
Journal

● of the

IAWM

international alliance *for* women *in* music

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Guidelines for Contributors

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

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Interview

An Interview with Judith Lang Zaimont: The Dual Process of the Cliburn Competition

By Anne Kilstofte

Within the span of a heartbeat, the results of a competition can be either exhilarating beyond measure or devastating beyond reason. As musicians we face competition constantly, both internally and externally, either by challenging ourselves—internally, or by challenging our technique—externally. And one source of this external examination is through the vehicle of a contest.

What is most important in these examinations is to grow as scholars and musicians, and that growth is much more defined when the thought processes behind the decisions of who won or lost are fully realized. What further clarifies this professional growth is when it can be learned and passed on through someone else's experience. It is through such an opportunity that we are able to hear, first hand, from Judith Lang Zaimont about her triumph as Honored Composer in the American Composers Invitational, held in conjunction with the recent 11th Van Cliburn International Piano Competition in Fort Worth, Texas, in May and June 2001.



Judith Lang Zaimont and Stanislav Ioudenitch

Judith Lang Zaimont, a composer of considerable international standing, as well as a professor and scholar of limitless talent and energy, recently received yet another accolade of great merit to add to her collection of honors and prizes, which include a Guggenheim Fellowship, first prize—Gold Medal in the Gottschalk Centenary Composers Competition, First Prize in the Chamber Orchestra Composition contest to honor the Statue of Liberty Centennial, and First Prize in the international McCollin Competition for Composers, which culminated with a performance of that work by the Philadelphia Orchestra.

Her music appears on two century lists (*Chamber Music America* and *Piano & Keyboard Magazine*), and is the subject of many articles, book chapters and doctoral dissertations. Her works have been performed throughout the world by ensembles such as the Philadelphia Orchestra, the Women's Philharmonic, the Kremlin Chamber Orchestra, the Czech Radio Symphony and Connecticut Opera. Her music

is currently available on Harmonia Mundi, Arabesque, Koch, 4-Tay and Leonarda record labels. She was awarded the 1995 Recording Award—First Prize, by the International Alliance for Women in Music (for the Arabesque CD “Neon Rhythm”), and several of her compositions have been selected for competition repertoire lists, including works for the Carnegie-Rockefeller competition for interpreters of American vocal music, and the General Motors-Seventeen Magazine competition.

She is also a noted scholar and educator. She is the editor-in-chief of the critically acclaimed book series: *The Musical Woman: An International Perspective*. In this capacity she has received several awards, including the Pauline Alderman Prize. As a teacher (she is professor of composition at the University of Minnesota), she has an ability to communicate her thoughts with clarity and precision. The depth of her analysis is all encompassing. Her energy and uncompromising strength are passed on to her students and lives through their works as well.

American Composers Invitational

The Van Cliburn competition has commissioned new works in the past but has never had a composition competition. Zaimont's winning piece, *Impronta Digitale*, was chosen through both composer and performer review and was performed at the 11th Van Cliburn International Competition. This competition has been held every four years since 1962. The semi-final round of the competition, which narrows the pianists from 30 down to 12, is a solo recital program, which is judged not only on performance and technical ability, but also on programming skill. Zaimont's work was performed by several semi-finalists, as well as by the two gold medalists.

The process that the piece went through is a new one. Many interesting points were raised from both the performer's and the composer's perspective regarding composing, programming and the filtering of new music. I had

the opportunity to speak with Judith Zaimont about her experience with the competition process from both vantage points.

Interview

Anne Kilstofte: *Would you give us some background information about the Van Cliburn composers' competition?*

Judith Lang Zaimont: This is the first time, ever, that this type of composers' competition has been done. It is called the American Composers Invitational, and it ran parallel to the main event—the piano competition. A couple of years ago John Corigliano convened a panel of 50 eminent musicians. (He had been the commissioned composer for either the last round or the round previous to that for the Van Cliburn competition.) The panel decided not to have a single competition piece this time, and everyone was free to nominate composers. Some 40-odd composers were nominated, about 30 of whom submitted pieces. The invitational letter indicated that the piece need not be written specifically for the competition; it could be a relatively recent but not frequently performed work. As it turned out, I believe the four pieces that were finally selected were not written for the competition.

AK: *How were you contacted initially, and what were the different stages in the selection process?*

JLZ: A letter came, under Richard Rodzinski's signature as President of the Van Cliburn Foundation, indicating that I had been nominated by a member of the committee to submit a piece for consideration. Everything, from the very first moment, was done anonymously at every stage of the review process. It was a very respectful approach for the composer who may or may not decide to submit. As a matter of fact, I put the letter away for three months and decided I was not going to enter. It seemed to be a prestigious venue, but with too many cutouts. The submission period was very long, close to a year, so that people could, in fact, write new pieces, if they wished. In the end, I thought that I could submit a piece that was already written, but I had to stop and think about the kind of piece one would submit for a piano competition.

At the end of the year 2000, a committee of several composers met in New York to review the submitted pieces. All were played at this review by someone who had been a semi-finalist in the previous Cliburn competition. Then, of the 30 pieces, five eventually were selected and were forwarded to all the pianist competitors. Those five composers were contacted by the Cliburn Foundation, and their publishers were asked to forward 30 copies of each piece. Every accepted entrant to the competition received all five pieces. The composers were still anonymous. The competitors' review resulted in four of the five selected pieces being chosen for programming by at least one competitor.

AK: *So one of the composers did not get chosen.*

JLZ: At that point, yes. There was one person whose piece passed through the composers' review process and was not selected by any of the 30 entrants. That person has not been nor will be identified. This is very interesting to mull over—to think what it means to be given an accolade by your fellow composers, and then, for some reason, to discover that the piece itself did not fit the programming or the temperamental needs of the performers.

The final four composers were identified and written up in the national news media. They were C. Curtis-Smith, Lowell Liebermann, James Mobberley and me. Of the 30 competitors, ten picked my piece for their programs, and I thought there was a good chance my piece would actually be performed at the competition. The 30 pianists were then cut down to 12 semi-finalists. The honored composers were selected only by the music actually performed at the semi-final solo recitals. (The final round is a concerto.) Of the 12 semi-finalists, five picked my piece and performed it. The remaining seven selected and performed Lowell Liebermann's *Three Impromptus*. So the four announced composers actually came down to two who received competition honors.

