness. American composer William Thomas McKinley's *Concerto Domestica* is also on the disk. This CD is a must in the collection of any person seriously interested in contemporary music.

Dr. Suzanne Court is a senior lecturer in musicology at Otago University, New Zealand. She specializes in both renaissance and contemporary music and has researched and edited volumes of 16th-century madrigals and solo and ensemble lute music. She is currently writing a book on 20th-century women composers and song-writers of New Zealand Aotearoa.

CD Reviews

Gillian Whitehead: *IPU*

Rattle Records Ltd. RAT-D007

By Susan Erickson

IPU, by the New Zealand composer Gillian Whitehead, is a collaboration in many senses of the word. This work brings together both Maori and European musical instruments and performing traditions, notated and improvised performances, and the diverse talents of some remarkable performers.

The composer has had a distinguished career not only in her native New Zealand, but also in England and Australia. She was recently honored with the MNZM (Member of the New Zealand Order of Merit) and is Composer-in-Residence of the Auckland Philharmonic for the year 2000. Her compositions from recent years reflect her interest in Maori music and culture (she is herself of Maori ancestry).

IPU combines both Maori and Pakeha (non-Maori or European) musical ideas. The cello part is, for the most part, conventionally notated, while the piano part is improvised. Also improvised are Richard Nunns' performances on a diverse collection of Maori instruments. The collaboration has resulted in a unique and beautiful composition. The CD booklet is highly informative, and I would advise the listener who is unfamiliar with Maori instruments to read it carefully, as an understanding of the instruments greatly enhances one's enjoyment of the piece. The word itself, *IPU*, denotes a gourd or vessel, hence a carrier—*Ipu korero*, in this case, is a carrier of stories. The gourd is also used as a musical instrument and has an important role to play in the composition.

The piece, in four movements, tells the story of the great love between Waka, a canoe, and Kowhai, whose beautiful yellow flowers are loved by Waka and by all the birds. The bird Tui, a friend to both Waka and Kowhai, carries messages between the two. The story was written by Tungia Baker, who is the narrator on this recording, and was translated into Maori by Wena Tait. Other performers are Richard Nunns, a leading researcher and performer on traditional Maori instruments; the noted New Zealand jazz and improvising pianist, Judy Bailey; and cellist George Pederson, widely known for his performances and recordings of both classical and contemporary repertoire. Both Bailey and Pederson teach at the Sydney Conservatorium, where Whitehead was formerly head of composition.

The first section opens with a *karakia*, or incantation, and then proceeds to introduce the main characters: Waka (represented by the cello), Kowhai (represented by the piano) and Tui. This section features, in addition to the cello and piano, a number of Maori instruments. There are too

many to describe here, but I was particularly struck by several of them. The *pahu pounamu* is a nephrite jade gong which is beaten with a whalebone striker. The *hue puru wai*, a gourd of dried seeds, is shaken to suggest water; the effect on this recording is totally realistic. A war canoe sequence features the *hue puru hau*, a large gourd which, when blown, produces a booming sound with an eerie quality.

“...brings together both
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Waka's love for Kowhai is described in the second section, which features a lyrical cello solo interspersed with improvised ideas from the piano. A sung lament is accompanied by the *koauau ponga ihu*, a gourd nose flute, and by gentle piano clusters. This section leads directly into the third section, “The Storm.” The seabirds talk about the coming storm and the music conveys a sense of foreboding. The storm itself features an extended piano solo with sounds of water. The storm has taken the friends unaware, and Waka finds, to his distress, that Kowhai has taken root down the coast. The fourth section, “Aftermath,” describes Waka's loss of Kowhai and the latter's eventual transformation into a totara tree. There is a final *karakia* and at the very end, the sounds of water and then the jade gong.

This is a remarkable composition because of the way it blends Maori and non-Maori elements. The effects obtained by Richard Nunns on a wide array of Maori instruments are absolutely stunning, and one sees why he is so highly respected as a leading exponent of Maori instrumental performance. The performances by cellist Pederson and pianist Bailey are similarly distinguished, as is Tungia Baker's narration. The recording can be obtained from Rattle Records, PO Box 4187, Auckland, New Zealand. Web site: <<http://www.rattle.co.nz>>; E-mail: <info@rattle.co.nz>.

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

Vocal and Orchestral Music by Jaqueline Fontyn

Koch Schwann Aulos 3-6472-2

By *Melissa Malde*

Although Jaqueline Fontyn bases her music on concrete organizing principles, such as invented modes (*Ephémères*) or twelve-tone series (*Per Archi*), these formal elements are of little concern to the listener beyond providing a cohesive musical context. The elements that are especially beguiling in Fontyn's music are the emotional depth, the improvisational quality and, above all, the composer's flair for coloristic effects. Perhaps the most passionate of the selections on the disc is the song cycle *Ephémères*, on poetry of Robert Guiette. The cycle ranges from ominous calm to nervous terror to hopelessness. The orchestra provides a subtext that, even from the calm beginning, emphasizes the prevailing sense of unease. The vocal line is now subdued and sustained, now angular, now ornamented with virtuosic flourishes. Mezzo soprano Lucienne van Deyck takes full advantage of these expressive opportunities. Her lush tone, perfect legato and ability to express the meaning of the text in even the most angular passages is truly impressive. This reviewer's enjoyment of both vocal works on the disc was hampered by the lack of a translation in the liner notes.

In the two orchestral pieces, Fontyn displays her virtuosic coloristic sense. She exploits every coloristic effect possible for string instruments in *Per Archi*. *Halo*, a concerto for harp and orchestra, begins with an exuberant welter of sounds which gradually sort themselves into individual points of color. Unusual combinations of instruments, such as a single tone sounded by a chime and a piano, accent

the melodic flourishes of the harp and woodwinds, and harpist Yoko Nagae-Ceschina revels in this delicious writing. In both of these pieces, Fontyn uses her command of orchestral color to heighten the drama and depth of the music. The effect is a fascinating combination of pristine order and kaleidoscopic improvisation.

Psalmus Tertius, the final selection on the CD, is more traditional in its approach. The use of baritone and chorus harkens back to the aria-chorus structure found in the oratorios of Handel. This piece is the only one of the four to have an extended section with a discernible pulse. Baritone Albrecht Klor, although he has a fine voice and excellent diction, seems somewhat pedantic. The chorus is ably prepared and handles the close, dissonant harmonies with apparent ease.

Fontyn is at her best when at her most intimate. Parts of *Ephémères* and *Halo* are magically evocative. Some of the more extroverted and passionate moments, while providing welcome contrast, are so improvisatory as to seem confused. Still, this is a recording worthy of attention. The composer takes full advantage of the possibilities of contemporary musical language for emotional expression.

Dr. Melissa Malde holds degrees from Oberlin College, Northwestern University, the Musikhochschule in Munich, and the Cincinnati College-Conservatory of Music. She lives in Decorah, Iowa, where she is an assistant professor in voice at Luther College.

Monika Herzig Acoustic Project

ACME records

By *Cherilee Wadsworth Walker*

The Monika Herzig Acoustic Project represents a change for Herzig, half the creative force behind the all-original jazz-fusion band, Beeblebrox, which has opened several times for the Tower of Power band. A native of Albstadt, Germany, she now resides in Bloomington, Indiana, where she teaches jazz piano part-time, allowing ample time for a busy schedule of performances and free-lance composing.

In the four original compositions that appear on the recording, Herzig displays a wide range of musical influences and a mastery of styles. She demonstrates a talent for angular yet lyric melody in the wistful romanticism of *Mr. P. K.*, dedicated to her husband and sometime collaborator, guitarist Peter Kienle, who also plays in the ensemble. A jazz waltz that is simultaneously energetic and poignant, its irregular form is held together via rhythmic and intervallic

motives. Violinist Sara Caswell lends additional poignancy to the tune with careful placement of ornaments; she is doubled by electric guitar processed through a phase shifter.

One for the Box, named in tribute to an Indianapolis nightclub where Herzig's groups have performed for years, is a funky blues set to a shuffle beat. Featuring Kienle's guitar as the primary voice, the chart hints at the energy of Herzig's earthy side in combination with her sophisticated expansion of this traditional 12-bar form. There is both an extension within the form and a percussion interlude before it repeats.

In *Could It Be Bop?* Herzig highlights her own virtuosity on the piano. The fragmented chromaticism of the main theme relaxes into the gentler flow of the bridge, then

resumes its angular bite at the ears. Taking the first solo, Herzig maintains the structure of her composition by beginning with sharply displaced motivic miniatures, which she builds gradually into more linear sweeps of thirds and octaves. After a series of cluster chords and quotes, she develops a conversation between her bass and soprano hands, playing several octaves apart. Herzig finishes her statement with a flourish of double-time scales.

The remaining six tracks provide a glimpse of her creativity with the works of others. She treats the Lennon/McCartney hit *And I Love Her* as a melancholy bossa; in contrast, *You Stepped Out of a Dream* by Sammy Kahn becomes a march-samba over Herzig's bass ostinato. The final cut, *Some Other Time* by Leonard Bernstein, shows her at her acoustic best—a lovely example of a thoroughly schooled, thoroughly modern jazz pianist. Release of the CD is set for March 2000 and will be available through the Web page <acmrecords.com>. Interested persons may contact Dr. Herzig at <mherzig@indiana.edu> or 3375 East Old Myers Road; Bloomington, IN 47408. Phone 812-334-3022; fax 812-334-3051.

Cherilee Wadsworth Walker is founder and director of the Jazz Choir at East Central University in Oklahoma and is also a doctoral candidate in music at Oklahoma University. Prior to her appointment, she performed in 25 countries as a jazz vocalist with NATO and US Navy Bands.

Concert Review All Praises Due

Concert, October 17, 1999, The Church of the Lighted Window, Los Angeles

By Mark Monarch

We have all attended concerts at which, for whatever reason, the maximum connection or communication was not achieved, but the concert on October 17th at The Church of the Lighted Window suffered no such shortcomings. From the opening sounds of Alex Shapiro's *Evensong Suite* to the final notes (and words) of John Scott's *An Inhabitant of Carcosa*, I felt sheer delight. The concert series, called "In Praise of Music," is an apt title, given the strong sense of involvement and unity among the players.

Part of this connection was surely due to the attendance of each of the composers, who created a marvelous sense of presence (of course, with the exception of Darius Milhaud). In addition to Alex Shapiro's beautiful *Evensong Suite*, there were two pieces on the program that involved narrated texts. In the past, I have had a problem with this type of work because so often I found it difficult to make an association between the text and the music, but that was not the case with Lynn Wilson's quietly engaging *The Silk Drum*. Jeannie

Recommendations:

Carole Cerasi's album (Metronome MET CD 1026) of harpsichord music by Elisabeth-Claude Jacquet de la Guerre won the Gramophone award for best 1999 Baroque Instrumental Recording. (Reported by Sarah Whitworth)

To all fans of the women's ensemble Anonymous 4, the group's new CD, "Legends of St. Nicholas" (September 1999) was on Amazon.com's classical top 25 list. The disc contains music from the liturgy of the hours and other sources originally produced to celebrate the legends associated with the fourth-century St. Nicholas. Harmonia Mundi HMU 907232. For sound clips head to the Anonymous 4 Web site at <<http://www.anonymous4.com/legtop.htm>>. (Reported by Monica Hubbard)

Nancy Fierro's audiotape lecture on Hildegard entitled "Hildegard of Bingen: Awakening to God's Love" was released in November 1999. The tape recounts Hildegard's courageous and creative life and explores her mystical writings, visions and music as a catalyst for a deeper personal awakening. Included are two of Hildegard's chants performed by vocalists Jan Abell and Rosa Lamoreaux. The tape is available from Credence Communications, Kansas City, phone 1-888-595-8273.

Pool's *Episodia No. 1* was a joyous work that made affectionate use of the flute, clarinet and bassoon. Milhaud's *La Cheminée du Roi René* demonstrated why he remains a special favorite for many in the audience.

The "honored" composer on the program was John Scott, whose *House of Shadows* gave testimony to his standing as a major talent. The work is art without artifice: honest, true and imbued with the power to convey emotion. *An Inhabitant of Carcosa* was mysterious—of another world. One could almost feel Ambrose Bierce inexplicably walking off into the misty wilds of Mexico to be lost forever.

The performers were the North Wind Quintet: Patricia Cloud Kaufmann, flute; Lawrence Hughes, clarinet; Jonathan Davis, oboe; Jenice Rosen, bassoon; Nathan Campbell, horn; with Brian Leonard, violin; Delores Stevens, piano; and Bruce Kimmel, narrator. The concert was praiseworthy in all respects, and I strongly recommend the series to those in the Los Angeles area.

Broadcast News

By Jeanne E. Shaffer, Canary Burton and Casper Sunn

Women Musicians on Radio: May through November 1999

By Jeanne E. Shaffer

"Performance Today"

National Public Radio's "Performance Today" began its presentation of music by women composers on May 3 with the Andante from Clara Schumann's *Trio in G minor*, op. 17. On May 21, commentator Katrine Ames interviewed the three winners of the \$50,000 Avery Fisher Prize: violinists Pamela Frank, Nadja Solerno-Sonnenberg and Sarah Chang. Each of them also performed, but not the music of women composers. Clara Schumann appeared again on June 18, when pianist Yoshiko Iwai performed a Nocturne from *Soirées Musicales*, op. 6. The same pianist played the Moderato movement from C. Schumann's *Three Romances for Piano*, op. 11, on June 23.

On June 29 and again on July 3, the Eroica Trio (an all-woman piano trio) performed an unusual arrangement of the J. S. Bach *Chaconne* from the *Violin Partita in D minor* arranged for them by Anne Dudley, who wrote the score for the movie, *The Full Monty*. JoAnn Falletta conducted the Virginia Symphony in Mary Howe's *Stars* on July 2.

"Performance Today" played no women composers, as far as I could discern, during the balance of July or the entire month of August. September opened with composer Alice Parker talking about her new book on melody and what makes a great melody work for her; the program was repeated on September 25. On October 8 JoAnn Falletta was interviewed by Martin Goldsmith about the Buffalo Philharmonic, her new charge, and the orchestra's recent labor problems.

The final movement of Danish composer Nancy Dalberg's *String Quartet no. 2* was performed by the Nielsen Quartet on October 29. "Performance Today" said "good-by" to Martin Goldsmith, host during much of the time covered by this column. Many programs were repeated and perhaps that accounts for the even smaller than usual appearance of women composers.

"Pipe Dreams"

"Pipe Dreams," a program of organ music hosted by Michael Barone, is produced by Minnesota Public Radio and distributed by Public Radio International. In June Barone played *Woodland Flute Call* by Fannie Dillon; in July he aired two of Emma Lou Diemer's Psalm settings, *Psalm 103* and *Psalm 75*, performed by Joan DeVee Dixon.

On August 23, he played an entire program of organ music by women composers. What a treat! Jeanne Demessieux: *Etude no. 6, Attende Domine, Rorate Caeli and Filii*; Susanna van Soldt: *Dances*; Clara Schumann: *Prelude and Fugue in D minor*, op. 16, no. 3; Dagmar Holtz: *Toccata and Fugue*; Stefania Benbow: *Exaltatio*; Pamela Decker: *Passacaglia*; Nadia Boulanger: *Prelude in F*; Jeanne Landry: *Orah*. This program was aired in recognition of Women's Equality Day. Barone stated that although women composers were not as numerous nor as celebrated as their male counterparts, they have created what he called a substantial and remarkable repertoire for the organ.