Of the six finalists, three had performed my *Impronta Digitale*. As it turned out, both gold medallists, Stanislav Ioudenitch and Olga Kern, had selected and performed my piece. Kern's Harmonia Mundi CD recording of *Impronta Digitale* was released in September 2001.

AK: *Let's discuss this from the composer's strategy and why you initially decided not to enter.*

JLZ: I felt the odds were against me. Plus, I had neither the time nor the inclination to write a piece for a competition. If I had something in my catalog that was relatively recent and that had the hallmarks of a competition piece, it would be worth the experience to put the piece forward. Even if the piece were not selected, it would come to the attention of other people who might be interested in knowing of its existence.

My background is that of a pianist, so I write idiomatically for my instrument. I had two compositions that might be suitable. The competition required a work of between eight and 12 minutes, thus a shorter movement from a suite would not work. Parenthetically, I would say that two of the four pieces that were selected for the semi-finals were groups of pieces, and it had not even occurred to me that one could submit a group.

AK: *With separate movements?*

JLZ: Yes, they are separate. I looked for complete pieces, and there were only two that would work. One was *Nocturne: La Fin de Siècle*, from the late 1970s, which has been recorded and performed around the world.

III. *Impronta Digitale*

Impronta Digitale, first page

AK: That would not have been appropriate, since the invitation called for little-performed works.

JLZ: One of the movements from the 1999 Piano Sonata was a possibility. In fact, I submitted the entire Sonata, and the committee sent a letter asking which movement I preferred. I finally selected the last movement. The entire Sonata has been performed a couple of times. Bradford Gowen (on the faculty of University of Maryland, College Park) gave the world premiere at the Phillips Gallery in Washington, D.C., in May of 2000, and the piece received a standing ovation. When Bradford got the music he sent me an e-mail right away to say that he sat down with it at the lunch table and could feel it in his fingers; he said he went right back to his studio to play it. This is someone whose main meat is the Barber Sonata, so he has very big “chops.” He is a winner in the Carnegie-Rockefeller Competition for Interpreters of American Music, thus I knew the last movement worked—that it was “competition-type” music.

Impronta Digitale is difficult to play, technically interesting and very digital. It is really *my* sounds and *my* music. Interpretively, it combines the challenges of the Prokofiev

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Impronta Digitale, second page

Tocatta, op. 11, a very brutal piece; the E minor Tocatta that closes *Le Tombeau de Couperin* of Ravel; and the almost unplayable Tocatta that Schumann wrote as the last movement of the F-sharp minor Sonata. Having sorted my way through those three pieces during my playing career, I thought I would write my own toccata to be a part of the literature.

AK: Do you often work from the music of other composers?

JLZ: Almost never: in this instance, the earlier toccatas serve only to delineate a high technical and interpretive limit for what “toccata” can encompass. After the lyric second movement of the Sonata comes this eight-minute toccata. There is just one stopping place in it, one place where the pianist can get a point of poise, a little past the golden mean in proportion. Ultimately, I entered a piece that would be a performing and a conceptual challenge for the players.

AK: Overall, what is the Sonata like?

JLZ: All the movements have Italian titles. *Ricerca* is the first movement, meaning “to re-search, to search again,

Impronta Digitale, page 51

Impronta Digitale, page 52 (last page)

to find again”; there is a sonata principle embedded in that. The second movement is *Canto*, and the last movement is *Impronta Digitale*, which means “digital imprint” [literally], but colloquially, in Italian, it means “fingerprint.”

Impronta Digitale

JLZ: Much of the movement is written on the page in single-line motion. It contains many of my fingerprint sonorities (elements that are essential Zaimont), plus it is very, very, very fast. It is to be played 192 to the pulse—like quick-silver, with much rapid, fugitive movement to it, and then some knuckle busters, and some interlocking hands.

[Interviewer’s Note: *Impronta Digitale* opens with an “e” held for a period of time before moving into fast, slightly abbreviated, gestural material. The held “e,” in a slight suspension of time, returns several times at the beginning of the piece and throughout the movement in differing guises. The composer gave a brief explanation of the movement.]

JLZ: The toccata proper starts there [pointing to page two], and the question is how to make the introduction fit. It is all about setting this “e,” the very first note of the piece,

on board with tension. The entire concept is about a spiral or scroll into the keyboard. Many passages are very fast. They smack into the barline and finish, like feminine endings, right at the end of the measure, and cannot be rounded out poetically. The performer has to touch there and re-set to start the next measure. It is that kind of technical challenge.

The work also has motoric elements and a cadenza. The propulsion does not stop: the music continues at the same relentless tempo throughout. In places, the pianist crosses her hands across her body using the entire keyboard, starting in the bass clef and then moving up. Much inertia needs to be overcome in addition to setting the hands down correctly on the keyboard.

AK: It looks as though it would be fun to play. [In fact, later I played the piece and can verify that not only is it fun to play, it is also very pianistic. Although challenging, it has a certain ease in its playability. It works well for the player because of the structure of the motives and the composer’s understanding of how the hands move across the piano. It is extremely well thought out.]

Programming Strategies for Performers

JLZ: The question then arises, “Who would select this piece?” From private conversations with the players in Texas, I learned that all the competitors played through all five of the proposed pieces when they arrived. They were very serious and very dedicated about adding a piece to a recital program that had been set for years. Because of the anonymity of the process, some of the players were eventually surprised to learn that this particular piece was written by a woman.

AK: *Tell us about the strategy of a competition piece from the performer’s viewpoint.*

JLZ: Imagine you are the performer. Your program has on it a Beethoven Sonata, a Scriabin Sonata, a big piece by Liszt, and perhaps two Impromptus by Schubert. What are you looking for to fill out that program?

AK: *I’d want something really fiery.*

JLZ: Ah! In other words, as a player, you feel that your strength is poetry and voicing, and you need something that’s a foil—something explosive and brutal.

AK: *Yes, brutal, and something that is really showy. If it is a new piece, it needs to be something that “wows” the judges.*

JLZ: What if you are another type of player? You are going to play the *Petrushka* Transcription (Stravinsky); you program the Prokofiev *Visions Fugitive* and a Beethoven Sonata. What are you looking for in your program? You need something to fill the Chopin or the Debussy gap. The interesting thing about the two pieces that ended up being programmed in the semi-finals is that my piece is all about strength, and Lowell Liebermann’s *Three Impromptus* are all about poetry.

Program building is an art: one aspect of the choice element on the performer’s side is that the works chosen and performed by the semi-finalists are almost virtual polar opposites. They were individually selected by each pianist to meet particular programming needs. Because the program booklet lists the recital programs for all 30 competitors, the judges could evaluate the choice of a new piece. Why did the pianist pick this piece? Does it add to the program? In almost no case did I see a pianist select a new piece for a program that already had similar music. The new work was chosen either to fit an emotional note that the program did not otherwise touch in quite that way or to display the performer’s own interpretive and technical strength.

[JLZ showed AK several competitors’ programs, starting with Olga Kern’s.] Olga Kern played two Schubert Impromptus, both books of the Brahms-Paganini Variations, and then Zaimont, the Scriabin Ninth Sonata and the Barber Sonata.

AK: *She played quite a bit of lyrical music.*

JLZ: Yes. For argument’s sake let us look at the programs of some of the other semi-finalists who played my piece. Stanislav (Stasi) Ioudenitch programmed the *Sarcasms* of Prokofiev and the Liszt *Spanish Rhapsody*—that was wonderful! The piece can be a potboiler, and he made it sound like real music; it was extraordinary. Then he played all the *Moments musicaux* of Schubert, my piece, and ended with *Trois mouvements de Petruchka*.

Masaru Okada’s was a more conventional program: a Bach Partita, Beethoven’s Sonata, op. 7, my piece, and finally the Liszt *Réminiscences de Don Juan*. Another who played my work was Wang Xiaohan, a very interesting young man (only 20 years old) who is also a composer. In his program he started with my piece, then Schubert’s Sonata in C minor, a wonderful performance of several of Debussy’s Preludes, and the Bartók Sonata, 1926. These are equally interesting programs all around, with abundant technical and artistic challenges.

The Composer’s Reaction

JLZ: For the amused composer, sitting in the audience and hearing radically different interpretations of a work that she thought could be construed only in a rather narrow way, the experience brought the knowledge of what it means to send a piece out into the world and have it come back through

the minds and the artistry of people who are finished musicians of varying types. After every performance, people came up to me in droves, in the lobby, asking, “What do you think of this rendition?” “How did this one do?” “Who is your favorite?”

AK: *What did you say to them?*

JLZ: I said I learned something from every single performance, and that is really true. Wang Xiaohan told me that he played the piece purposely under tempo “because the reverberation time in this hall is so long.” Some people said this performance made the most sense to them.



L to R: Judith Lang Zaimont and Olga Kern

AK: Having heard so many different versions, will that affect how you write in the future?

JLZ: The short answer is no. But I did learn something from every performance. As a matter of fact, my jaw dropped in a couple of places, where pianists refingered passages. Stasi Ioudenitch showed me one place, at one of the climaxes, where, instead of playing two groups of double thirds by “bouncing” them, he took the second group by crossing over to play it with his left hand. A piece of music, if it is going to live, has to be susceptible to different people’s understandings. (This was also true for Liebermann’s piece.)

AK: Did you feel that anybody misunderstood?

JLZ: Yes, but in an interesting way. Despite the “Prokofiev” lurking in the far distance, one competitor played the work as if it were all light and airy. The precise pedal markings, carefully placed on the page, were completely disregarded. And this was a pianist who also memorized the piece! That person made it his own, in his own fashion, and I salute him for that. As I always tell my students, *Für Elise* lives, whether it is Artur Rubinstein, or the little girl down the street playing it, or the background score to “Rosemary’s Baby,” where it has a different sensibility. It is all part of what a piece is. It is beyond the composer, with its own life (like a child).

AK: As a composer hearing a piece you have written, can you determine whether it is the performer or the piece when there is such misunderstanding?

JLZ: At this competition level, it is definitely a question of the interpretation of a finished artist. Over and over again, I was told by people who had attended many of these Cliburn competitions, that this was, by far, the most finished group of performers that they had heard. Most of these pianists are performing at world-class levels, and are already prizewinners of one or more other competitions.

AK’s Analysis of Two Performances

I had the opportunity to see and hear a video of two interpretations of *Impronta Digitale*, one by co-gold medal-list Olga Kern and one by finalist Wang Xiaohan. Kern’s

performance was fiery, a *moto perpetuo* of energy and fury, absolutely brutal in its devoted concentration and exactitude, except for the lyrical section, just beyond the golden mean, which was tempered with softened expressiveness. In the concluding section the music winds up again and returns to its feverish pitch. Judith had mentioned how “tight” Kern’s performance was—“so tight that it sometimes doesn’t breathe, but it is full of excitement.”

Wang’s interpretation was very different. He produced less tension in the opening “e” statement, but made a clear comparison through the gradations of the “e” statements that follow in the first page alone (there are more than four other references to “e”).

Kern made more of the fire of the motoric line, while Wang used the larger statements, as well as elements of arpeggios that he made into chordal structures (through pedal markings different from the composer’s). Wang was just as adept with the motoric elements, but he kept a sensitivity that translated into more translucent colors, colors that one is not inclined to hear in the Kern performance. Both performances were exquisite in their nuances, but Wang’s made more sense of the directional characteristics, seeming to understand why he was using each end and direction of the keyboard. In the lyrical section, just before the ending, Wang made the elements sound like a chorale with great finesse and delicacy. His *accelerando* began more slowly, almost in painfully slow motion, but he brought the work to a frenzy as did Kern, and he finished with much broader and bolder ending statements, rather than the fire and perpetual pounding flashes that Kern used.

Interview [continued]

AK: Do you think the piece will stay in the finalists’ repertoire?

JLZ: I think with Olga Kern, probably yes. I believe Stasi Ioudenitch will play the entire Sonata. He is really a major interpreter. I admired everything he played: such control, and such a nice young man. Mr. Wang was very forthcoming. He said there is a lot of new music he does not like. Both he and Ioudenitch mentioned that they know very little new music by American composers.

These pianists are on the cusp of major international exposure, and already have the attention of the world musical community. They have little room, time or attention to notice new music—basically, that is the issue. The repertoire by which they live and make their mark is 100 years old, more or less, and that poses a real issue for today’s composers. It is nice that our pieces are coming forward on these competitions through required means and required mechanisms, but in monitoring the recital programs of all 12 semi-finalists, the most recent piece, other than the two new pieces, was the Samuel Barber Sonata that Olga Kern played.