On October 4, Florence Price's *Suite no. 1* was featured and later, on October 25, the Credo from Margaret Sandresky's *L'homme arme Organ Mass* and Alice Parker's anthem, *The Wells of Salvation*, were on center stage, taped at an Atlanta American Guild of Organists convention, along with Ellen Ruth Harrison's *That Line which is Earth's Shadow*. Incidentally, the local AGO chapter in Montgomery, Alabama, is making a special contribution toward the funding of "Pipe Dreams" in our area.

Music by Emma Lou Diemer was performed on November 22: *Scherzo* for flute and organ and *Psalm 42* for trumpet and organ, with Dixon as organist, and on the 29th: *Blest be the Tie that Binds*. Fanny Hensel's *Praeludium* and her *Wedding Receptional in G* plus Eunice Lea Kettering's *Passacaglia in G* were also performed on the 29th.

"Echoes"

John Diliberto on "Echoes," distributed by Public Radio International, airs

more women composers than any other public radio program heard in my area. This is due, in part, to the fact that more women are writing and performing new age, folk and ethnic sounds than ever before. But Diliberto also plays minimalist and other types of contemporary classical music, as well. Carolyn Cruso's hammered dulcimer and her *Under the Cedars* were heard May 3. On May 4 we had Maggie Sansone's *A Traveler's Dream*, Lisa Lynne's *Bandora's Box* and Nana Simopoulos' *Midnight*; May 5, Deborah Martin's *Crossing Plateau* and Sheila Chandra's *The Enchantment*; May 6, Mary Jane Lamond's *Domhnall Mac 'it Iain* and Maggie Sansone's *Farewell*.

The week of May 10 began with Jami Sieber and her compositions for electric cello from two new CDs on which she functions as a one-woman chamber orchestra. The first was *Edge of My Soul*. Later that week came Alice Gomez with *Pyramid Temples*, Rhonda Larson with *Peregrine* and Loreena McKennitt with *Marco Polo*. *Dear Irish Boy* by Eileen Ivers was played on May 17. That week we also heard Lisa Gerrard's *Bylar* and the theme from *Clockwork Orange* by Wendy Carlos. In fact, Diliberto played the latter work several times, but since Wendy was Walter when the film was made, I questioned whether it should be included. Obviously, the answer was "Yes."

The following week we heard Joanne Shenandoah's *Deer Dance*, Meg Bowles' *Ancestral Ground* and Clara Ponty's *Echo*. Wendy Luck took her flute inside the great pyramid and improvised around her sense of the spiritual there. During the week of May 31, Diliberto visited Luck to interview her about her experiences, and we heard *The Ancient Key*, among other works. In June Diliberto added several composer/arrangers he calls chant-fusionists, such as Richard Souther, whose *Visions* CD of Hildegard von Bingen's music was a huge success; Sister Germaine Fritz, one of the nuns who sings Hildegard beautifully; and Jocelyn Montgomery of Lux Vivens.

Back to the expected "Echo" sound—later in June we heard Liz Story's *Out of Time*; Cheryl Gunn's *Au Par, Au Bellum*; Mary McLaughlin's *Eyes of Africa*; and Kim Robertson's *The Spiral Gate*. In July

Diliberto introduced us to a Norwegian composer-singer, Kirsten Braten-Berg, who has been working with some musicians from Senegal to create new sounds. We heard Braten-Berg's *Heiemo Oy Nykkjeu* from her CD "From Senegal to Setesdal." Mary Youngblood shared her *Niwot's Curse* in August, and Adrian Legg, her *Hymn for Jaco*.

Diliberto did one of his Living Room Concerts with composer-singer Happy Rhodes. We heard her *Ra is a Busy God, If Wishes were Horses how Beggars would Ride, The Chariot and Serenading Genius*. September opened with Helen O'Hara's *Love and Respect* and Patti Weiss was next with her *Srinigar*. On September 23, Diliberto interviewed Sheila Chandra, the Indian composer-singer who uses her voice as an instrument, a la Meredith Monk. In another Living Room Concert, we heard her *Saor Saor, Speaking in Tongues and The Blacksmith*. The week of October 7 Diliberto focused on listener favorites from ten years of "Echoes." The two top-rated composer-singers were Lisa Gerrard, who composed the soundtrack for Michael Mann's film, *The Insider*, and Loreena McKennitt, called by Diliberto "the Patron Saint of all modern street performers." We heard Gerrard's *Nadir*, McKennitt's *Full Circle* and Happy Rhodes' *Feed the Fire*, followed by Joanie Madden's *The Immigrant*. Early in November we heard Suzanne Teng's *China Lily*, Maire Brennan's *Follow the Word* and Julia Haines' *Light*.

"A Note To You"

"A Note to You," produced by WGBH in Boston in conjunction with Northeastern University, is the longest-running instructional classical music program syndicated on public radio. Virginia Eskin is the host and brings her talent as both a pianist and teacher to bear on one of my favorite programs. She does not feature many women composers, but when she does, the interviews and musical illustrations are pertinent, educational, beautiful and entertaining. The program airs on 27 different stations and is carried on Southeastern Public Radio at 3:00 pm on Thursday afternoons. Check for the time on your public radio station.

Women Composers on WORT in South Central Wisconsin

By Casper Sunn

Sunn was the guest host for the following twelve programs on WORT (89.9 FM in Madison, WI) between May and November 1999. 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>.

Wisconsin Composers (Part 7)

The first half of the three-hour Tuesday morning "Erratical Classical" program on May 26 presented the music of Candace Kreitlow (*Mazomanie*) and Katie LaRaye Waldren (*Blue Mounds*). The second half featured a concert recording of the SAI-Rho Chapter's March 19, 1999 concert of "Wisconsin Women Composers" (Ja Young Choi, Royce Dembo, Paula Matthusen, Annetta Hamilton Rosser and Casper Sunn) as well as additional music by Paula Matthusen. The program ended with Nancy Fierro's performance of the 1906 piano rag *Pickles and Peppers* by Adaline Shepherd (Milwaukee). This program was the seventh in a year-long series celebrating the state of Wisconsin's sesquicentennial.

Vintage Jazz (1920s-50s)

A two-hour Saturday morning "Entertainment" program on May 29 featured vintage jazz and blues by Lovie Austin, Hadda Brooks, Adeline Hanson, Billie Holiday, Bertha Idaho, Myrtle Jenkins, Mable John, Lil Johnson, Mary Johnson, Marjorie Lamkin, Julia Lee, Virginia Smith, Mildred Wax and Bonnie Windsor. For a little variety, I also included a piece composed by contemporary singer Sandra Dudley, as a tribute to Billie Holiday; two gospel songs by "Sister" Wynona Carr; and two R&B girl-group compositions: *Mr. Lee*, a 1957 song by the "Bobbettes" (five 11-to-13-year-old girls from Manhattan) and *Please Mr. Postman*, a 1961 song by the "Marvelettes" (five teenage girls from Detroit).

Early Music

A two-hour Sunday morning "Musica Antiqua" program on June 27 featured works of Hildegard von Bingen performed

by Olympia's Daughters, Discantus, the Abbey of St. Hildegard Choir, and the "Ensemble für fruhe Musik Augsburg." Interspersed between the Hildegard chants were several anonymous and traditional dulcimer instrumentals performed by Ruth Barrett and Cyntia Smith; an early Baroque Latin American choral piece—*Hymn to a "Lady of the Flowers"* by an unknown Incan composer (1610); and works by Anne Boleyn (1501-1536), Caterina Assandra (b. 1580) and Francesca Caccini (1587-1640).

20th-Century Music

A three-hour Tuesday morning "Erratical Classical" program on June 29 featured works by Kim Angelis, Marilyn Bliss, Edith Borroff, Jonatha Brooke, Yvonne Desportes, Binnette Lipper, Thea Musgrave and Judith Olson. Several pieces were from the CDs: "Images: Music for Horn and Piano by Women Composers" by Cynthia Carr, horn, and Julie Nishimura, piano (two faculty members from the University of Delaware); *Bittersweet Music* by Susan Glaser, piccolo; and *The Messenger* by Kim Angelis, violinist and composer of "world chamber music" (blending classical, world and folk music).

A three-hour Wednesday morning "Music and More" program on July 7 featured contemporary classical works by Betty Beath, Dorothy Hindman, Myriam Marbe and Cornelia Tautu in the first hour; a half-hour of popular-folk-classical crossovers by Kim Angelis, Maya Angelou and Ruth Barrett; and then, an hour-and-a-half of choral works: SATB choral works by Jean Belmont and Julie Gardner Bray, and women's choral works arranged or composed by Margie Adam, Janice Bagwell, Diane Benjamin, Laura Berkson and Kristina Boerger. During the MUSE, Cincinnati Women's Choir performance of *Marie* (Berkson's song based on the true story of Stephanie and Marie, two brave lesbian teenagers who went to court to have the judge rule whether or not they could attend their high school prom together as a couple), one homophobic listener called in to say "How dare you play this trash!"

New Music (Experimental and Electronic)

A three-hour Tuesday morning "Erratical Classical" program on July 6 featured contemporary works of Ruth Anderson, Madelyn Byrne, Violeta Dinescu, Bun-

Ching Lam, Kaija Saariaho, Cindy McTee and Margrit Schenker. Three works by Kaija Saariaho and one by Shoko Shida were from a live concert recording of flautist Camilla Hoytenga at the Woodland Pattern Book Center in Milwaukee on February 28, 1999.

Sunn on Beach (Parts 1 and 2)

Two three-hour Monday morning "Other Voices" programs on August 9 and August 16 featured the life and works of Amy Beach. The first program presented Beach's early works (1886-1896; opp. 1-32). Performers included vocals by D'anna Fortunato, Lauralyn Kolb, Sunny Joy Langton and Yolanda Marcoulescou-Stern; piano solos by Virginia Eskin and Joanne Polk; violinists Elaine Skoradin and Joseph Silverstein; sacred choral works by the Capitol Hill Choral Society from Washington, DC, conducted by Betty Buchanan; Grand Mass in E-flat, op. 5, by the Stow Festival Chorus and Orchestra under the direction of Barbara Jones; and Symphony in E minor, op. 32, by the Royal Philharmonic Orchestra conducted by Karl Krueger. The program opened with a few works by Brazilian composers Badi Assad and Sheila Zagury, and closed with a 1916 piece by Kate Dolby for mandolin orchestra, *The Flying Wedge* (a march-like piece about football).

The second program featured the life and mid-to-late works of Amy Beach (1896-1944; opp. 34-151). Performers included violinist Sarah Johnson with pianist Peter Kairoff in *Sonata in A Minor*, op. 34; vocals by D'anna Fortunato and Lauralyn Kolb; piano solos by Joanne Polk; violinist Joseph Silverstein with pianist Virginia Eskin on *Three Pieces for Violin and Piano*, op. 40; violinist Teri Lazar with pianist Paul Hardy in *Invocation*, op. 40; sacred choral works by the Choral Society of Southern California and the Chancel Choir of Beverly Hills Presbyterian Church conducted by Nick Strimple and the Capitol Hill Choral Society from Washington, DC, conducted by Betty Buchanan; and *Pastorale*, op. 151, by the Reykjavik Wind Quintet. The program opened with three works by the French composer, Lili Boulanger (1893-1918), and closed with three works by the contemporary Irish composer, Maire Brennan.

The Blues of Victoria Spivey

A two-hour Saturday morning "Entertainment" program on August 21 featured the life and music of Victoria Spivey (1906-1976; b. Houston, TX). Spivey's first song in 1926, "Black Snake Blues," sold 150,000 copies in its first month and became such a hit that she began wearing a "signature" dress with rubber snakes sewn into the fabric. In addition to Spivey, other artists (who recorded her songs) were Louis Armstrong and His Hot Five, Peter Cleighton, Clifford Gibson, Blind Lemon Jefferson, Leadbelly, Georgia White, Josh White and Sonny Boy Williamson.

Three Composers: Alive and American

A three-hour Tuesday morning "Erratical Classical" program on August 24 offered three works by Betty Wishart, Jeanne Shaffer's 45-minute cantata, *Shalom*, and Joan Szymko's wonderful new "Openings" CD in its entirety. Two choral arrangements by Joan Szymko for women's choir were also included: *Song for Judith* by Judy Collins and *Simply Love* by Holly Near.

Contemporary "Medieval" Performances

A three-hour Sunday morning "Musica Antiqua" program on August 29 featured contemporary performances of works by Hildegard von Bingen in the first half of the program, with performances by baritone Patrick Mason, Ensemble Project Ars Nova, Ensemble Galilei, the Augsburg Early Music Ensemble, and synthesizer arrangements by Richard Souther. The second half of the program featured medieval-sounding works in *stile antiqua* by seven (Hildegard's favorite number) contemporary composers: Patricia Van Ness, Shira Kammen, Cheryl Ann Fulton, Nancy Karpeles, Marcia Diehl, Carolyn Anderson Surrick and Mary McLaughlin.

Blues Outside the Lines

A two-hour Saturday morning "Entertainment" program on September 18 presented the life and folk/blues of Elizabeth ("Libba") Cotten (1892-1987) in the first hour, and the life and gospel/blues of "Sister" Wynona Carr (1924-76) in the second. My thanks to Peggy Seeger for sharing information and memories about "Libba," who had been "discovered" by her mother, Ruth Crawford Seeger, in the '40s

and had worked for the Seeger family for ten years. I also played several stories told by "Libba" herself from a live concert recording. My favorite pieces by Wynona Carr displayed her mastery of the use of metaphor and her stylistic combinations of blues, jazz and gospel: *The Ball Game* (a brilliant tale of a sports competition between Jesus and the Devil); *Dragnet for Jesus* (a satire on the popular TV police program from the early '50s); and *Operator, Operator* (about placing a person-to-person call to the Lord).

No Women in the "Top 100"

This news is not related to WORT, but concerns Wisconsin Public Radio. I am sad to report that the radio programmers at WPR have included NO works by women in their selection of the "top 100 classics of the 20th century." The WPR music staff members ranked works written between 1900 and 1999 "according to the pieces' intrinsic value, their influence and the extent to which the music staff enjoys playing them." WPR's music staff expects interesting debate over what has been included (and excluded) because "best-of" lists are always controversial. WPR encourages listener comment. If you wish to participate, you can use the comment form at the bottom of the Web page: <http://www.wpr.org/announce/music_millennium.htm> or call WPR Listener Services at (800) 747-7444.

I told them how disappointed I was at their lack of knowledge of the many wonderful works by 20th-century women composers. I hope others will also let them know this male-only perspective of composers must not continue into the 21st century!

NEA to Fund Radio and TV Programs that Focus on the Arts

The National Endowment for the Arts announced \$3 million in funding to support radio and television programs of national scope that focus on the arts. Guidelines were available in January 2000, and applications will be received through September 15th. Eligible applicants include media organizations and independent producers. Grants for radio projects will range from \$20,000 to \$100,000, while television grants will likely range between \$20,000 and \$50,000 for single documentaries and up to \$200,000 for a multi-part series. For more information, contact: Laura Welsh, Acting Director, Media Arts, NEA at tel: 202-682-5738.

Playlist: Works Composed or Performed by IAWM Members

The broadcast playlist serves as a supplement to the Members' News section.

1. "Eine kleine Frauenmusik" airs over the Southeastern Public Radio Network, WTSU, 89.9, Troy-Montgomery, AL; WRWA, 88.7, Dothan, AL; WTJB, 91.7, Phenix City, AL; Columbus, GA, every Sunday night at 9:00 pm for one hour. The works were broadcast between May and November 1999. *By Jeanne E. Shaffer, producer and host*

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

Archer, Violet. *Sonatina* (GSCD 294)

Austin, Elizabeth. *Circling* (Capstone CPS 8625)

Countryman, Alice. *Marimba Concerto*, 1st mvt. (MMC 2026)

Deussen, Nancy Bloomer. *Jubilate* (North/South Consonance N/S 1015)

Diemer, Emma Lou. *Psalms 24, 37, 33, 61* for Organ (University of the Ozarks CD); *Concerto in One Movement* (Master Musicians Collective MMC 2067); *Encore* (Vienna Modern Masters VMM 2002); *Sextet* (North/South Consonance N/S 1005)

Eckhardt-Gramatté, Sophie. *Sonata no. 1* (Egre 100D Eckhardt-Gramatté Foundation); *Piano Caprice no. 3* (Egre 300D)

Ernst, Siegrid. *7 Miniatures on Japanese Haiku* (Vienna Modern Masters VMM 2028)

Gardner, Kay. "Birth & Motherhood" from *Seasons of Life* (Ladyslipper LR 115)

Harbach, Barbara. *Prelude & Fugue in F major* by Fanny Hensel; *Fanfare & Toccata* (Gasparo GSCD 294)

Higdon, Jennifer. *Autumn Music* (Crystal Records CD 754)

Misurell-Mitchell, Janice. *On Thin Ice* (Opus One CD 160)

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

Richter, Marga. *Quantum Quirks of a Quick Quaint Quark* (Master Musicians Collective 2066)

Shaffer, Jeanne E. *Prelude on St. Thomas* (University of the Ozarks CD); *Shalom* (Leonarda LE 347)

Singer, Jeanne. *Harvest* (Cambria CD 1051)

Szymko, Joan. *It is Happiness; Variations; Openings; Viriditas; Ubi Caritas; Autumn Flight* (Virga Records VR 0100)

Zaimont, Judith Lang. *Calendar Set* (Ara-besque CD Z6683)

2. "The Latest Score" airs every other Tuesday from 1 to 4 pm; WOMR 92.1 FM;

Provincetown, MA; works played 9/28/99 to 11/23/99. *By Canary Burton, producer and host*

The good news at WOMR is that more classical music hosts are programming 20th-century compositions, including very recent works. I have been receiving an increasing number of requests for the CD labels of music they heard on my show, both from other hosts and from listeners who want to purchase the CDs. Most of those who contact me are artists—painters, writers, sculptors and artisans—who seem to be the bulk of my listeners. They say one of the reasons they enjoy my show is because I talk as little as possible and concentrate on playing music.

Barnett, Carol. *Syncopated Lady* (Capstone 8663)

Burton, Canary. *We Want to Pond Naked* (tape by Row Twelve Trio)

Cotton, I'lana. *Garden of Thoughts* (tape by Row Twelve Trio)

Dinescu, Violeta. *Niutao* (Cad 800 916); *Cimi Lointaine* (tape by Row Twelve Trio)

Eastman, Donna Kelly. *The Signs of the Zodiac* (Capstone 8664)

Singer, Jeanne. *From Petrarch; Hannah; Arno is Deep; Memoria; Query to the Creator; The Old Wild Woman; Lost Garden* (Cambria CD-1051)

Tann, Hilary. *Windhover* (Capstone 8664)

Wishart, Betty R. *Memories of Things Unseen and Seen; Sounds; Experience* (CRI 821)

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

Anderson, Muriel. *It Never Gets Easier* (guitar solo) (Narada Lotus-CD-ND61056)

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

Bliss, Marilyn. *Fantasies* (piano) (North/South-CD-R 1017) and *Rima* (piccolo and piano) (Koch-CD-3-7396-2-H1)

Choi, Ja Young. *Fairytale for Woodwind Quintet and Piano and Creation* (string quartet and clarinet) (noncommercial cassettes)

Dembo, Royce. *Suite for Cello* (noncommercial cassette)

Dinescu, Violeta. *Din Cimpoi* (viola solo) and *Improvisation* (saxophone solo) (Sargasso-CD-28027)

Fierro, Nancy. Piano performance of *Pickles and Peppers* by Adaline Shepherd (Dorchester-CD-DRC1004)

Glaser, Susan. Piccolo performance of *Rima* by Marilyn Bliss, *Bittersweet Music I* by Bun-Ching Lam, and *Piccolo Play* by Thea Musgrave (Koch-CD-3-7396-2-H1)

Hoitenga, Camilla. Flute performance of *Fukura-seme* by Shoko Shida and *Couleurs du Vent; Mirrors*; and *Laconisme de L'aile* by Kaija Saariaho (noncommercial cassette); *NoaNoa* (flute and electronics) by Kaija Saariaho (Neuma-CD-450-87)

Lipper, Binnette. *Three for Five* (flute, oboe, bassoon, percussion, piano) (North/South-CD-R 1017)

MacAuslan, Janna. Guitar performance of *Sonata for Three* (flute, violin and guitar) by Thea Musgrave (Lilac-Cassette)

Mambourg, Dana. Clarinet performance of *Elegy for a Mosquito* by Casper Sunn; and conductor of *Plusoneminusone* (+1-1) by Paula Matthusen (noncommercial cassette)

Matthusen, Paula. *Plusoneminusone* (+1-1) (nonet); *Golden Wheat Carrot Ring* (electronic); *Night Face Up* (clarinet, viola and cello); and *Counterparts* (violin duet) (noncommercial cassette)

Rosser, Annetta Hamilton. *Meditation; Nocturne* (for violin and piano); *Songs of a Nomad Flute: The Story of Lady Wen-chi* (16-piece song cycle for soprano, flute and piano) (noncommercial cassettes)

Schenker, Margrit. *The Mirror* (voice, accordion and clarinet) (noncommercial CD)

Shaffer, Jeanne Ellison. *Shalom* (cantata for choir, soloists and chamber orchestra) (Leonarda-CD-347)

Smith, Rheta. Oboe performance of *Impromptu no. 1* (flute and oboe duet) by Thea Musgrave (Leonarda-CD-325)

Sunn, Casper. *Amy's Rainbow; Four Piano Attitudes* (A-tudes); *The Woeful Worm of the West; Pegasus* (children's piano pieces); and *Elegy for a Mosquito* (clarinet trio) (noncommercial cassette)

Szymko, Joan. *Variations on a Theme by Rilke, Viriditas, and Braided Light* (women's choir); *Eskimo Songs* and *Eli, Eli* (soprano and cello); *Autumn Flight* (vocals, tenor sax, flute and bass); *The Roses* (women's choir and accordion); *Ubi Caritas* (SATB); *It is Happiness* (3-piece song cycle for women's choir, flute, clarinet, oboe, english horn, bassoon, violin, cello and piano); and *Openings* (women's choir, guitar, cello, violin, soprano sax, piano, marimba and percussion)

Wishart, Betty. *Sounds* (organ solo); *Experience* (string quartet); and *Memories of Things Unseen and Seen* (flute, clarinet, violin and cello) (noncommercial CD)

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

By Elizabeth Hayden Pizer

Calls for Scores & Other Materials: (opportunities for performance, broadcast, publication, etc.)

(with deadlines:)

Open Electronic Festival. *Deadline*, for the December 2000 festival: **May 31, 2000**. The deadline for separate events during the October 1999-October 2000 period is flexible (contact for detailed information). The Open Electronic Festival, an annual multiple-day event that focuses on electronic music and media art, has issued a call for submissions. The festival is organized by the Cyberslag Foundation (founded in 1998), and takes place in the City of Groningen, The Netherlands. Besides organizing the festival, the Foundation also organizes concerts and exhibitions throughout the year on several locations in Groningen. The main focus of the Cyberslag Foundation is presenting an overview of both traditional and actual developments in the electronic arts. They are internationally oriented and are interested in all electronic art forms. They are as much interested in classical electronics as in intelligent techno and everything in between. Featured festival artists are, among others: Scanner, David Shea, Evan Parker/Joel Ryan, Dutch Institute of Sonology, Michel Waisvisz (STEIM), Jon Rose, Miya Masaoka and Laetitia Sonami. The performance-program of last year's festival can be seen at their Website: <<http://www.cyberslag.com/>>. For the third festival (December 2000), plus other events (October 1999-October 2000), they are looking for artists who might be interested to be part of the program. Recordings (CD, tape, MD, vinyl, video pal/ntsc), biographies and other information may be sent. For further information, and to send materials, contact: Cyberslag Foundation, Jeroen de Boer/music director, Munnekeholm 10, 9711 JA Groningen, THE NETHERLANDS. Phone: (31) (0)50-3637513; fax: (31) (0)50-3632209. E-mail: <J.T.de.Boer@let.rug.nl>, or <Usvathl@bureau.rug.nl>. Website: <<http://www.cyberslag.com/>>. [CPCC]

(without deadlines:)

The Slick 50 Bass Quartet of Wichita, Kansas, is looking for new works written for double bass quartet. The works can be of any level and may include one or two other instruments as long as the quartet is the focus of the work. It is preferred that scores be notated on computer, but legible, handwritten scores are acceptable. Scores can not be returned. Although no money can be offered for the works, if a work is chosen, a CD recording of the work will be made available along with possible multiple performances of the work. For further information, and to send materials, contact: Daniel Racer, Music Department (Theory/Composition), 1845 Fairmount, Wichita, KS 67260-0068. Phone: (316) 683-2560. E-mail: <dracer@websurf.net>. Website: <<http://maple.websurf.net/~dracer/>>. [CPCC]

A pianist seeks music for performance in a concert series showcasing piano works by emerging composers. Each program will be devoted to one composer. Therefore, the repertoire should comprise the length of a full recital (ca. 75-minutes of music). 2 to 3 of the submitted pieces should be for solo piano, with the remaining submissions involving piano in some capacity. For complete details, and to send scores and/or recordings, contact: Series Repertoire, 783 Azure Hills Drive, Simi Valley, CA 93065. [ACF]

Ian Jones, a young pianist at the Royal College of Music, London, seeks new works for solo piano, as well as works for piano and orchestra. For further information, and to send materials, contact: Ian Jones, 16 Leadenhall Market, London EC3V 1LR, England, UNITED KINGDOM. E-mail: <pyxis@btinternet.com> Phone: (44) 0171 - 844 3019; fax: (44) 0171 - 623 2812. . [CPCC]

A new **American chamber opera group** in Boston seeks one-act piano/vocal scores. Requirements: small cast, no chorus, and minimal set needs. For submission guidelines, and to send materials, contact: Pamela McClain, 42 Holbrook Street #1, Jamaica Plain, MA 02130. Phone: (617) 971-9781. E-mail: <pjm1952@aol.com>. [AMC]

Ben Dawson, pianist, seeks works for solo piano, piano and orchestra, or chamber ensemble with piano. For further information, and to send materials, contact: Ben Dawson, 10 Bellevue Road, Hornchurch, Essex RM11 3SS, England, UNITED KINGDOM. Phone: (44) 01708-443019. [CPCC]

The Association of Contemporary Music seeks new works by American composers for possible inclusion in future concerts in Paris, Moscow, and other cities. The Organization covers half of the concert expenses, with the other half to be covered by the composer or composer's sponsor. For further details, and to submit materials, contact: The Association of Contemporary Music, Demirchian Str. 33 - 29A, 375002 Yerevan, ARMENIA. Phone: (374) 2-585761; fax: (374) 2-151795. E-mail: <ngoc@moon.yerphi.am>. [ACF]

A Portland-based (Oregon) **ensemble** seeks works for soprano, flute, cello, and piano, using all or a combination of the available instruments. For further information, and to send materials, contact: Nancy Ives, 312 West 33rd Street, Vancouver, WA 98660. E-mail: <comicello@aol.com>. [CPCC]

Joyce Lindorff seeks harpsichord scores, recordings, and related information for a book on contemporary harpsichord music to be published as part of the Pendragon Press's *Studies in 20th Century Music Series*. The new volume addresses historical, composition and performance aspects of the new harpsichord repertoire. It will include an updated listing of harpsichord scores and re-

cordings (solo and ensemble) with title, composer, date of composition, scoring, and publisher or other contact information. For further information, and to submit materials, contact: Joyce Lindorff, Temple University, Rock Hall, 1715 North Broad Street, Philadelphia, PA 19122. E-mail: <JLindorff@aol.com>. [AMC]

Bruce Rockwell seeks works for an anthology of tremolo pieces for guitar. Composers are invited to submit up to three pieces for classical guitar that feature the tremolo technique. Pieces will be selected for publication in an anthology and tremolo technique book. All styles and difficulty levels will be considered. Send scores and recordings if available, accompanied by an SASE. For more details, and to submit materials, contact: Bruce Rockwell, 2968 19th Avenue, San Francisco, CA 94231. [AMC]

Virtual Concert Hall—KAJX (Aspen Public Radio). Composers are invited to submit works for broadcast consideration on the radio program, *Virtual Concert Hall*. Recorded formats: DAT or CD. For further information, and to send materials, contact: The Virtual Concert Hall, c/o Paul Rudy, Producer, Assistant Professor of Composition, University of Missouri at Kansas City, Conservatory of Music, 4949 Cherry, Kansas City, MO 64110-2229. Phone: (816) 235-2940; fax: (816) 235-5265. Summer address (ca. June 10 to August 15): Paul Rudy/Renee Sexton, c/o Aspen Music School, 2 Music School Road, Aspen, CO 81611. Phone: (970) 925-3254; fax: (970) 920-1643. E-mail: <rudyp@umkc.edu>, or <proody@hotmail.com>. Website: <<http://cctr.umkc.edu/user/conservatory/prudy/prudy.html>>. [SEAMUS]

The Sonar Map—KSER. An ongoing weekly radio show devoted to 20th century music, heard every Wednesday at 10pm on KSER, 90.7 FM, *The Sonar Map* seeks challenging music for broadcast. Dedicated to exploring the far-flung frontiers of 20th century music, *The Sonar Map* plays a barrier-breaking blend of creative chamber, solo, orchestral, electronic, improvised, electro-acoustic and computer music. It is recommended that composers examine the playlists before sending music. A detailed playlist (composer, title, label, and catalogue number), with links where possible, may be found on the Web at: <<http://www.eskimo.com/~foont/sonar.htm>>. Preferred formats: LPs, DATs, CDs and CD-Rs. For further information, and to submit materials, contact: Christopher DeLaurenti, producer/host, The Sonar Map, PO Box 45655, Seattle, WA 98145-0655. E-mail: <foont@eskimo.com>. [CPCC]

Vast Field (not to scale)—KAZU. Hosted and produced by Ernesto Diaz-Infante, *Vast Field (not to scale)*, heard on KAZU 90.3 FM in Pacific Grove, CA, is a weekly radio program devoted to contemporary classical, avant-garde, experimental improv, electroacoustic, and creative

music. Composers are invited to send recordings for broadcast consideration. For further information, and to submit materials, contact: KAZU 90.3 FM, Attn: Ernesto Diaz-Infante/Vast Field, PO Box KAZU, Pacific Grove, CA 93950. Phone (office): (831) 375-7275; fax: (831) 375-0235. E-mail: <itatz@earthlink.net> or <email@kazu.org>. Website: <http://www.kazu.org/>. [orig]

Hungarians: Here & There—CINQ. Peter Kiss, Executive Producer of the radio program, *Hungarians: Here & There*, on CINQ 102.3 FM in Centre-Ville, Québec, seeks Hungarian music that meets one or more of the following criteria: written in full or part by a Hungarian, part-Hungarian, or by someone of Hungarian descent; Hungarian in original language, or has been translated; about a specific Hungarian, Hungarian Culture or of the country of Hungary; Hungarian in theme or context. For further information, and to submit materials for broadcast consideration, contact: Peter Kiss, Executive Producer, "Hungarians: Here & There" Radio Program, PM Productions, PO Box 48101, Montréal, Québec H2V 4S8, CANADA. Phone: (514) 853-3846. [ACF]