CD: Judith Lang Zaimont’s *Impronta Digitale*

Judith Lang Zaimont’s *Impronta Digitale* is now available on a new release by Harmonia Mundi (HMU 907289). The CD includes the recital program by Van Cliburn Competition Gold Medal winner, Olga Kern. Other compositions, in addition to the Zaimont work are Scriabin: Piano Sonata No. 9, op. 68, “Black Mass”; Wagner-Liszt: *Isolde’s Liebestod*; Barber: Sonata for Piano, op. 26; Schubert: Impromptu, D. 935, No. 3; Liszt: *Réminiscences de Don Juan*.

AK: *Bartók, Barber and Copland seem to be the cut-off for anything they perform from the 20th century.*

JLZ: Someone else, who did not get to the semi-finals, had a preliminary recital in which a George Crumb work was played. I am talking only about the 12 solo recitals I heard, in which music employing “newer” constellations of pitch included only the Bartók Sonata of 1926, the Prokofiev *Sarcasms* and the *Visions Fugitive*, and the Barber Sonata. Except for the Barber, the “newest” by date, was the Rachmaninoff Second Sonata, played several times, which dates from the early 1930s. In other words, what struck me clearly is the disconnect that these stellar interpreters have with the music being created in their own time.

AK: *The problem is the musical void throughout the educational system.*

JLZ: That may be part of it. Certainly the studio teacher/student relationship is a very personal one. The music that is introduced to the student is filtered through the knowledge base of the teacher. The music that excited teachers when they were younger or that continues to excite them is what they encourage their students to play.

Where, in this very full diet, is there room for the new syntax, the new sounds, the new notes to be inserted? A competition provides an interesting point of introduction, but only a few new pieces will make their way into any competition. So it is left to composers individually to build the necessary bridges that connect to the interests of the stellar performers, the international superstars of the next generation.

AK: *This is just one small bridge, but it is a very important one.*

JLZ: It could be very important if the lessons of this competition are taken to heart by the composers. It is not that the players have closed ears. Their minds and their sensibilities are very open, but the pieces need to meet them on performance terms—“vehicle” terms. The new works need to feel good to play. They have to make the instrument sound in ways that players can connect with immediately.

The piano has been re-invented several times by composers who re-imagined the sound of the instrument. And it is very important that the newest music also has the capacity to make the instrument “sound.” Whatever else it contains, the music must do that in order to reach the performing artist.

For me, this was a very enjoyable experience. I think that most seasoned composers have had the very happy circumstance of winning competitions. But the competition’s second stage—to be examined all over again from a very different slant, a very different standpoint, by the performers who need to be satisfied with the music in order to bring it forward convincingly—was the part of the experience that was so interesting.

AK: *Something I wanted to comment on was the idea that perhaps composers need not only be taught how to compose—how to bring out their own voices, but also how performers program the various pieces.*

JLZ: That is exactly right. What is the piece going to offer to that evening’s complete set of music that is not already provided by Chopin, Liszt, Beethoven, Scriabin or Bartók?

AK: *If it has nothing new to offer, the pianist might as well play the Scriabin.*

JLZ: And that is what’s happening. If they say, “it’s like this other piece,” then why not play the piece that has a more durable track record? So—if we are trying to reach the major artists of the current and future seasons, it is critical to make a point of assuring the innate “piano-ness” of the piece. The way a piece will be examined, pulled-apart, and inquired into by the artist will not be from a composer’s standpoint but from a performer’s. That musical connection needs to be made; that bridge will come when the piece satisfies both sets of examinations—the composer’s and the performer’s.

Anne Kilstofte is a much sought-after American composer of orchestral, operatic, chamber and choral music and has received numerous prestigious fellowships and honors for her work. Dr. Kilstofte is a full-time composer/publisher as well as an adjunct assistant professor at Hamline University in St. Paul, Minnesota, and a guest professor at Gustavus Adolphus College in St. Peter, Minnesota. Her work has been heard throughout much of North America, Europe and Asia, and she regularly receives many distinguished commissions from international ensembles. She holds a Ph.D. in Theory/Composition from the University of Minnesota, where she studied with Judith Lang Zaimont and Dominick Argento. She has served on the board of directors of the IAWM since 1997.

Wanted: Articles about Women Composers

The *Platte Valley Review*, a biannual, peer-reviewed journal, is seeking inter-disciplinary submissions on “Music in the Midwest,” a special topic issue to appear in Spring 2002. Submissions may be critical articles and essays as well as poetry, short stories, photographs or art work. The journal is seeking articles about women composers and related topics and hopes to publish one center-fold composition and perhaps have an accompanying CD, which would sample a variety of music. Submissions will be accepted until January 15, 2002. Send submissions to: Darleen Mitchell, Guest Editor, Music Department, University of Nebraska at Kearney, Kearney, NE 68849. For more information, contact Dr. Mitchell at mitchelldl@unk.edu or visit our website at <http://www.unk.edu/PlatteValleyReview>.

Articles

Emma Lou Diemer: A Consummate Musician

By Ellen Grolman Schlegel

A graduate of Yale University and the Eastman School of Music and a student of Paul Hindemith, Ernst Toch and Roger Sessions, Emma Lou Diemer has produced a large, diverse and sophisticated opus, which includes compositions for orchestra, symphonic band, chamber ensemble, keyboard, chorus, voices, and solo and electronic instruments. Over 250 of her compositions have been published since 1956, more than 100 of them recorded. Her organ psalm settings and hymn preludes are considered standard repertoire, as are a number of her choral compositions, including the very popular *Three Madrigals*.



Emma Lou Diemer

Emma Lou Diemer is the consummate musician—at once a composer, an educator and a performer. Since retiring as Professor Emerita from the University of California, Santa Barbara in 1991, Diemer's composing activity has continued unabated, and she has kept an active performance calendar as a recitalist and, until just recently, as the organist at Santa Barbara's First Presbyterian Church. She has made significant contributions to the IAWM; she is currently an advisor and previously served on the Board of Directors.

Diemer was born in Kansas City, Missouri, November 24, 1927, into a family that had valued music very highly for several generations. Both sets of grandparents were church musicians and were so devoted to music that Emma Lou's maternal grandmother, Lizzie Casebolt, took in boarders to pay for her daughter Myrtle's piano lessons. By the time Emma Lou was born, the Diemer household was steeped in music. Her siblings received instruction in piano and an additional instrument: flute for Dorothy, trumpet for George, Jr. and cello for John.