Foldover—WOBC. Composers are invited to submit works for broadcast consideration on the radio program, *Foldover*, organized by Tom Lopez, which airs every Monday from 3pm-5pm on WOBC, 91.5 FM in Oberlin, Ohio. Recorded formats: DAT or CD. Materials will only be returned if an SASE is provided. For further information, and to send materials, contact: Tom Lopez, Visiting Instructor, Contemporary Music Division, TIMARA Department, Oberlin Conservatory of Music, Oberlin, OH 44074. Phone: (440) 775-8748. E-mail: <tom.lopez@oberlin.edu>. [SEAMUS]

WMBC (Baltimore) invites artists and experimental musicians to submit sound works to be considered for RealAudio broadcast. Works are sought 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. For complete details, and to submit materials, contact: Steve Bradley, Assistant Professor Visual Arts, University of Maryland Baltimore County, Visual Arts Department, 1000 Hilltop Circle, Baltimore, MD 21250. E-mail: <art@radio>. Website: <http://wmbc.umbc.edu/~artradio>. [CPCC]

Pushing The Envelope—WHUS. Broadcast by WHUS 91.7 FM, the radio station of the University of Connecticut in Storrs, *Pushing The Envelope* is aired on Saturday afternoons from 3-5pm. The program's mission is to present the best of avant-garde classical, rock, jazz, ambient, electronic, along with new and classic progressive rock (i.e., King Crimson, Boud Deun, Gentle Giant, etc.). Composers are invited to send recordings for broadcast consideration. For further information, and to submit materials, contact: Joel Krutt, WHUS, Pushing The Envelope, University of Connecticut, Box U-8R, Storrs, CT 06269. E-mail: <joelkru@aol.com>. Website: <http://whusfm.saup.uconn.edu/>. [orig]

Other Voices, Other Sounds—KUNM. Broadcast weekly on KUNM, 89.9 FM in Albuquerque, New Mexico, *Other Voices, Other Sounds* is a radio program of new music and audio art. Aired Sundays from 8:30-10:30pm, *Other Voices, Other Sounds* is hosted on a rotating basis by Steven Miller and Joan La Barbara. CDs are welcomed of new electroacoustic, acoustic, composed, improvised, etc., music for broadcast consideration. For further information, and to send materials, contact: Steven M. Miller, (Attn: OVOS), Contemporary Music Program, The College of Santa Fe, 1600 St. Michaels Drive, Santa Fe NM, 87505. [EMF/SEAMUS]

Composition Competitions:

(with deadlines:)

Masterprize 2. Registration postmark deadline: March 31, 2000. Receipt deadline of conductor's score: July 31, 2000. Instrumentation: new orchestral works, of 6-15 minutes' duration, scored for normal symphonic forces: strings (16-14-12-10-8); 12 woodwinds (3 fl doubling on picc and altos, 3 cl with 1 doubling E-flat/bass, 3 ob with 1 doubling English horn, 3 bsn with 1 doubling contra); 11 brass (4 horns, 3 tpt, 3 tbn, 1 tuba); timp plus 3 other perc; 1 pno/celeste; 1 harp. Orchestration may be enlarged by 1 additional instrument or 1 doubling. Compositions should not include synthesizer, should not incorporate works for voice, and should feature the orchestra as a whole and not solo instruments in a concert-style form. Entrants may make only one entry. If the submitted work has been professionally performed previously, it will only be eligible if the premiere took place after April 7, 1998. Works will be ineligible if they have won another competition. Each score page should be numbered with an indication of the total number of pages (e.g. marked 1/50, 2/50, 3/50, etc.). Entrants should also mark each page with their official Masterprize 2 entry number, but the entrant's name should not appear on the score. The conductor's score must be clearly legible. Scores will not be returned, so entrants should ensure that they keep a copy. If possible, composers should also submit a tape with their score (a piano reduction, private or synthesized recording is also acceptable). Only entrants whose works are selected for the shortlist will be notified. In the case of entrants who are contracted to a publisher, it will be the responsibility of that publisher to generate and make available for rental orchestral parts in a timely manner and at their own expense. For entrants who are not contracted to a publisher, Masterprize 2 will assume responsibility for creating the parts; such entrants will have the option to reimburse Masterprize 2 for this cost or to enter into an exclusive publishing agreement for the entered work only and for a limited time. Masterprize 2 will provide air travel to and from New York and hotel accommodation for 2 nights for the 5 finalists. **Award:** \$50,000. Plus, finalists will each receive \$1,000. The shortlisted works will be recorded and broadcast by BBC Radio 3, BBC World Service and by the European Broadcasting Union stations, during the autumn of 2000. The selection panel will then be expanded to comprise 3 equal sec-

tions: the initial panel, distinguished international musicians, and nominees from participating classical radio stations. The 5 entries which receive the highest aggregate scores will be selected for the finals. A recording of the finalists' works will be distributed as a cover-mount CD with the April, 2001, edition of the *BBC Music Magazine*. The CD will be accompanied by a voting form. The selection of the winner will be by the combined vote of the public, the final jury and the members of the London Symphony Orchestra. Entry fee: \$15, payable by U.K. or U.S. check, credit card, or international money order. Entrants will receive an acknowledgment that their entry form has been received, together with the entry number needed to mark and submit their score. For complete guidelines, and to request an entry form, contact: Louise Burton, Manager, PO Box 248, Barnet EN4 9QA, England, UNITED KINGDOM. Phone: (44) 181 - 449-8252; fax: (44) 181 - 447-1677. E-mail: <entries@masterprize.com>. Additional information will be posted on the Masterprize 2 Website, which is currently under construction: <www.masterprize.com>. (Please mention the American Composers Forum when you contact Masterprize.) [ACF]

8th Annual International Clarinet Association Composition Competition. Postmark deadline: April 10, 2000. Instrumentation: either a duet for clarinet (any size) and piano, clarinet and harp, clarinet and guitar, clarinet and one mallet percussion instrument, clarinet and voice, or clarinet and any one acoustic wind or string instrument. Entries should be unpublished and not commercially recorded, and the minimum length should be at least 7 minutes. A standard analog audio tape *must* accompany the score (MIDI or synthesized recordings are *not* accepted). All scores must be carefully labeled with *typed* composer's name, address (and email), telephone number, and date of composition (biography optional). All copies of scores and tapes will be deposited at the ICA Research Center, a repository of clarinet research items housed at the University of Maryland Performing Arts Library. **Award:** \$2,000, plus performance at the 2000 ClarFest at the University of Oklahoma in Norman, OK. Results will be announced by mail in June. For further information, and to send materials, contact: Prof. Michèle Gingras, Chair, ICA Composition Competition, Department of Music, Miami University, Oxford, OH 450565. Phone: (513) 529-3071; fax: (513) 529-3027 (please clearly address faxes to Prof. Gingras). E-mail: <gingram@muohio.edu>. Website: <http://miaxv1.muohio.edu/~gingram/>. [CPCC]

27th Annual Percussion Composition Contest. Deadline: April 12, 2000. Instrumentation: works not previously commissioned nor published will be accepted in one of 2 categories: percussion soloist with band (wind ensemble to symphonic band), 10-20 minutes' duration; mallet ensemble (4-6 players), 8-12 minutes' duration. Compositions must be original (no transcriptions or arrangements). **Awards** (in both categories): First Prize—\$1,000, plus publication; Second Prize—\$300; Third Prize—\$200. Efforts will also be made to arrange for performances of

the winning compositions at a future Percussive Arts Society International Convention or other PAS-sponsored events. Anonymous entry: 4 complete copies of the score (with composer's name not appearing on any manuscript pages), along with application form and entry fee of \$25 per composition (made payable to the Percussive Arts Society). 4 cassette tapes (not CDs) may be included, if available. All entry materials become the property of PAS. For complete entry guidelines, and to submit materials, contact: Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507-5442. Phone: (580) 353-1455. [ACF]

Omaha Symphony Guild 2000 International New Music Competition. *Postmark deadline: April 15, 2000.* *Eligibility:* open to composers who have reached the age of 25 on or before April 15, 2000. *Instrumentation:* chamber orchestra or chamber ensemble personnel (winds: 2222, brass: 2211, timp+2 percussion, harp, keyboard, strings: 6-6-4-4-2 maximum). Compositions for full chamberstrings only, (6-6-4-4-2) as well as concertos, will also be accepted. Compositions for small ensembles such as trio, quartet or quintet will not be accepted. Instrument doubling is acceptable as long as the total required instrumentation does not exceed the maximum set forth above. The work must be previously unpublished and cannot have been performed by a professional orchestra prior to the Omaha Symphony performance. Maximum duration: 20 minutes. Submit two bound copies of your score, plus an entry fee of \$30 (U.S.) (make checks payable to the Omaha Symphony Guild). Also, if return of materials is requested, please include a \$10 postage and handling fee (U.S.). Photocopies are acceptable. Anonymous submission. Please use only your Social Security number (or other nine digit number if not a resident of the United States) as the identification on your scores. Please do not put your name anywhere on the scores themselves. Audio and videotapes will not be considered. Please enclose the entry form with your name and identifying number with your scores. A score and one set of parts for each winning composition performed will remain the property of the Omaha Symphony Association. *Award:* \$3,000 (U.S.). The winner will be notified after December 1, 2000. The winning composition may be performed on an Omaha Symphony Chamber Orchestra Series concert during the 2001-2002 Season. Per the musicians' union agreement, this concert may also be recorded and broadcast on a Nebraska public radio station. For complete entry guidelines, and to obtain an official entry form, contact: Omaha Symphony Guild, c/o Nancy Szalay, 13505 Parker Street, Omaha, NE 68154. E-mail: <bravo@omahasymphony.org>. Website: <http://www.omahasymphony.org>. [CPCC]

Irino Prize. *Deadline: April 30, 2000.* *Eligibility:* less than 40 years as of June 23, 2000. *Instrumentation:* orchestral music, with a performance duration under 15 minutes. *Awards:* 650,000 Yen. For complete submission guidelines, contact: Irino Prize Foundation, JML Seminar Yoshiro Institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156, JAPAN.

Phone: (81) 3-3323 0646; fax: (81) 3-3325 5468. [GI]

Third International Contemporary Music Contest "Citta' di Udine." *Postmark deadline: April 30, 2000.* *Eligibility:* composers may be of any citizenship. *Instrumentation:* 2 categories: chamber group; and electro-acoustic, analogical, and digital music. Musical scores for the chamber instrumental group section must be no longer than 8-minutes, and are required to use the following instruments: string quartet, piano, flute, clarinet, percussion (one player, with instruments drawn from vibraphone, glockenspiel, set of tom-toms, suspended cymbals, tam-tam, temple-blocks, triangle, wood-blocks, maracas etc.). These instruments may be used in any combination. It is possible to use magnetic tape (DAT or compact disc) together with the chamber instrumental group. The composition for the electro-acoustic, analogical, and digital music section must be no longer than ten minutes (DAT or compact disc). The City Council of Udine, together with TauKay Music Publishing House, will organize a public performance to be held in Udine during autumn 2000. A compact disc will be recorded. The TauKay Music Publishing House will publish the selected compositions and has committed itself to broadcast and publicize them by means of specialized magazines and operators. Those composers who are committed to another publishing house are requested to send in a copyright waiver (under-signed by both them and their publishers) which authorizes the publication of their compositions. Only unpublished musical compositions will be admitted into the contest. The pieces may have been already performed. If a work is selected to be performed, the author must send the single scores for each and every instrument. The scores will not be returned, specific agreement excepted. The jury's decision will be made public on June 30, 2000. The scores must be sent in six copies attached to the application, together with the receipt for 35 USD payment (26 euro) made by an international postal order to: Comune di Udine Servizio tesoreria, Conto corrente postale n. 14372338. The following wording must appear on the postal order as the description: "Tassa di iscrizione per il III° Concorso di Musica Contemporanea Città di Udine 2000." The following additional documentation is requested from the composer: first and family name, address, telephone number, place and date of birth, citizenship; a recent photograph; a statement certifying that the submitted composition is unpublished and has not been awarded any prizes in any musical contest; a statement agreeing to permit the composition to be broadcast or telecast and archived without compensation; a statement permitting publication by TauKay Music Publishing House, or a copyright waiver under-signed by the author and his or her publisher; curriculum vitae and curriculum studiorum. For complete entry guidelines, and to submit materials, contact: Settore Attività Culturali ed Educative del Comune di Udine, U.O. Coordinamento Segreteria Attività Teatrali, viale Ungheria 15, 33100 Udine, ITALY. Phone: (39) 0432/271703, or (39) 0432/271750. And further information is also available from the

TauKay Music Publishing House via e-mail: <taukay@mail.nauta.it>; Website: <http://www.nauta.it/taukay/>. [CPCC]

6th International Composing Competition "2 Agosto." *Postmark deadline: May 10, 2000.* *Eligibility:* open to musicians of all nationalities who are not older than forty by May 20, 1999. *Instrumentation:* works for saxophone and orchestra scores which last not more than ten minutes, with the following maximum number of instruments: 3 flutes (including piccolo), 2 oboes (including English horn), 2 clarinets, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones (one must be a bass trombone), tuba, tympani, percussion (not more than 2 performers), and strings. Scores for a smaller number of instruments are allowed also; however, the competitors must remember that the final concert will be held in the open-air. The competitors could also add an electric bass, to be indicated if fretted or fretless (fretless is preferable). Concerning the saxophone, the participants will have to compose the solo part for the soprano saxophone in Bb, or the contralto saxophone in Eb, or the tenor saxophone. Scores written for different saxophones as the baritone or the soprano in Eb will be not taken into account, nor the scores written for more than one saxophone. Inside and exclusively within the solo part, applicants may insert improvisation sessions, either according to the typical jazz or rock traditions, or according to the personal indications of the competitors themselves. The Competition is organized by the "Fondazione Arturo Toscanini" and the "Comune di Bologna," and supported and promoted by the "Associazione Familiari Vittime della Strage alla Stazione di Bologna del 2 Agosto 1980," and the "Comitato di Solidarietà alle Vittime delle Stragi." The Jury consists of: Leonid Klinitchev, Chairman; Teresa Procaccini; John Psathas; Carlo Pedini; Federico Mondelci; and Marco Betta. *Awards:* First Prize—Lit. 10.000.000; Second Prize—Lit. 5.000.000; Third Prize—Lit. 3.000.000. The scores selected for the final will be performed in Concert in Piazza Maggiore in Bologna on 2nd August 2000 by the "Orchestra Sinfonica dell'Emilia Romagna - Arturo Toscanini," during the celebration in memory of the victims of carnages. The competitors are requested to consider with due regard that one of the main aims of the Competition is the performance of the three winning scores in Piazza Maggiore. This means that the Jury will not consider those scores unsuitable to be played in the open air (even if performed through an appropriate amplification). The scores must be submitted anonymously and must not contain any identification mark. In a separate envelope, the participants must enclose their data (name, surname, place of birth, permanent address, telephone number and so on). The additional and optional sending of a curriculum will be welcome. The scores can be edited but they are required to be performed for the first time. In that case, the participants are requested to cancel the editorial mark and must enclose a declaration confirming that the work has never been performed before. The scores must be sent in threefold copy by registered post, together with the participant's data. The composers whose scores are selected

for the final will be required to send the parts for each individual instrument. The scores will not be returned. For complete details and to submit materials, contact: Secretary's Office of the International Composing Competition "2 Agosto," c/o Teatro Testoni, Via Matteotti, 16 - 40129 Bologna, ITALY. Phone: (39) 51/371348 (from 10 am to 1pm). Press Office: Prema srl. Via Pontaccio, 10 - 20122 Milan, ITALY. Phone: (39) 02/72010888; fax: (39) 02/72010950. E-mail: <prema@iol.it>. [CPCC]

International Sacred Music Competition Abruzzo Jubilee 2000. *Receipt deadline: May 30, 2000.* *Eligibility:* the competition is open to all composers, without age limits. *Instrumentation:* submissions must be in the following categories: solo organ composition; a "Missa Brevis" for chorus and organ, other soloists, or chorus with organ and other chamber orchestra accompaniment; or a composition for chapel chorus with sacred text. The Haydn Music Association, with Ente Parco di Gran Sasso and Monti della Laga, with the town of Isola del Gran Sasso, Province of Teramo, Abruzzo Region, organizes this International Competition, dedicated to Sacred Music Composition. Please submit the following documents as part of the application process: artistic curriculum; a photo with composer's name; 5 copies of original composition; availability for radio-television utilization and CD recording if composition is chosen as the winner. The jury will be comprised of the following: Johanna Bruzdowicz-Tittel, Francesco Pennisi, Beverly Grigsby, and Guerrino Tamburrini. *Awards:* three (3) compositions will be selected and the winners will receive Lit. 10.000.000 and a CD recording of the works. Entry fees: Lit. 50.000, sent to our Bank: Cod Swift Toscit 3F087, c/c 574.74 with your name and address. For complete entry guidelines, and to submit materials, contact: Associazione Musicale Haydn, Via Liguria 24, 64014 Martinsicuro (TE), ITALY. Phone/fax: (39) 0861- 760818; cellphone: (39) 0335-6627564. E-mail: <asshaydn@advcom.it>. Website: <http://www.advcom.it/asshaydn>. [CPCC]

"Queen Marie José" International Musical Composition Prize Contest 2000. *Receipt deadline: May 31, 2000.* *Eligibility:* the contest is open to composers of all nationalities without age limit. *Instrumentation:* string quartet (2 violins, viola and cello) and chromatic concert accordion, or string quartet and bandoneon. Performance duration: minimum 12-minutes, maximum 25-minutes, with the duration indicated on the scores. Designed to reward a work that has been already created and recorded, the Queen Marie José International Prize for Musical Composition will be awarded for the twenty-first time in November 2000. Two clearly legible copies of the score should be submitted. Submission of a tape recording is optional. Works must be previously unpublished, and unperformed nor broadcast prior to the date on which the prize is awarded (end of November 2000). If possible, the Committee of the International Queen Marie José Musical Contest will organize a performance of the winning work in cooperation with Radio Suisse Romande. Anonymous submission. For

complete entry guidelines, contact: "Queen Marie José" International Prize for Musical Composition 2000, Radio Suisse Romande, Studio de Genève, 66 boulevard Carl-Vogt, CH-1211 Genève 8, SWITZERLAND. Website: <mus.unige.CH/prixrmj>. [orig]

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

New England String Ensemble Composition Competition. *Postmark deadline: June 1, 2000.* *Instrumentation:* composers are invited to submit a piece of several movements for string orchestra, with a performance duration of 12-25 minutes. Its technical difficulty should allow that at least certain movements can be performed by an intermediate- or advanced-level ensemble. Special consideration will be given to works that tie into New England historical themes, specifically, using the folk music of New England immigrants from early years to the present. *Awards:* \$500, \$300, and \$200 for the first three prizes. Plus, the winning composition will be performed in the February, 2001, NESE concert program. The composer of the winning piece will be invited to the Boston area, as a guest of NESE, to take part in a number of workshops at local secondary schools. The workshops would include speaking to students about the compositional process in general and the winning piece in particular. The composer would also coach youth ensembles in rehearsal of the work. Expenses and compensation will be provided. The jury includes NESE music director Susan Davenny Wyner; Dr. Scott Wheeler, composer and founder of Dinosaur Annex; and Yehudi Wyner, composer-in-residence at Brandeis University. If the piece is already commercially published, the composer must submit a letter of permission from the publisher with the submission and make it clear that royalties or reprint fees are not paid. The composer's biography, and a \$25 processing fee, should be included with submissions. For further information, and to submit materials, contact: New England String Ensemble, NESE Composition Competition, PO Box 2012, Wakefield, MA 01880. Phone/fax: (781) 224-1117. E-mail: <competition@nese.net>. Website: <http://www.nese.net>. [CPCC]

Toronto Camerata Folksong Competition 2000. *Postmark deadline: June 1, 2000.* *Eligibility:* open to composers of all ages and experience. More than one composition may be entered, but separate entry forms must be used. *Instrumentation:* entries must be arrangements of folksong melodies and folksong texts for unaccompanied mixed chorus (SATB, with possible divisi in one or more sections). Entries may be made in the following categories: 1) adult—professional composers (previously published or commissioned composers); 2) adult—21 and

over; 3) youth—15 to 20 years; 4) child—14 and under. All entries must be in manuscript. Taped entries will not be accepted. The composer's name should appear on the manuscript as well as on the entry form. A copy of the manuscript without the composer's name will be given to the adjudicators. If the text is under copyright, a copy of written permission from the copyright holder must be included with the entry. Please send a clear copy of the original manuscript (not the original manuscript itself). All copies become the property of The Toronto Camerata and will not be returned. If an entry is chosen for performance, The Toronto Camerata reserves the right to add to or change the composition for performance purposes only. *Awards:* the winner in each category will receive a cash award. Winners will be informed by phone or mail. The adjudicators reserve the right to make no award in a particular category. An entry form is necessary to enter the competition; and for each entry, please send a separate entry form, entry fee, and a copy of the manuscript. Entry fees: children and full-time students, \$8.00; all others, \$12.00 Canadian or \$10.00 US (please make cheques payable to The Toronto Camerata). For complete entry guidelines and forms, and to send materials, contact: Toronto Camerata Folksong Competition, 96 Chudleigh Avenue, Toronto, Ontario M4R 1T3, CANADA. Phone: (905) 841-6482. E-mail: <info@torontocamerata.org>. Website: <http://www.torontocamerata.org/rules98.html>. [IAWM-empl]

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

Fellowship, Residency, Workshop, Commission & Grant Opportunities:

(with deadlines:)

The Hambidge Center Residencies. Deadlines: **May 1**, for residencies from September through December, and **November 1**, for residency peri-

ods from March through August. The Hambidge Center, located deep in a cove of the Blue Ridge Mountains, is Georgia's only residential center for the creative arts. Every year, individuals come from around the world to compose, paint, write, sculpt, and weave, in a setting designed to support their best work, freeing them from their ordinary responsibilities in order to exercise their extraordinary gifts. By giving them the space and time they need to bring their visions to life, Hambidge plays a privileged role in the creative process, supporting the arts by supporting the artists who give them birth. Founded by Mary Crovatt Hambidge in 1934, the Center embodies her belief that human creativity finds its source in the creativity of nature. Artists' studios are surrounded by six hundred acres of fertile meadows, streams and woodlands, where endangered species thrive under the Center's protection. The Center is open for residencies March through December, providing housing in eight independent cottages. Each cottage has a fully equipped kitchen. From May through October, dinner is served Monday through Friday in the Rock House for all Hambidge Residents. During the months of November, December, March and April, when the Rock House is closed, Residents are responsible for all their meals. Breakfast and lunch are always the responsibility of the Resident. Bed and bath linens are provided. The average cost to maintain a Resident Fellow at the Center is \$600 per week. Residents are asked to contribute a minimum of \$125 per week toward the total cost. If it is possible for you to contribute more, it would be greatly appreciated. Depending on space available, residencies are normally granted for two to six weeks in duration. Due to the small number of residents the Center is able to serve at one time, and the large number of applicants, lengthy residencies are infrequent. A \$20 processing fee must accompany the application. The application processing time normally takes about two months. For complete guidelines and an official application form with information about required supplemental materials, contact: The Hambidge Center, PO Box 339, Rabun Gap, GA 30568. Phone: (706) 746-5718; fax: (706) 746-9933. [CPCC]

Bellagio Study & Conference Center. Application deadline: **May 10, 2000.** Located in northern Italy on Lake Como, the Bellagio Study and Conference Center provides a stimulating international environment for month-long study residencies for artists, scholars, and scientists; week-long conferences; and team residencies of varying lengths for creative activists and problem-solving groups. Approximately 140 residents and 15 conferences are chosen annually on a competitive basis. In addition, a limited number of teams are given the opportunity to use Bellagio for specific purposes. Application reviews are conducted 3 times a year by external evaluators and the Bellagio Committee, which includes Foundation officers and consultants. Decisions are based on the quality of the individual or team project or conference proposed, the importance of the proposed work to development and innovation in its field or discipline, the competence of the applicant(s), and the suit-

ability of the Bellagio Center for the proposed activity. Artists, scholars, and others may apply as individuals, or with a collaborator who is also qualified for the residency, for a stay of 4 weeks. Individuals may be accompanied by spouses/spouse-equivalents. However, an applicant's spouse who is also interested in designation as a resident artist or scholar must submit a separate application and is subject to the same selection criteria. Approximately 30 conferences are scheduled each year. Although about 60 per cent of these are planned in direct consultation with Foundation officers, the remaining conference dates are open and available for meetings involving scholars or practitioners from any country and from any discipline. For complete guidelines and application forms, contact: Bellagio Center Office, Rockefeller Foundation, 420 Fifth Avenue, New York, NY 10018-2702. E-mail: <bellagio@rockfound.org>. [orig]

Residencies at La Villa d'Aubilly. Deadlines: **May 30 and November 30.** The Villa d'Aubilly, built in the seventeenth century—a three-story building opening onto a wooded garden—combines the charm of brick and wood. It is situated in close proximity to the center of the town Charleville Métezeau, the International Institute of Puppetry, and the National High School for the Arts of Puppetry. It was inaugurated in October 1996 by the Minister of Culture and welcomed its first residents in 1997. The residence is open to creators (composers, writers, creative artists and sculptors, set designers and others, who are working on and experimenting with a creative project), and to researchers (musicologists, academics, critics, essayists...), from France and abroad. Four apartments and one studio-apartment are available, all fully equipped. There are common rooms where residents can meet (reading lounge, video lounge, lounge for relaxation), and self-catering facilities (dining room and kitchen). The residents pay for their food, telephone and transport charges. There are working, reading and video rooms at the Documentation Centre. Creators also have access to workshops and rehearsal rooms for their practical experimental works. The residence particularly encourages and enables encounters and exchanges between the residents, but also with creators and personalities who may be working at the School and the Institute. The residents have the opportunity to take part in the cultural program of the Institute and the School (summer season, winter season, temporary exhibitions, international meetings, world festival, etc.). Projects submitted by applicants are examined by a selection commission on the basis of an application file and, where appropriate, and individual interview. The application file should consist of: a letter of motivation, presentation of a four-page research project, CV, and works published by a professional editor and/or articles in professional journals. Decisions are made one month after the closing date for submitting applications. An agreement will set down accommodation details and the respective obligations of the residence and the resident. For complete guidelines, contact: Institut International de la Marionnette, 7 Place Winston Churchill, 08000 Charleville-

Mézières, FRANCE. Phone: 03.24.33.72.50; fax: 03.24.33.72.69. E-mail: <inst.marionnette@ardennes.com>. Website (in French): <<http://www.ardennes.com/asso/iim/rubactu1.htm>>. [CPCC]

Villa Montalvo Artist Residency Program. Postmark deadline: **September 1**, for residencies from April through September. Writers, visual artists, musicians and composers, filmmakers and playwrights, architects, and artists working in new media are invited to submit applications for free residencies at Villa Montalvo. Five artists at a time reside from one to three months in fully-equipped apartments on the 175 acre estate of redwoods and formal gardens. Montalvo seeks an ethnically diverse and international community of artists which will broaden artistic perspectives and catalyze dialogue across boundaries. Because of the intimate nature of the program, Montalvo best serves the needs of a self-motivated, independent artist. It is not appropriate for those seeking either a communal experience or total isolation. While there is no charge for a residency at Montalvo, artists must provide their own food, supplies and living expenses. Montalvo offers several fellowships in the form of small stipends to offset these living expenses. These fellowships are based on merit, and are awarded during the selection process. Artists do not apply for these fellowships separately. All applicants are considered for a fellowship during the review process. To receive a brochure and application materials, please send a self-addressed label plus adequate postage for 2 ounces, to: Villa Montalvo, Artist Residency Program, PO Box 158, Saratoga, CA 95071-0158. Website: <<http://www.villamontalvo.org>>. [CPCC]

Dorland Mountain Arts Colony. Deadline: **September 1st** (with notification by Nov. 15th). Applications are reviewed twice a year by an independent panel of recognized artists, writers, editors, composers and others. Dorland encourages visual artists, poets, writers, playwrights, composers, photographers and other artists to apply for residencies. Dorland is a non-profit colony set on 300 acres along a ridge overlooking the Temecula Valley. The colony and its buildings cover about 10 acres with the rest of the land left in its natural state. The property, a nationally recognized nature preserve, was homesteaded in the 1930's by Ellen and Robert Dorland. Ellen Babcock Dorland was a world famous concert pianist in the early part of the 20th Century. A gifted music teacher as well, Mrs. Dorland dreamed of founding a artist's colony similar to the ones she had visited on the East Coast. Her friend Barbara Horton, a dedicated environmentalist, shared her dream and was instrumental in founding the colony. What began as a private retreat for friends evolved into Southern California's only residential artists' colony and an Internationally recognized haven for visual artists, writers and composers. Average residencies are one month in length. Shorter stays are discouraged, but occasional 2 to 3 week residencies are allowed. Dorland provides each artist with an individual cottage containing a simple kitchen, bathroom, living and working

areas. The cottages are heated by woodstoves and lit by kerosene lamps. Stoves, water heaters, and refrigerators are fueled by propane. Basic kitchen utensils, linens and housewares are provided. Firewood, propane, wicks and fuel are included in the modest cottage donations. Artists provide their own food and artist's materials. The total absence of electricity enables artists to detach themselves from the outside world and gain a greater amount of internal freedom. Battery-powered devices such as lights and radios are not provided, but we do suggest them, at the residents' discretion. Privacy is paramount at Dorland. Residents are never disturbed in their cottages, except in an emergency. For relaxation, Dorland offers miles of natural trails, a spring-fed pond, scenic overlooks, and an eclectic library. For further information and applications, please send a request and an SASE to: Admissions Committee, Dorland Mountain Arts Colony, Box 6, Temecula, CA 92593. Phone: (909)-676-5039. E-mail: <dorland@ez2.net>. [orig]

(without deadlines:)

BMI Lehman Engel Musical Theatre Workshop. A two-year workshop for composers and lyricists. Each September, new classes are started. All submissions are screened prior to auditions, which are normally scheduled the first Tuesday, Wednesday and Thursday after Labor Day. With the application, submit the following: Composer — 3 contrasting compositions on cassette (ballad, up-tempo, comedy song); Lyricist — 3 contrasting lyrics (ballad, up-tempo, comedy song); Composer/Lyricist — 3 contrasting songs on cassette (ballad, up-tempo, comedy song). Please provide a short introductory set-up for each song or lyric. At the auditions, composers must be prepared to perform at least two contrasting theatrical compositions; lyricists are expected to have copies available and to recite samples of their theatrical lyrics. During the first year, composers and lyricists are paired off (writers may write both words and music) and are asked to create appropriate songs based on specific scenes from various plays, short stories and novels. The writers perform their assignments, and various approaches to the common assignments are discussed by members of the Workshop and the moderator. In addition, the writers study the requirements of the libretto. There are analyses and discussions of current and past musicals. Every effort is made to insure that each writer retains his or her individual style. In the Workshop's final phase (second year), teams work on a musical. The Workshop functions as a forum and a sounding board for works in progress, as music and lyrics are critically evaluated and open dialogue is encouraged. At the end of each second year, the Workshop Committee determines which writers from that group are invited to join the Advanced Workshop. This Workshop is intended for writers of professional caliber who are expected to contribute to the vitality of the musical theatre scene. Periodically, a public presentation or "showcase" of selected material developed in the Workshop is presented in a New York theatre before an invited audience of theatrical producers, directors, agents, record and publishing company representatives. The