Emma Lou listened intently to the music-making around her, and at the age of five, reproduced Paderewski's *Minuet* on the family Steinway after just a few hearings. Her older sister recounts that she played "not just the familiar tune at the beginning but the entire work with its complicated rhythms and runs...with an accuracy and clarity that we could hardly believe."¹ By age six, Emma Lou had begun to compose her own pieces, with her piano teacher transcribing the works onto paper as Emma Lou played. Although she aspired to become a professional performer on both the piano and organ,² her primary focus was on composition. The decision to become a composer was a fairly easy one, for by age 15, she had already composed two piano concertos—one in C minor and one in G minor (neither extant)—and was certain that she wanted to be a "writer of music, creating new sounds first for [herself] and then later for others."³

There was no time in my life that I didn't love music and playing the piano. During high school I would write music in the morning, before going to classes, because the house was quiet and I was alone. In the beginning composing was a romantic vision; I was trying to decide whether to be a concert pianist or to do something different. When I decided to be a composer, I knew there were great men composers and naturally I would become a woman composer.⁴

During her teens, Diemer began to receive tangible recognition for her compositions. One of the first awards acknowledged her beautiful setting of the *Twenty-Third Psalm* (1943) for voice and keyboard that siblings John and Dorothy sang together in church. Many other state-sponsored or Glee Club-related awards followed, some for excellence as a performer and some for skill as a composer.

After graduation from high school in 1945, Diemer enrolled at the Eastman School of Music in Rochester, New York. Because her father had developed a new Bachelor of Music program at Central Missouri State Teachers' College (in Warrensburg), Diemer transferred there in her sophomore year. She soon realized, however, that she was not receiving the kind of composition training she needed, so she completed her undergraduate studies at Yale University.

She came into contact with Paul Hindemith at Yale, but since she did not want to "be a clone...of some other composer," she opted not to study composition with him, but to enroll in the counterpoint classes he offered.⁵ Although Diemer denies ever having belonged to any established

school of composition, she absorbed the neoclassicist's emphasis on formal structure, thorough exploration of melodic and rhythmic motives, free tonality and counterpoint.

After earning a bachelor's degree (1949) and a master's degree (1950) at Yale, she returned to Missouri, and for a year taught piano, organ and counterpoint at Northeast Missouri State Teachers' College in Kirksville. She also served as organist at the Wornall Road Baptist Church in Kansas City. Compositions from this period include organ works: *He Leadeth Me* and *St. Anne* (1951), and piano compositions: *Suite No. 1 for Children* and *Suite No. 2 for Children: "At the Zoo"* (1952).

She was awarded a Fulbright Fellowship (1952-53) to study piano in Brussels, Belgium, with André Dumortier and composition with Jean Absil at the Royal Conservatory. That year, she produced a major work for orchestra: her three-movement *Symphony No. 1*. Upon returning home, she taught a variety of subjects on a part-time basis at a number of regional schools. In 1954, she composed *Quartet for piano, violin, viola and cello*; *Serenade for flute and piano*; and *To a Gypsy*, one of many songs and song cycles for voice and piano on texts by her sister, Dorothy Diemer Hendry. Her 1954 *Suite for Orchestra* (1954; Seesaw, 1981) won the Louisville Symphony Orchestra Student Award (1955). Diemer was only the second woman to receive this award.

In the summers of 1954 and 1955, Diemer studied composition with Ernst Toch and Roger Sessions at the Berkshire Music Festival in Tanglewood. She composed *Second Suite for Piano*; *Piano Sonata No. 2*, which won the Missouri Federation of Music Clubs Award; and what was to be her first published work, *Toccata for Marimba*. In September 1957, Diemer was awarded a scholarship in the Ph.D. program at the Eastman School of Music, where she came in contact with composer/teachers Bernard Rogers and Howard Hanson. Hanson, who once called Diemer "one of America's most gifted women composers,"⁶ conducted and premiered her dissertation project, the *Symphony on American Indian Themes*, with the Eastman-Rochester Orchestra. Afterward, he wrote to her, "I was very pleased with your symphony. It came off beautifully and I was delighted with the sound of the work."⁷

In September 1959, the Ford Foundation and the National Music Council established the Young Composers' Project, a composer-in-residence program that linked 12 composers with 12 school systems nationwide. Diemer remembers thinking that it sounded wonderful, but she was concerned that heretofore she would need to temper the technical demands in her writing. Philip Glass, Arthur Frackenpohl, Peter Schickele and she were among the 12 composers chosen for the first year of the project, and her destination was Arlington, Virginia.⁸ She was the only female in the group, and she recalls that they "were feted

graciously at a Foundation luncheon" and were addressed by composer Norman Dello Joio, who called them "you men."⁹ The manual presented to the participating composers and supervisors referred to composers only with male pronouns.

She felt gratified to be able to write works that appealed to audiences and players alike:

I was able to reinforce a philosophy of mine [in Arlington], partly learned at Yale under the Hindemith influence: that writing need not take place in a vacuum. It should not be written only to satisfy the aesthetics or mental exercises of a composer and his cohorts, nor to dazzle the givers of grants and fellowships. It should also be written to be listened to and finally understood and even enjoyed. My greatest pleasure is to write music that moves people, not that moves them out of the room.¹⁰

Her Arlington compositions "avoided atonality, excessive use of accidentals and changes of meter, prolonged dissonance, complicated rhythms, extreme ranges." Diemer grants that the self-imposed limitations were beneficial to her as a composer, since they intensified her search for originality.¹¹ She states, "I can find no experience which taught me more or was more appropriate for what I thought my calling in life was to me."¹² "By lowering somewhat the level of difficulty and extremity of style, I was able to produce some works that are still in the repertoire 35 years later."¹³

In 1965, Diemer was invited to teach theory and composition at the University of Maryland, College Park, and she also taught 18th-century counterpoint, contemporary analytical techniques and orchestration as a full-time faculty member (1967-70). Despite heavy teaching responsibilities, she composed a large number of works during those years.¹⁴ In 1971 Diemer accepted the position of Professor of Theory and Composition at the University of California, Santa Barbara (UCSB). Just prior to that, she had attended Emerson Meyers' electronic music workshop in Washington, D.C., and was so intrigued with the musical possibilities of the medium that she spent 15 exciting years working with electronic music. She created the electronic and computer music lab at UCSB.

In the 1970s and early 80s Diemer produced several well-received electronic works, such as *Trio for Flute, Oboe, Harpsichord and Tape* (1973), *Pianoharpsichordorgan* (1974) and *Three Poems by Emily Dickinson* (1984), as well as innovative compositions, some with extended techniques, for traditional instruments. Works in the latter category include *Toccata for Piano* (1979), *Space Suite* (1988) and *Adventures in Sound* (1989), all for piano; *Declarations* for organ (1973); and *Suite of Homages for Orchestra* (1985). Diemer's most recent electronic works are *Serenade for*

Woodwind Quintet and Tape (1989) and *Ice Rhythm for Solo Marimba and Optional Electronics* (1996); the mallet work was conceived as an electronic piece but is also playable by marimba alone. During this time, Diemer maintained a high profile regionally as a performer and nationally as a composer. By 1980 a dozen of her works (the choral and organ compositions in particular) were standard repertoire in public schools, churches and music festivals.

Concurrent with her tenure at UCSB, Diemer held positions as organist, serving at First Church of Christ Scientist from 1973 to 1984 and First Presbyterian Church from 1984 to 2000. Ironically, although most of her compositions for church use are not considered especially innovative, she was a pioneer in the introduction of MIDI (musical instrument digital interface) to the church organ, having long ago added a synthesizer interface to the Casavant organ at the First Presbyterian Church.

Diemer retired as Professor Emerita in 1991; retirement, however, did not result in a cessation of compositional activity. Her commissions were more numerous than ever. She was arguably one of the most widely published composers in America, and she embarked on one of the most enjoyable composing experiences of her life—as composer-in-residence with the Santa Barbara Symphony and its conductor, Varujan Kojian. She was named the 1995 American Guild of Organists Composer of the Year and received the Mu Phi Award of Merit in the same year.

Compositional Style

For more than 50 years, Emma Lou Diemer has been communicating musically with performers and audiences. During this time she has developed a philosophy of composing: a set of motivating concepts and principles shaped by her intellect, training, and personality. An important tenet in Diemer's philosophy is that a composer "should be able to write for the non-professional as well as professional, to write easy as well as difficult music, and should be able to make all of it interesting to the performer and the listener."¹⁵ "I find it easy to be complex and difficult. It is much harder to be lucid and technically within reach. I place much greater value on the latter of the two."¹⁶

Diemer recognizes myriad influences that have either subtly or overtly shaped the development of her style. She says, "In the beginning...I was influenced by the music of Frederic Chopin, Claude Debussy and especially the big sound of George Gershwin. Every Sunday afternoon I would listen to the broadcast of the New York Philharmonic Orchestra and reflect on the compositions I heard."¹⁷ "I have always liked jazz and 'big band' music, and music that derives from it—Gershwin, Bernstein, Copland, Ravel, etc."¹⁸ In other forums she acknowledges that Prokofiev, Stravinsky, and Bartók were influential as well. In a March 2000 interview with Michael Barone on the Minnesota Public Radio

program "Pipedreams," Diemer commented that she tends to include in her own compositions those elements that she greatly admires in the music of others; that is, creative use of rhythm and melody.

Stylistically speaking, Diemer feels that she has always "bounced back and forth between the neo-Classic ideal, believing it is the most durable, and the neo-Romantic, believing it is the most personal."¹⁹ Any good composer, she opines, is inclined to both aesthetics. Although she disparages serial music in its extreme forms, finding it uncommunicative and lacking in variety of tonal emphasis, she has ventured into the realm of serial composition several times, most notably with her *Declarations for Organ* (1973), *Variations for Piano, Four Hands: Homage to Ravel, Schoenberg and May Aufderheide* (1987)²⁰ and the "Webern" movement of the 1985 orchestral *Suite of Homages*.

Diemer instinctively pays careful attention to structure, energetic rhythms, melodic expression and timbral interest. She describes her composer's voice as eclectic, but cautions that the divergence of styles should not be construed as inconsistent. She sees herself as a composer most comfortable with free tonality; one who enjoys creating an indeterminate tonal center—a center that "hovers" more than it "resides." She strives for harmonic sonority rather than a defined tonality, likes both rhythmic and melodic motivic play, and places a priority on color. Diemer views herself as basically conservative, with periodic forays into the experimental and avant-garde.

Pianists and organists regularly praise the idiomatic character of her keyboard compositions. Although the piano was Diemer's first love, she has also written prolifically for organ. The works number in the hundreds and include 18 collections of hymn settings, used most often in church services;²¹ plus virtuosic, free compositions for the instrument, including *Fantasie* (1958), *Toccata* (1967), *Toccata and Fugue* (February 1969), *Fantasy on "O Sacred Head"* (1970), *Declarations* (1973) and *Romantic Suite* (1983). Recent large-scale organ works in this category include *Rendez à Dieu* and *Abide With Me* (1999).

Diemer's more demanding piano compositions have developed a loyal and ardent following over the past 35 years and receive numerous performances annually. Perennial solo favorites include *Seven Etudes* (1965), *Toccata* (1979), *Encore* (1981) and *Fantasy* (1993). The most recent addition to this genre is the imposing Sonata No. 3 (1999-2000). These are works that make great demands on the performer and exhibit the almost-ubiquitous characteristics of Diemer's compositions: a motoric rhythmic element and extensive motivic development.

Diemer expands her musical vocabulary in her chamber music and imaginatively utilizes extended techniques in works such as *Quartet for violin, viola, cello, and piano*

(1954), Quartet for flute, viola, cello, harpsichord and tape (1974), String Quartet No. 1 (1988), *Trio* for flute, marimba and cello (1992) and the Sextet for flute, oboe, clarinet, violin, cello and piano (1992). *Homage to Paderewski* for viola and piano (1997), a small-scale chamber work, offers an excellent example of her facility for creating both intricate and rhythmic musical weavings between the instruments, and rich, song-like, expressive melodies.