Workshops meet one afternoon a week for two hours, under the guidance of distinguished writers and directors. There are no restrictions on membership and no fees. Applications should be made in writing or by calling the Director, Norma Grossman. For complete application guidelines and details, contact: BMI, 320 West 57th Street, New York, NY 10019. Phone: Norma Grossman at (212) 830-2515. [CPCC]

The Mid Atlantic Arts Foundation announces that guidelines and applications are now available for the year 2000 grants cycle of *Artists as Catalyst*. The program provides funding for residency projects lasting one to six months for artists or critics hosted by non-profit organizations throughout the Mid Atlantic region. Projects may include the creation of new works of art, participatory arts programming focused on community issues, and public dialogue about current arts practices. For complete guidelines and applications, contact: Mid Atlantic Arts Foundation, 22 Light Street, Suite 300, Baltimore, MD 21202. Phone: (410) 539-6656. [AMC]

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

General & Miscellaneous Opportunities/Information:

(without deadlines:)

Rory Ringrose-Stona announces that a new online database is available for composers, pianists, organists, and harpsichordists, providing complete brochure-like information for competitions on international, national and local levels. Currently, there are over 500 searchable records. For Internet Explorer users, point your Web browser to: <http://members.tripod.com/rarstona/music_ie.htm>; and for those using Netscape:

<http://members.tripod.com/rarstona/music_start_page.htm>. For further information, contact: Rory A. Ringrose-Stona, 412 Putnam Avenue, Brooklyn, NY 11216-1518. E-mail: <rarstona@prodigy.net>. [orig]

NewMusicBox, the online magazine of the American Music Center, is soliciting listings for future concerts of music by American Composers. This information may now be submitted online. The form for submissions is available on the Web at: <<http://www.newmusicbox.org/hear&now/form.html>>. [BMI]

The Female Musician, a New York City-based cable TV show which seeks to educate female musicians and potential female music business leaders about all aspects of the music industry, is seeking guests that could discuss the following topics: digital recordings, streaming concerts, music on the Web, and computers and music. The shows are taped in New York City and are currently viewed biweekly throughout the five boroughs of New York on Channel 34 at 10:30pm. For further information, contact: TJ Orlando, program host, via e-mail at: <tsplitsec@aol.com>. Website: <www.femalemusician.com>. [ACF]

code to information sources:

[orig] = original documentation

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

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

[BMI] = Broadcast Music, Inc.

[CPCC] = Center for the Promotion of Contemporary Composers

[EMF/SEAMUS] = Electronic Music Foundation/Society for Electro-Acoustic Music in the U.S.

[GI] = Gaudeamus Information

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

[SEAMUS-eml] = Society for Electro-Acoustic Music in the U.S. electronic mailing list

Children's Opera Wanted

As Children's Choir Director, I coordinate activities with the Opera Theater of Florence, and about every two years we put on small operas, children's operas or cantatas that can be staged. Children (and some adults) from the Music School in Fiesole (Florence, Italy) participate. There are usually a few evening performances for the general public and many morning performances for school children. We have performed *Brundibar* by H. Krasa, "The Little Sweep" from *Let's Make an Opera* by Benjamin Britten, *Noah's Flood* by Britten, *The Two Fiddlers* by P. M. Davies, and *Hansel and Gretel* by Humperdinck (Spoleto Festival)—all in Italian translation.

For 2001 we are planning to stage Britten's *Children's Crusade* in Italian translation, but the opera lasts only 20 minutes. Theme is children and war (as is *Brundibar*). We are searching for another half hour children's opera about either war or peace. It should be simple, with easy orchestration, and it could be combined with *Children's Crusade* to complete the program. The work should involve children's chorus and/or children soloists/adult soloists, plus small orchestra or keyboard accompaniment that could be orchestrated. We would provide the translation into Italian. If you have written a work that could be considered, please contact Joan Yakkey at <joyakkey@tin.it>.

Members' News news of individual members' activities

Compiled by Susan Cohn Lackman

Please note: Susan Lackman will soon be assuming a new position with the IAWM and will no longer be in charge of members' news. We thank her very much for her conscientious efforts in preparing this column. We are pleased to inform you that **Deborah Hayes** (musicologist and professor at the University of Colorado) will be the new Members' News Editor. For the next issue, please send your news items to Deborah, edited according to our standard format, by May 1, 2000. E-mail is preferred: <hayesd@spot.Colorado.EDU>. By mail: 3290 Darley Ave., Boulder, CO 80303-6412.

Appointments

Betty Beath has accepted an invitation to serve as Music Advisor for the National Council of Women of Queensland, Inc. She will organize a program of music by Australian women composers to be performed by Jeni Fleming, pianist, and Susan Dunn, soprano, to be held in Brisbane in September 2000.

Carol Ann Weaver has been appointed visiting professor of music at the University of Natal in Durban, South Africa, for the school year September 1999 through May 2000. She will be researching and writing about music of contemporary African women musicians in popular and traditional fields. She will also present concerts of her music at the University of Natal and University of Cape Town, as well as compose new works inspired by African themes. This is a sabbatical leave for her from the University of Waterloo/Conrad Grebel College.

Commissions

Andrea Clearfield's *Only the Wind* for soprano, clarinet and piano, commissioned by Melissa Perry, will be performed in April 2000 in Philadelphia.

Tina Davidson has been commissioned to write a new work by the Colorado Quartet for three string quartets: one professional and two student groups. It will be premiered April 28 and 29, 2000 in Philadelphia. WHYY-TV12 commissioned her to write a work for the station's 90-minute feature film, *Philadelphia Diary*, that was premiered on December 1, 1999. Mural Arts commissioned her to work with muralist Barbara Smolen to create a "music wall" that incorporates musical ideas and components into the mural. Using a text developed by local school students, she created a new

work for the elementary school chorus that was performed at the mural's dedication ceremony on December 17, 1999.

Nancy Bloomer Deussen has received the Ann and Lee E. Mueller Chamber Music Commission for the Mu Phi Epsilon Centennial Celebration—a large chamber work for six to eight instruments of approximately eight minutes duration. In addition, Jim and Pat Watt have commissioned an orchestral suite, minimum 30 minutes duration, in memory of their daughter Catherine Margaret Watt, who passed away this September. The suite will be entitled *A Silver, Shining Strand* and will be inspired by their daughter's poetry.

Sylvia Glickman was asked to recast her orchestral work entitled *The Walls are Quiet Now*, a Holocaust remembrance piece, for performance by the Hilton Head String Quartet on November 8, 1999, to commemorate the eve of Kristallnacht. The work was last performed in its original orchestration in May 1999 by the National Women's Symphony of Washington.

Judith Sainte Croix was commissioned in August by choreographer Nancy Allison to create a score for the dance, *Three Lives: One Journey*. She has received a commission from the Soho Baroque Opera to create a chamber opera on a libretto by Royce Dandler, and a commission from the Queen's Chamber Band for its 1999-2000 season in NYC. Lyrichord recording artist R. A. Fish commissioned her to create an orchestral realization of his jazz piece *Gateway to Eternity: Anthem to the New Millennium*; it was premiered by the Rhode Island Philharmonic in January 2000.

Alex Shapiro has completed several commissions of pieces for Los Angeles area musicians, including a work for bassoon and piano entitled *Of Breath and Touch*, commissioned by bassoonist Carolyn Beck; a piece for solo flute titled *Shiny Kiss* for Chelsea Czuchra and a work for electric violin and electronic soundscape for Mary Lou Newmark. Alex was commissioned by organist **Frances Nobert** to compose a work for organ that enjoyed its premiere on January 18th on one of the largest organs in the nation, First Congregational Church in Los Angeles, as part of Ms. Nobert's concert for the Organ Alive! Conference.

Anita Sleeman has been commissioned to write a piece for wind ensemble to commemorate the anniversary of Vancouver Community College; the piece, *Cryptic Variations*, will be premiered at the College's Spring 2000 festivities.

Casper Sunn was commissioned to write a new string quartet for the marriage of Lynn Carlson and John Vana on November 20, 1999 at the West Hills Presbyterian Church in Omaha, Nebraska. The premiere performance was by the Mahr String Quartet: Angela McDaniel and Melissa Tatreau, violins; Hyun-Jeong Lee, viola; and Rachael Vesely, cello.

Judith Lang Zaimont's recent commissions are from Chamber Music America for a new trio for Ensemble Capriccio: *Spirals*, scheduled for performance on May 7, 2000 at the Walker Art Gallery, Minneapolis; and from PianoFest 2000 for *Jupiter's Moons*, scheduled for performance at the University of North Carolina, Greensboro, June 2000.

Honors and Awards

Carolyn Bryan received a \$2500 Special Initiatives Grant from the College of Liberal Arts and Social Sciences at Georgia Southern University. The grant will fund the commission of a new work for soprano and alto saxophones and piano and the premier of the piece at the World Saxophone Congress in Montreal next July. Katherine Murdock of Wichita State University is writing the trio and will be composer-in-residence at GSU in March. Bryan also has been awarded \$1000 in Faculty Research Grants to update her bibliography of saxophone music by American women composers and create an on-line data base.

Jerry Casey received the Standard Award from ASCAP in 1999 for the fourth time.

Andrea Clearfield received the Heller Award for Excellence in Composition, Temple University, May 1999. In addition, at the Britten-on-the-Bay Composition Competition, she received Third Prize for *Songs of the Wolf* for french horn and piano.

Nancy Bloomer Deussen won First Prize in the Mu Phi Epsilon Original Composition Competition for her *Concerto for*

Clarinet and Small Orchestra. In addition, the organization commissioned her to compose a major chamber work (6-8 players) for its centennial.

Stacy Garrop has won the Chicago Symphony Orchestra's 1999-2000 First Readings Composition Competition. The prize is the world premiere of her orchestra piece *Thunderwalker* (also her dissertation) by the Civic Orchestra of Chicago in May 2000.

Anne Kilstofte was recently named a McKnight Fellow for 1999, her second from that foundation.

Hye-Kyung Lee is the recipient of a number of awards; those since 1998 are: the 1999 Burbank Artist Fellowship for the Villa Montalvo Artist Residency Program, the 1999 Delius Composition Contest (*Opposed Directions* for solo piano), the 1998 and '99 ASCAP Standard Award, the 1998 SEAMUS/ASCAP Student Commission Award (*Opposed Directions* for Disklavier and Live-electronics, honorable mention), the 1998 SCI/ASCAP Student Competition Commission (*Sonatina for Soprano Saxophone and Piano*, honorable mention) and the nominee for the 1998 American Academy of Arts and Letters Awards (nominated by John Harbison). Recently, she was offered the Djerassi Foundation Resident Artist Program for the 2000 season (as a finalist for the Gerald Oshita Memorial Fellowship).

Ann Willison Lemke was awarded a stipend in 1999 by the Weimar Classical Foundation to continue her research on women composers of Goethe's texts. In May she lectured on this topic at the stipend holders' colloquium in Weimar. She has also been named a 1999-2000 Visiting Fellow of the Beinecke Library to pursue research on Goethe songs by women composers.

Judith Sainte Croix received a grant from the Mary Flagler Cary Recording Trust Fund toward the release of her debut CD, *Visions of Light and Mystery*, on the Sonic Muse label. She has received a grant from the Jerome Foundation for the completion of her opera, *The Vine of the Soul*.

Alex Shapiro's *Trio for Clarinet, Violin and Piano* won the Best Performance Award in March 1999 from the Delius Association of Florida. The work has received numerous performances across the country by The Titan Trio, Ensemble Green, and other ensembles, as well as by Berkeley Price, Nancy Roth and Deon Price, who

performed the work at the IAWM's London Congress this past July and continue to program it on their concerts in the Los Angeles area. In the Fall of 1999, Alex received a Special Award from ASCAP.

Halide K. Smith received a first place musical award for her recorder quartet from the Florida State Association of the National League of American Pen Women's competition. She is a new member of the NLAP. This award was presented in the Silver Springs Hilton on November 12, 1999 at the Biennial Conference and was performed that evening. Also, Halide's and composer **Ruth Clark's** original musical compositions have won a National Federation of Music Clubs American Women Composers Program Contest. The program was sponsored by the Sarasota Music Club. The Club also received a superior program award from the Florida State Federation of Music Clubs. Halide Smith was the director of this program.

Betty Wishart's *Remembrance* for piano solo won the first place cash award in the 1999 American College of Musicians Composition Contest.

Two of **Judith Lang Zaimont's** compositions have appeared on "Century" lists: *Doubles*, for oboe and piano, on the Chamber Music America list (July 1999 announcement), and *Sonata* for piano solo, cited work for 1999 on Century Timeline, *Piano and Keyboard Magazine* (Nov./Dec. 1999 issue).

Performances/Productions/Presentations

Adrienne Albert heard the Virginia Symphony, conducted by Wes Kenney, perform her *Western Suite* in two outdoor concerts, August 28th in Yorktown, and August 29th in the Chesapeake City Park. *Western Suite*, which was commissioned by The Los Angeles Doctors Symphony Orchestra, has received four performances on the West Coast thus far and received its East Coast premiere at these concerts.

Beth Anderson had her *Minnesota Swale* for orchestra and *Valid for Life* for percussion trio performed at Bates College, November 12, 1999.

Florence Aquilina presented a paper, "A Woman's Place in Music in the Twentieth Century," in August 1999 at a meeting of the Southern African Musicological Society. In March 2000, she will be presenting four two-hour radio programs on the

music of historical women composers for "Fine Music Radio" in Cape Town.

A Celebration of Women Composers 7th Annual Benefit Concert was held Sunday November 28th in Vancouver. This concert included music by Gracia Baptista, Raffaella Aleotta, Barbara Strozzi, Ana Bon, Louise Farrenc, Cécile Chaminade, Amy Beach, Lili Boulanger, Sofia Gubaidulina and Canadian composer **Violet Archer**. Local composer **Penny Clarke** performed one of her own compositions on the harpsichord.

The Titan Trio (William Powell, clarinet; Ernie Salem, violin; and Cynthia Williams, piano) performed music by **Carolyn Bremer**, **Katherine Hoover**, **Jane Brockman**, and Paul Chihara in several concerts this season, including at Cal State Fullerton Recital Hall, Cal Arts R.O. Disney Hall, and Bradford House, Orange County.

Elisabetta Brusa's *Nittemero Symphony* was performed by the Women's Philharmonic at the Herbst Theatre in San Francisco in November 1998. Her *Adagio* for string orchestra was performed by the Frauen Kammerorchester von Oesterreich of Vienna on tour in Italy in March 1998; other performances were by the Orchestra da Camera "Gli armonici" in Palermo in November 1998, and in November 1999 by the Virtuosi of Toronto at the Markham Theater. The group will take the work on tour to Geneva (UN Palace), Vienna, Milan and other Italian cities in March 2000.

The Columbus Women's Orchestra performed **Jerry Casey's** *Seven (A Suite for Orchestra)* on its 20th anniversary concert in May 1998 in Mees Auditorium, Capital University, Columbus, Ohio. *Fountain Fantasy* for B-flat clarinet and piano was performed for members of Women in Music-Columbus in Kerns Chapel, Capital University, on September 9, 1999. Jerry's song cycle for soprano and piano, *Love Songs*, based on poetry by Elizabeth Barrett Browning, was presented January 23, 2000 in Huntington Recital Hall, Capital University, as part of the Chamber Music Series of Women in Music-Columbus.