Gender Issues

When Diemer began to pursue a career as a composer, she was unaware of any female composer as a role model. She recalls that as a young woman she was presented with opportunities to marry and begin a family, but she believed that her future as a serious composer was incompatible with one that included a husband and children because "composing is a difficult, isolating, complicated way to choose to spend one's life; [it is] easier for a man...because he could spend long hours composing while someone else took care of the practicalities."²²

Several times in her career Diemer has been singled out as a woman. As the only woman in the Young Composers' Project's inaugural year and as only the second woman to receive the Louisville Symphony Orchestra Student Award, Diemer has had occasion to reflect on the status of women in her discipline. She believes that gender has no direct effect on the creative process of a composer, if education and artistic influences have been the same for both sexes. She states, "any successful composer uses both intuitive and analytical thought and men can be very intuitive, women very analytical."²³

The Future

Diemer has not yet written an opera, nor a composition in a rock-band medium for church use, both of which she expresses a desire to accomplish someday. She purposefully continues to improve, to stretch, to grow as a composer, expressing the myriad musical influences and styles that "affect one's output like a stone gathering moss."²⁴ With each work, she questions, "Is the quality high enough so that, with changes in cultural patterns, someone will look [at my music] one hundred years from now and see something valuable?"²⁵ Emma Lou Diemer would like to write music that endures.

NOTES

1. Dorothy Diemer Hendry, personal correspondence with author, January 2000.
2. Emma Lou Diemer, "Backward and Forward Looking," *IAWM Journal* (1993): 11.
3. Diemer, "Loneliness of the Long-Distance Organ Composer," *The American Organist* 16/9 (1982): 45.
4. Jane LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century* (Metuchen, NJ: Scarecrow Press, 1980), 55.
5. JoAnn Rediger, "Videotaped Interviews with Emma Lou Diemer: Her Compositional and Personal Perspectives" (D.M.A. diss., Ball State University, 1994), 41.
6. Howard Hanson, ed., *The New Scribner Music Library*, vol. 4 of *A Century of Piano Music* (New York: Charles Scribner's Sons, 1972), 43.
7. Howard Hanson, Personal correspondence with Emma Lou Diemer, March 30, 1959.
8. Diemer, "A Composer in the Schools," *The Quarterly Journal of Music Teaching* 1/3 (1990): 33.
9. Diemer, "My Life as a Composer," *The Piano Quarterly* 12/9 (1985): 58-59.
10. Ibid., 34.
11. Diemer, "Composing for the Schools," *National Music Council Bulletin* 22/2 (Winter 1961-62): 13.
12. Diemer, "A Composer in the Schools," 34.
13. Cynthia Clark Brown, "An Interview with Emma Lou Diemer, AGO 1995 Composer of the Year," *The American Organist* 29/2 (November 1995): 44.
14. Among the works she composed in Maryland are *Four Chinese Love-Poems*, *Seven Hymn Preludes*, *Seven Etudes* (written for University of Maryland colleague Stewart Gordon), *A Service in Music and Poetry*, *Four on a Row*, *Anthem of Faith*, the extraordinarily popular *Fairfax Festival Overture*, *Fantasy on "O Sacred Head," Verses From The Rubaiyat* (written for the University Madrigal singers), *Toccata and Fugue*, *Toccata for Flute Chorus*, *Celebration: Seven Hymn Settings*, *Three Anniversary Choruses* and *Three Fantasies on Advent/Christmas Hymns*.
15. Jan Durant, "Five Twentieth-Century Women Composers" (Master's thesis, University of Texas, 1998), 27.
16. Brown, 44.
17. LePage, 55.
18. Philip Todd Westgate, "Selected Organ Works of Emma Lou Diemer" (D.M.A. diss., U of Illinois at Urbana-Champaign, 1994), A-2.
19. Diemer, "Backward and Forward Looking," 11.
20. *Variations for Piano, Four Hands: Homage to Ravel, Schoenberg and May Aufderheide* (1987) evokes recognizable musical atmospheres of the stated composers without any purposeful imitation. The same is true of *Homage to Cowell, Cage, Crumb and Czerny* for two pianos (1981).
21. Among them are *Seven Hymn Preludes* (1968), *Preludes to the Past* (1992), *Communion Hymns* (1996), *God and Country* (1997), *Psalm Interpretations* (1999) and *Glory and Praise* (2000).
21. Elaine Barkin, compiler, "In Response," in *Perspectives of New Music* 20/1-2 (1982-83): 311.
22. Alexandra Pierce, "Emma Lou Diemer and 'The Reason for Being,'" *American Women Composers News/Forum* 6/1 and 2 (1986): 4.
23. Diemer, "My Life as a Composer," 59.
24. Diemer, Personal Interview, May 6, 2000.

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Santa Barbara Overture. The London Symphony Orchestra, Brynmore Llewelyn Jones, conductor. Master Musicians Collective (MMC Recordings) CD (2001)

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String Quartet no. 1 in "In Yet Longer Light's Delay, Music from the Setting Century." Sunrise Quartet. Living Music Recordings, vol. 1, CD (1996)

Suite of Homages in "Music for Solo Clarinet and Orchestra." Halle State Philharmonic Orchestra, Rudolf Werthen, conductor. Contemporary Record Society, CRS 0069 CD (2000)

Toccata for Harpsichord in "20th Century Harpsichord Music," IV. Barbara Harbach, harpsichord. Gasparo Records, GSCD-290 CD (2000)

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Mrs. Satan, The Woman Who Dreamed of Becoming President

By Victoria Bond

Genesis of Victoria's Victoria

The long road leading to the writing of an opera based on the life of Victoria Woodhull began 20 years ago with a suggestion from my mother. She visited Fort Bragg in northern California and stayed at a hotel that had a plaque and a brief story about the first woman to run for President of the United States, Victoria Woodhull. When my mother, a fiercely independent woman, told me the history of Woodhull's struggle for women's rights and her remarkable act of running for President at a time when women could not even vote, I was intrigued. Here was an appropriate subject for an opera.

My first opera was based on Jonathan Swift's *Gulliver's Travels* and was produced by Opera Roanoke in Virginia in 1995. Although I had written several ballets and a musical for children, this was my first full-length opera and composing it was a heady and empowering experience. It made me want to begin another one, and I remembered Victoria Woodhull. As if by magic, three new books about her appeared in print within the next two years. They provided the

historical research that I needed and confirmed the rightness of the timing for this project.

A further confirmation was to come in the person of the noted director, Patricia Heuermann. As President of The National Opera Association, Patricia had invited me to be a speaker at the Association's 1999 Convention. As we met to discuss the convention, I mentioned to her my plan to write an opera about Victoria Woodhull. She was intrigued by the subject matter and offered to speak to Richard Marshall, Artistic Director of The Center for Contemporary Opera, about mounting a workshop production. I brought Richard a sampling of my music and told him about the opera. The Center had never presented an opera in workshop, and gave only full productions with orchestra, sets and costumes of both 20th-century classics and, most notably, world premieres. He was intrigued, however, and agreed to produce the workshop, providing I could prepare the work for the following spring. It was too tempting of an offer. I would get it done, no matter what! Having worked on film scores in Los Angeles, I knew what it took to get music written on a tight deadline. And this was a challenge!