Andrea Clearfield is host and founder of the 1427 SALON, a performance series that features new works, opera, jazz, classical, world, folk, electronic, and multimedia performance art. The 1427 SALON celebrated its 13-year anniversary with a concert on September 26, 1999 in Philadelphia. *Angelfire*, written by Clearfield for the

Relache ensemble, will be performed by Relache at the Ethical Society (Phila.) on April 7 and 8, 2000. *Spirit Island* for flute, cello and piano will be performed by the Hildegard Players in March 2000 at Caldwell College. *Reminiscence* for English horn and piano was performed at the Regional SCI Conference in Ohio, November 1999. *Nes Gadol Hayah Sham* for SATB chorus, soloists, piano and cello was performed by the Concord High School (Delaware) chorus last winter and will be performed by the Westminster Choir College Prep Chorus this winter. Excerpts from the vocal/orchestral work *Women of Valor* were performed several times by Shannon Coulter at the 1427 SALON on September 26, at St. Mark's Church on October 23, at the Ethical Society on November 19, and at the Haddonfield School on November 20 (all concerts were in the Philadelphia area). In addition, Andrea reports the following performances: *Three Songs for Violin and Bass* at the Sarasota Music Festival, June 1999, Paul Wolfe, violin, Edwin Barker, bass; *Sax Trax* saxophone quartet has been performed several times in Paris, France, by the Diastema Quartet; *Spirit Island* for flute, cello and piano was performed by the Helix Ensemble and the Hildegard Players in March and April 1998; and *Songs of the Wolf* for horn and piano was performed at the Northeast Horn Workshop at Rutgers University in March 1999.

Liane Curtis was a guest on Boston's WGBH radio show, "A Note to You," hosted by pianist Virginia Eskin, on January 9, 2000, to discuss the music of featured composer Rebecca Clarke. The program is also distributed to 29 other radio stations.

The Chamber Music Society of Lincoln Center performed Tina Davidson's *I Hear the Mermaids Singing* on December 9, 1999. The Philadelphia Orchestra performed *The Selkie Boy* for narrator and orchestra in six performances from February 29 to March 11, 2000. The piece included a dramatic presentation by the Mum Puppet Theater. *It Is My Heart Singing*, for string quartet and piano, will be performed by Carl Banner and the Sunrise Quartet on March 18, 2000, Washington, D.C.

Nancy Bloomer Deussen's *Piano Prelude* was performed by Lea Schmidt-Rogers at the California Music Teacher's Association Conference, Monterey, CA, on July 5, 1999. On August 21 her *Woodwind Quintet* was performed by the Stanford Woodwind Quintet at St. Luke's Episcopal

Church in Los Gatos, CA. *Parisian Caper* (altosax, clarinet and piano) was performed October 16 at Clatsop Community College in Astoria, Oregon; Oct. 24 at The University of New Hampshire Department of Music; and October 25 at Bard College at Annandale-on-the-Hudson. The performing ensemble was Soundmoves from Western Oregon University. On October 30, "Rondo" from *Trio for Violin, Clarinet and Piano* was played at the NACUSA concert at The Palo Alto Art Center, Palo Alto, CA. On November 20 *Carmel-by-the-Sea* (orchestra) was performed by The Mission Chamber Orchestra, conducted by Emily Ray, San Jose, CA. *Reflections on the Hudson* (orchestra) was performed by The Clemson University Orchestra directed by Andrew Levin in Clemson, SC, on November 22. On December 9 *Sing Nowell* (SA/flute/piano) was performed by The Mission College Chorus (with Deussen conducting) at Mission College in Santa Clara, CA. On January 26, 2000 *The World is a Butterfly's Wing* (song cycle for tenor, viola and piano) was performed at The Paradise Lounge in San Francisco, and on January 29 *Concerto for Clarinet and Small Orchestra* was performed by The Mission Chamber Orchestra conducted by Emily Ray with clarinet soloist Mark Brandenburg, San Jose, CA.

Kay Gardner's hour-long oratorio, *Ouroborous - Seasons of Life: Women's Passages* (text by Charlie Hutchins and Ila Suzanne), was performed by Muse, the Cincinnati Women's Choir (Cathy Roma, director) and a 40-piece orchestra on May 29, 1999 at the College of Mount St. Joseph, Cincinnati, OH. Soloists, ages 8 to 80, were Amy S. Purtell (Childhood), Stacey Erin Sands (Puberty), Sarah Luken (Maidenhood), Maria Pesante (Motherhood), Deb Meem (Menopause), and Shirley Kelsey (Elderhood). The composer conducted.

Stacy Garrop's *remnants of nine* (for chamber ensemble) was performed by the Continuum Contemporary Ensemble at the Banff Centre for the Arts (Alberta, Canada) in November 1999. *SEVEN* and *fragmented spirit* received performances as well by the resident artists. *fragmented spirit* will be performed at the New Millennium Conference (of the North American Saxophone Alliance) in Tucson, Arizona, in March 2000. *Self-Expression* was performed at the College Music Society Central Pacific Chapter Conference (Turlock, California) in February 2000 and will be performed at the Banff Centre for the Arts in March 2000.

Sylvia Glickman is the Artistic Director of the Hildegard Chamber Players, who hosted Voces Novae et Antiquae at Bryn Mawr College in September 1999 in a program of "musical pairings." The program included music by the sisters Aleotti/Aleotta, 3 antiphons by Hildegard von Bingen, each followed by a modern setting of Hildegard's words, two by Eibhlis Farrell and one by Emma Lou Diemer. Mary Jeanne van Appledorn's setting of *Les Hommes Vidés*, the French translation of T. S. Eliot's *The Hollow Men*, was followed by Glickman's setting of the original English poetry.

A recital of organ and harpsichord works was performed by Calvert Johnson on October 3, 1999, at Bradley Hills Presbyterian Church, Bethesda, MD. The program included premieres of works by Ethel Smyth (two works in manuscript at the British Library, not yet published), Sharon Willis, and Kitty Brazelton. Other composers on the program included Wang An-Ming and Emma Lou Diemer.

Lori Laitman reports performances of her soprano voice/alto saxophone piece *I Never Saw Another Butterfly* (published in 1998 by Arsis Press) on September 8, 1998, Fairchild Theatre, Michigan State University (Patricia Green, sop., James Forger, sax.); March 1, 1999, Faculty Recital, Ithaca College, Ithaca, NY (Patrice Pastore, sop., Steve Mauk, sax.); March 2, First Presbyterian Church, Starkville, Mississippi (Linda Karen Smith, sop., Gail Levinsky, sax.); April 12, Hastings College, Nebraska; April 14, University of Nebraska at Kearney (Anne Foradori, sop., David Nabb, sax.); and June 11, Northwestern University, Evanston, IL (Jennifer Murray, sop., Roland D. Dowdy III, sax.). *The Metropolitan Tower and Other Songs* (soprano/piano, published by Theodore Presser) was heard November 13, 1998 at the Sumner School Museum, Washington, D.C. (Melissa Coombs, soprano, Laitman, piano). *Rokudan-Flute and Blossom* received a performance October 15, 1998, The Ellipse Arts Center, Arlington, Virginia (Laitman, flute, Miyuki Yoshikami, koto).

Vanessa Lann's *Prayer, Torture and Ecstasy*, for solo cello, was performed by Doris Hochscheid in the Uilenburger Synagogue in Amsterdam (The Netherlands) on March 15, 1999. Lann's *Towards the Center of Indigo*, for saxophone quartet, was performed on May 26 by Saxofon Concentus in Peer Gynt Hall, Bergen

(Norway), during the Music Factory Festival. *In the Moment*, for recorder quartet, was performed on June 4 by the BRISK Quartet in the New Metropolis, Amsterdam. Guy Livingston performed Lann's sixty-second solo piano piece *DD (Double D)* in the Neues Theater Munchen (Germany) on June 8. In addition, Ivo Janssen has continued to perform Lann's solo piano piece *Recalling Chimes* in several concerts in The Netherlands. Her duo for mezzo soprano and piano, *My Dove, My Beautiful One*, has also been included in a number of the recent programs presented by **Patricia Werner Leanse** and **Liesbeth Kraaijpoel** in The Netherlands.

Melissa Maier and **Pamela Marshall** were participants at the symposium "Composing a Career" held by the Women's Philharmonic in New York City, November 6-7, 1999. Their orchestral works had been selected from a national score call for inclusion in the Twelfth New Reading Session sponsored by the Women's Philharmonic. This session, held at Tishman Auditorium of the New School University, featured the Concordia Orchestra reading of Marshall's *Through the Mist*, with guest conductor Gabriela Diaz-Alariste, and Maier's (*poetic*) *license*, conducted by Barbara Yahr. The readings were followed by a discussion among the composers, conductors, orchestra members and the audience.

Barbara Martyska's setting of Christopher Marlowe's *The Shepherd To His Love* was performed at Musikfest's Chamber Artist Series on August 20 by Donna Parris, soprano; Linda Beris, piano; and Nora Suggs, flute. Her novelette for solo piano, *In the still hours...*, was performed by Helen Beedle at the Barristers Club in Allentown, PA, on February 1 and by Gary Stokes at Moravian College (Bethlehem, PA) on April 24.

Kathryn Mishell is producing and hosting a weekly one-hour radio show on the music of women composers entitled "Into the Light" on classical radio KMFA in Austin, Texas. The series started in January 2000.

The **Music Library Association** held its 69th Annual meeting in Louisville, Kentucky, February 23-26, 2000.

Mary Lou Newmark, violinist/composer, performed *Prayer and Meditation* at the Northwest Electroacoustic Music Festival at Lewis and Clark College, Portland, Oregon, October 8, 1999. The festival

was cosponsored by the contemporary music groups "FearNoMusic" and 3rd Pyramid. This performance corresponded with the launch of Newmark's website: <http://www.greenangelmusic.com>

Frances Nobert presented a recital entitled "Music, She Wrote: Organ Compositions by Women" on October 14, 1999 in Los Angeles at the First Congregational Church, which has one of the largest pipe organs in the world. The program included "Praeambulum" (from *Six Pieces for Organ*) by Ersébet Szönyi, *Dialog* by Ester Mägi, *Partita on "Schmücke dich"* by **Jeanne Shaffer**, *Chorale Preludes* by **Emma Lou Diemer**, and *Variations on "Peter, Go Ring Dem Bells"* by Florence Price. Nobert performed **Margaret Meier's** *Romantic Passacaglia on a Twelve-Tone Theme* for organ for the Society of Composers, Inc., Region VIII Conference at Marylhurst University in Oregon on October 30. On November 21, she performed the same work on a new Quimby organ at the recently-built Sky Rose Chapel at Rose Hills Memorial Park in Whittier, CA. She also played Shaffer's *Partita* and Variation XV from Price's *Variations on "Peter, Go Ring Dem Bells."* The program was part of "The Sky Rose Hour, A Non-Denominational Time of Music and Devotion." Nobert presented a noon concert for "Organ Alive! Annual Conference in Celebration of the King of Instruments" on January 18, 2000 at First Congregational Church in Los Angeles; on January 19, an evening concert of organ music by women composers; and on January 20, a lecture/recital on "Music, She Wrote: Organ Compositions by Women."

A retrospective concert of music written between 1957 and 1988 by **Pauline Oliveros** was given in December 1999 in Lucerne and Basel, Switzerland. The concerts were organized by Anmari Wili of Basel with her group, La Donne Ideale. She reports that the performances were "wonderful," and that "it was especially gratifying to hear pieces which were so difficult to play at the time that I wrote them played so easily now. How amazing that musicianship has improved so dramatically in 30 years." The works on the program were *Wings of Dove* (double wind quintet and two pianos); *Trio for Flute, Piano and Page Turner*; *Treel Peace* (violin, cello and piano); *Gathering Together* (one piano, eight hands); *Variations for Sextet* (flute, clarinet, trumpet, horn, cello and piano); *Portraits—Portrait of Anmari* (piano); *Three Songs* (soprano

and piano); *Piano Piano* (from Deep Listening Pieces for ensemble).

Vivian Adelberg Rudow's *With Love* (Dora Lam, cello, & tape) was performed on November 12, 1999, at Loyola College, Baltimore, MD, in conjunction with an art exhibition of works by women over 50, and again on November 17 with Craig Hultgren, cello, at the Cathedral Square Gallery, Mobile, AL. On November 14, her *Lament & The Bare Smooth Stone of Your Love* were performed at the Baltimore Composers Forum Concert. The music was composed in memory of cellist Daniel Malkin.

Rhian Samuel's *Three Pieces for Trumpet and Organ* was performed on September 15, 1999 at the Royal Academy of Music, London.

Sharon Guertin Shafer, professor of music at Trinity College in Washington, D.C., presented a lecture-recital at The William Dawson Centennial Celebration: Focus on African-American Composers, held September 17-19, 1999 at The University of Dayton, Dayton, Ohio. The presentation, "Celebrating African American Composers in Washington, D.C.: Mark Fax and Ruth Norman," included the performance of art songs and solo piano works of both composers.

Jeanne E. Shaffer's *Partita on "Schmücke dich"* for organ was performed several times by **Frances Nobert**: in London on July 11 during the International Congress on Women and Music in relation to Feminism, Women's Studies and Gender Studies; at the Donne in Musica Festival in Fiuggi, Italy, on September 12; and later, at concerts in Los Angeles and at Whittier College in Whittier, CA. A concert of Schaffer's chamber music, including *Triad* (violin, cello and piano); *Variations in Miniature* (violin and piano); *Woman with Parasol* (piano and vocal chamber music) was performed in the John M. Long recital hall at Troy State University in Troy, Alabama, in the fall of 1999.

Alex Shapiro's chamber pieces have been getting steady and repeated performances throughout 1999. Her 1998 *Sonata for Piano* has been performed and broadcast in many venues around the country by Teresa McCollough; Shapiro's 1998 *Trio for Clarinet, Violin and Piano* has received a number of performances by Berkeley Price, clarinet; Nancy Roth, violin and Deon Price, piano; and by Ensemble Green: Elana Weber, clarinet; Samantha Lee, violin; and

Bridget Convey, piano. Her 1999 *Evensong Suite for Flute, Clarinet, Bassoon and Piano* was performed in October 1999 by Patricia Cloud-Kaufmann, flute; Lawrence Hughes, clarinet; Jenice Rosen, bassoon; and Delores Stevens, piano; having received its premiere earlier in the year. Her 1999 *Piano Trio No. 1: Elegy* was performed twice in 1999, including the November all-Shapiro chamber music concert in the Los Angeles area. She was featured as the June guest on the KXLU 88.9-FM Los Angeles radio show, "Trilogy," for an hour-long interview and broadcast of her recent works.

The North Wind Quintet performed a concert of 20th-century music featuring the compositions of three California women on October 17, 1999 at the Church of the Lighted Window, La Canada, CA. Also appearing with The North Wind Quintet were special guest artists Brian Leonard, violin; Nathan Campbell, French horn; Delores Stevens, piano; and Bruce Kimmel, narrator. Composers whose works were performed include John Scott, Darius Milhaud, Alex Shapiro, Jeannie Pool and Marilyn Wilson.

Recent performances of music by Judith Shatin include *Gabriel's Wing* at the 11th International Congress on Women in Music in London (July 7, 1999); *Assembly Line #1* for solo oboe (Kirsten Lipkins) at the Staunton Music Festival, Staunton, VA (August 4); *1492*, for amplified piano and percussion, by the Core Ensemble at the Contrasts Contemporary Festival in Lvov, Ukraine (October 11); *Kairos* for flute, computer running HMSL, and live electronics performed by Patricia Spencer at the International Computer Music Conference in Beijing, China (October 24); *Sea of Reeds*, for amplified clarinet and live electronics, performed by F. Gerard Errante, and *Three Summers Heat*, performed by Susan Bender, at the TechnoSonics Festival, University of Virginia (November 11).

Catherine Parsons Smith presented a paper entitled "Enlightening and Enwhitening the World: Mary Carr Moore's *Narcissa: or, The Cost of Empire*" at the annual meeting of the Society for American Music, March 5, 2000, in Charleston, SC.

A concert featuring the compositions of Williametta Spencer was given on January 11, 2000 at the Shannon Center for the Performing Arts, Whittier, CA. The program included *The Divine Eye of Day* (1999,

Spencer, piano), *Lyric Piece for Oboe and Piano* (1968, Joseph Stone, oboe; Paul Da Silva, piano), *A Medieval Bestiary* (1999, Jean Gothold, soprano; Spencer, piano), *Five Inspirations after Paul Klee* (1998, Danilo Lozano, flute), *Missa Brevis* (1970), *And The White Rose is a Dove* (1996, Cantori Sine Nomine, Stephen Gothold, director), *Esquisses* (1998, Spencer, piano).

Lisa Neufeld Thomas, director of the Lady Chapel Singers, reports that the choir performed in churches in Philadelphia and the nearby suburbs on January 23, 2000, Trinity; February 20, St. Gabriel's; and March 10 and 24, St. Mary's Hamilton Village. Spring performances will be given on April 9, Washington Memorial Chapel; and May 13, All Saints.

Cherilee Wadsworth Walker, Starla Hibler and Jim Walker made a presentation of the music of Canadian composer Violet Archer at Regional Universities Research Day in Edmond, OK, October 8, 1999. The trio has several spring dates set for recitals of Archer's and other women composers' works. Cherilee presented a workshop on "Beginning Improvisation for Vocalists" at the first annual Oklahoma meeting of the International Association of Jazz Educators, University of Central Oklahoma in Edmond, October 21-22, 1999.

Carol Ann Weaver completed a tour of the United States with Canadian singer/songwriter Cate Friesen; among the highlights were concerts at Hyattsville (MD) Mennonite Church, in the Washington, D.C. area, August 22, 1999, and at Eastern Mennonite University, in the Seminary Chapel, August 23. The concerts were double bills, featuring music by both Weaver and Friesen. In addition, Weaver presented a paper on "Contemporary Kenyan Women's Music—a Feminist Presence?" at the Feminist Theory and Music 5 Conference in London, July 10, 1999.

Betty Wishart's *Experience* was performed at the SCI Conference in Miami, FL, by members of the Other Music Ensemble (Heather Grier and Emiko Wennerholt, violin; Christopher Wolfe, viola; Jonas Dubin, cello; Dennis Kam, conductor).

Premieres

Poem, composed for conductor Tom Lee and the UCLA Wind Ensemble by Elaine R. Barkin, received its first performance on November 10 in UCLA's Schoenberg Auditorium.

Women of Valor by Andrea Clearfield, for soprano and mezzo soloists, narrator and orchestra, commissioned by the Los Angeles Jewish Symphony and sponsored by Hadassah, will be premiered on April 16, 2000. A second performance will be in July 2000 in Los Angeles. *Double Play* for piano and percussion, commissioned by the Hoffmann/Goldstein duo, was premiered at Merkin Hall, NYC, on November 4, 1999. Andrea's choral/orchestral work, *Prayer*, commissioned by the Philadelphia Music Group with Orchestra 2001, will be premiered in May 2000 in Philadelphia.

Tina Davidson's *Quietly*, three songs for women's choir, will be premiered by the Treble Singers on March 17, 2000, Presbyterian Church, New York City.

Nancy Bloomer Deussen's *Tribute to the Ancients* (brass quintet) received its unofficial world premiere in a performance on October 19 at Adobe Lodge, Santa Clara University, CA, in honor of Sempervirens Environmental Club's centennial celebration. On November 21 *The World is a Butterfly's Wing* (song cycle with words by Allen Cohen) for tenor, viola and piano received its world premiere at the Derrière Guard Festival chamber music concert held at SomArts Gallery in San Francisco.

Kay Gardner's work for flutes, harpsichord and women's chorus, *The Spider and the Fly*, to a text by Mary Howitt (1799-1888), received its East Coast premiere on October 30, 1999 in Bangor, Maine. (The work was originally commissioned by flutist Christine Potter and premiered by the Denver Women's Chorus in April 1998.) For the East Coast performance, the composer conducted the Bangor Women's Chorus, Women With Wings, with Susan Heath (E-flat soprano, concert, alto and bass flutes) and Peggy Jo Wilhelm (harpsichord).

Lynn Gumert's commissioned anthem, *God is our Mother* (SATB, recorders, viols), to a text of Julian of Norwich, was premiered on October 24, 1999 at Trinity Episcopal Church in Fort Wayne, Indiana.

In the fall of 1999, the Stockholm String Quartet premiered Anne Kilstofte's second string quartet, *Songs of the Night Wind*, for baritone and string quartet. (The SSQ commissioned both her first and second quartets.) The Twin Cities premiere was on November 18 at Sundin Music Hall; the work was performed by baritone Axel Theimer and the St. Cloud String Quartet. A portion of the concert was given at the

Schubert Club noontime concert series that same day. In December the St. John's University Men's Chorus premiered *Tota pulchra est Maria, Ave Maria*, and *Puer Natus Est*, commissioned by Dr. Axel Theimer and St. John's University. (Kilstofte was composer-in-residence there 1993-95.) These works will be included in the Men's Chorus' Spring tour in 2000.

Daughters by **Lori Laitman**, for mezzo-soprano and piano trio, premiered October 19, 1998 at Peabody Conservatory of Music, Baltimore, MD, with Patricia Green, mezzo, Juliette Kang, violin; Thomas Kraines, cello; and Kirsten Taylor, piano. *Daughters* has been accepted for publication by Merion Music/Theodore Presser Co.

UNEARTHED and other dances, choreographed by Dawn Frank with live and recorded music composed by **Kristi Martel**, was performed July 16 and 17, 1999 at the Context Studio Theater, NYC.

Barbara Martyska's song cycle, *The Romans Had a Saying*, was premiered on May 9, 1999 at First Presbyterian Church in Allentown, PA, by Shannon Ott, soprano, and Janice Derstine, piano.

Patricia Morehead performed the premiere of her *Arioso* (1998) with the newly-formed Trio Obelisk (Cathie Comrie, flute; Patricia Morehead, oboe; Eileen Hutchins, piano) at Columbia College Concert Hall, Chicago, on December 13, 1999.

Vivian Adelberg Rudow reports that on November 7, 1999, *The Sky Speaks* (8-part chorus, soprano, cello, 2 percussion and piano) was premiered by Musikanten, a choral chamber ensemble from Washington D. C., Kerry Krebill, director, at Har Sinai Congregation, Baltimore, MD.

Judith Sainte Croix reports that *The Flower Aria* for soprano and tape, with optional flute, was performed by Laura Mann at the TenAcre Foundation in Princeton, NJ, in October and by Mary Hurlbutt, soprano, and Andrew Bolotowsky, flute, in a LICA concert on Long Island in June. Also in June, tenor Tony Alioto sang *Dear One* for voice and tape at the Many Festival in NYC. In September her electronic score, *Three Lives, One Journey*, premiered as part of NYU's Distinguished Faculty Dance Concert, choreographed by Nancy Allison.

Alex Shapiro's *Intermezzo for Clarinet and Harp* was premiered in Austin,

Texas, in September 1999 by clarinetist Martha MacDonald and harpist Delaine Fedson. Shapiro's newest work for solo flute, *Shiny Kiss*, was premiered in Carmel, CA, in October 1999 by Chelsea Czuchra.

Anita Sleeman's *Capriccio for Trombone, Violin, and Orchestra* was premiered at the Canadian Music Festival on January 14, 2000, by the Windsor Symphony Orchestra, Susan Haig, conductor.

Katia Tiutiunnik's symphonic poem, *Noor*, for violin soloist (Tymour Ibrahimov) and orchestra, dedicated to HM Queen Noor of Jordan, was performed for the first time, to critical acclaim, by the Orchestra of the National Music Conservatory of Jordan, conducted by Mohammed Othman Siddiq, on September 23, 1999. The premiere took place in front of the Petra Treasury House in Petra, Jordan, as part of the 28th General Assembly of the International Music Council. Tiutiunnik was able to attend this event thanks to the generous sponsorship of the Hashweh Corporation (agent for QANTAS in Amman), Professor Deane Terrell (Vice-Chancellor of the Australian National University) and the Australian Embassy in Jordan (Department of Foreign Affairs and Trade). Tiutiunnik holds full representation status at the Australian Music Centre. In October 1999, Tiutiunnik was chosen, along with three other Australian composers, to compose a work for the Tasmanian Symphony Orchestra, as part of the Australian Composers Orchestral Forum 2000.

Publications

Andrea Clearfield's *Three Songs for Violin and Double Bass* (1996) was published in July by International Opus.

Hildegard Publishing Company has accepted **Stacy Garrop's** *Seven* (piano trio) for publication and the work will be commercially available sometime in the year 2000.

The Web magazine, *La Folia*, published a major article by Korean-American composer/ IAWM board member **Jin Hi Kim**, entitled "Asia as silent soul in the West." The article, which is about Eastern aesthetics and musical function, can be found at: <http://www.lafolia.com/>

Daughters by **Lori Laitman** has been accepted for publication by Merion Music/Theodore Presser Co.

Hye-Kyung Lee's *Sonatina for Soprano Saxophone and Piano* is available through Musik Fabrik Music Publishing, 18

Rue Marthe Aureau, 77400 Lagny sur Marne, France. Tel/fax 33.1.64.30.13.84. Website: <http://members.aol.com/musfabrik/musikfabrik.html>. E-mail: Musfabrik@aol.com

Ann Willison Lemke edited the first anthology of Goethe songs by women composers: *Von Goethe inspiriert: Lieder von Komponistinnen des 18. und 19. Jahrhunderts* (*Inspired by Goethe: Songs by Women Composers of the 18th and 19th Centuries*), Kassel: Furore Verlag, 1999; fue 630; ISMN M-50012-630-0; ISBN 3-927327-47-6. The collection contains 23 songs—many of them first publications—by contemporaries of Goethe, including Anna Amalia, Corona Schroeter, Louise Reichardt, Bettine von Arnim, Fanny Hensel, Johanna Kinkel, Josephine Lang, Clara Schumann and others. Included is commentary on "Komponistinnen der Goethezeit" (with background information on the women's relationship to the poet), "Goethe-Vertonung als Goethe-Verehrung," critical notes, and a summary in English. It can be used as a resource for those planning recitals, teaching or researching women's compositions. This fall a companion CD was released. Performers are Elisabeth Scholl, soprano, and Burkhard Schaeffer, piano. Booklet by Ann Willison Lemke, Salto Records International SAL 7007. The songbook and CD may be ordered from Furore Verlag (Naumburger Str. 40, 34127 Kassel, Germany; Tel +49 561 89 73 52; Fax +49 561 83 472; E-mail: FuroreVerlag.Kassel@t-online.de)

The August issue of *NewMusicBox* (an online publication of the American Music Center) featured discussions by our own **Tania León, Chen Yi** and **Judith Lang Zaimont**.

William Osborne's article, "Symphony Orchestras and Artist Prophets: Cultural Isomorphism and the Allocation of Power in Music," appears in the February 2000 issue of *Leonardo Music Journal* 9.

Judith Lang Zaimont was the subject of feature interview (by David Reffkin, host of "The Ragtime Machine," San Francisco) in the December 1999 issue of *The Mississippi Rag*.

Recordings

Judith Alstadter, pianist, has two new CDs. The first, entitled *Women Composers: Romantic to Ragtime*, features piano selections by Clara Schumann, Fanny Hensel, Teresa Carreño, May Aufderheide and Julia

Niebergall. The second, *The Poetic Piano: Spirituality and Music*, offers works by Bach, Beethoven and Brahms among others. To order, contact the Minnewaska Chamber Music Society (516) 735-7596.

Myths and Legends with flutist Angela Koregelos and pianist Zoe Smith features the *Pegasus Suite* by Nancy Bloomer Deussen as well as works by Debussy and Roussel. The *Pegasus Suite* was composed especially for these two artists. The CD is available from Keynote Designs, 2001 Peralta St., Suite C, Oakland, CA 94607, (510) 893-7447, Fax (510) 893-7450.

Judith Sainte Croix's debut CD, *Visions of Light and Mystery*, has been released by the Sonic Muse label. The CD features the composer conducting her ensemble, The Sonora Ensemble, and performing solo piano and piano trio selections with the Sonora Trio. The CD also includes a work for tenor and tape. All the recent chamber music on the disc refers to her experiences with Native American people. For a complete description of the music, see: www.judithsaintecroix.com

Carol Ann Weaver recently released her second CD: "Journey Begun." The CD features new compositions based on Ameri-

can and Canadian poetry, including the song cycle *I Have Been a Traveller* (text by Judith Miller) and the mini-opera *Houses* (text by Shari Wagner). Performers include Cate Friesen, vocalist; Carol Ann Weaver, pianist; and backup vocals, djembe, ocarino, mbira; John Gzowski, guitar, dumbek and producer; Jeremy Kurtz, bass; and the Modern Quartet (string quartet) from Toronto. The CD may be ordered for \$22.00 Can\$ or \$18.00 US\$ from Carol Ann Weaver at 132 Avondale Ave. S., Waterloo, ON N2L 2C3 CANADA (519-576-1068).

"reSOUNDings—Orchestral Music by Judith Lang Zaimont," an Arabesque CD, will be released in June 2000. It includes *Symphony No. 1, Elegy for Strings*, and *Monarchs— Movement for Orchestra*, played by the Czech Radio Orchestra, Leos Svarovsky and Doris Kosloff, conds.

Miscellaneous

Williametta Spencer has changed her URL to <http://come.to/WilliamettaSpencer>

Women Conductors

During the first week of November 1999 an unprecedented three London concerts were conducted by women: Anne Manson and Iona Brown made their debuts with the London Philharmonic in the Royal Festival Hall, while Marin Alsop conducted the City of London Sinfonia at the Barbican. Alsop, music director of the Columbia Symphony and the Concordia Orchestra in New York, made her conducting debut with the New York Philharmonic in December. Manson has served as music director of the London-based Mecklenburgh Opera for nine years. Brown, the first woman to conduct the notoriously male-oriented Vienna Philharmonic in 1994, is music director of the Kansas Symphony and chief conductor of the Danish Philharmonic.

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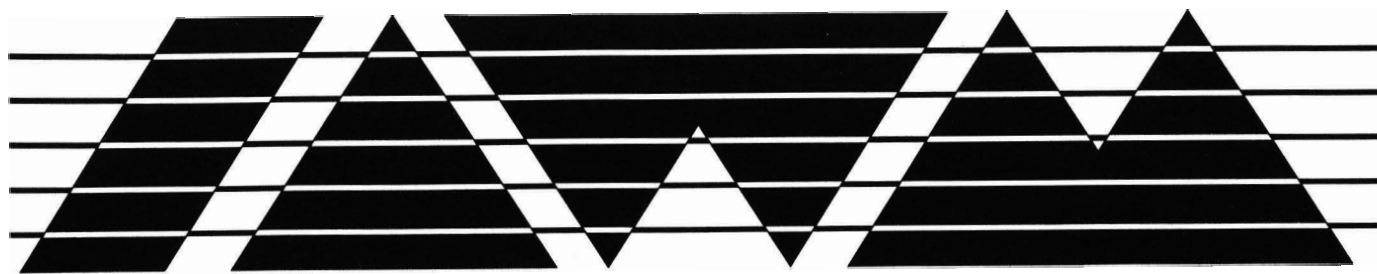
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