Finding a Librettist

The next step was to find the right librettist. My first attempt was a West-coast writer who had been highly recommended. I was impressed with her writing and she with my compositions, and we felt that distance should not be a barrier. We carried on an e-mail, fax and phone collaboration for about a year. It did not work. The long pauses between volley and return allowed the momentum to drop and the whole energy level to become bogged down. I needed to find someone closer to home, preferably in New York City, where communication could be more immediate.

Friends suggested Marsha Norman. The playwright had written *The Secret Garden* and had won the Pulitzer Prize for her play, *Night, Mother*. But would such a famous and busy person be interested in this project? I met her at her New York loft. She was warm and cordial. Although she was interested, there were too many other projects needing her immediate attention. She recommended an outstanding young Australian playwright, Hilary Bell, who had been her student at Juilliard. But before we parted that day, she asked me a significant question: "How does the opera end?" I thought for a moment: "Always know how it ends before you begin." I told her my plan. She approved and agreed to offer ongoing guidance.

Hilary and I began by reading everything we could about Victoria Woodhull and her historic context. Lois Beachy Underhill, the author of *The Woman Who Ran For President*, became our history consultant and provided us with valuable information and photographs. We also read *Notorious Victoria* by Mary Gabriel and *Other Selves* by Barbara Goldsmith, as well as *The Victoria Woodhull Reader*, a compilation of articles and speeches actually written by Woodhull. We discovered that not only did she run for President, with Frederick Douglass as her Vice-Presidential running mate, but she also was the first woman stockbroker on Wall Street and she ran her own newspaper called *Woodhull & Claflin's Weekly*. Here was enough material for ten operas. The challenge was going to be how to focus on one aspect of this remarkable career.

The Plot

We decided to concentrate on the Presidential election year, 1872, when Woodhull ran against Ulysses S. Grant. During that year, she exposed a sex scandal in her newspaper involving the most well-respected preacher of the day, Henry Ward Beecher, and a young woman named Elizabeth Tilton. That scandal rocked the nation for months and became as celebrated as the O. J. Simpson trial in modern times. The famous cartoonist, Thomas Nast, gave Woodhull the name "Mrs. Satan" in a celebrated caricature of her with horns and black wings which appeared in *Harper's Weekly*. "Mrs. Satan" seemed the appropriate name for the opera. She was considered diabolical and a threat to society. This

negative publicity brought about Woodhull's political and financial ruin, and she ended her career by spending election night, and many nights after that, in jail. She had stood up to the most powerful man in the country, and he had crushed her with all the weight of public opinion and morality on his side. The story had the arc of a Greek Tragedy: ambition, vision and a rapid rise to fame followed by an even swifter fall from grace to disgrace. This was the raw material for a dramatic opera plot!

Hilary sketched an outline, distilling the action and characters into a tight, action-driven narrative. We were after drama, not historical accuracy. The story line began to emerge. I created a story board of drawings representing each scene in the opera, much like an animated film, so that we could shuffle them like a deck of cards, experimenting with their sequence until the perfect order was achieved. We spent long mornings and afternoons together, batting ideas back and forth, returning to our separate studios to work on them in the evening and returning the following morning to share our private revelations. It was intense, fast-paced and exhilarating.

There were scenes that came to us immediately, others which seemed less clear, and those which stubbornly refused to make themselves easily known. One of the most memorable in this last category, for me as composer, was a scene towards the end of the opera in which each of the principal characters has come to the end of his/her rope: Victoria's political ambitions have been dashed; her husband's dream of a tranquil, married life is in shambles; the preacher, Henry Ward Beecher, is horrified to discover the affection that his young sister Isabella feels towards his arch-enemy, Victoria; and Isabella herself, who is shocked to learn of her adored older brother's hypocrisy and sexual transgressions. How could I combine these separate threads and weave them into a quartet so that each individual voice could be distinctly understood, and yet their combination could represent a universal sense of revelation and disappointment?

I wrestled with this for weeks. Nothing worked. Like Ulysses' Penelope, I wove by day and tore apart by night. No two notes seemed to want to live next to each other. It was frustrating as I tried everything I could to make it work. And then, early one morning, the right solution made itself known. Nonchalantly, it sauntered into my consciousness, as though it had just been waiting for the proper moment to appear. I was stunned. Everything suddenly came into sharp focus. Solutions to problems that I had been wrestling with for days were solved, and the whole quartet clicked. I was delirious with joy and immediately called Hilary, and, propping the phone on the piano, attempted to share my revelation with her. Needless to say, singing four voices in simultaneous counterpoint plus an independent accompaniment is not something that can be accomplished by one human being. I must have sounded mad. Hilary humored my wild

outburst, and it was not until this past May, when, with the full forces of an orchestra and four outstanding soloists, she could finally hear what I had heard in my head.

Performances of *Mrs. Satan*

The Center for Contemporary Opera, together with Greenwich House Arts, had presented a workshop reading of *Mrs. Satan* in April 2000 with a chamber ensemble. I had written the principal roles in the opera for specific singers, tailoring the music to their vocal qualities. Soprano Ellen Shade was the inspiration for Woodhull herself, and I knew her work at the Metropolitan Opera. We had remained friends since our school years, and she agreed to sing the role and to work with me on its creation. Ellen devoted many hours to our work together, bringing not only the glorious beauty and expressivity of her voice to the role, but also her encyclopedic knowledge of the opera literature. Together with baritone Robert Osborne and tenor Nicholas Loren, we became a team. The input, insight and inspiration I received from these remarkable singers drove the work to new heights and made it singer-friendly. They each became collaborators. The workshop performance featured them together with an extraordinary cast and chorus.

Last year, I was thrilled to learn that my opera had been accepted by the New York City Opera and would be included in their yearly spring series called "Showcasing American Composers." I had submitted a score and a tape of the Center for Contemporary Opera's workshop and had tensely waited for Deborah Drattell, the City Opera's Composer-in-Residence, to call and give me a thumbs up or down. Her acceptance call was certainly one of the happiest moments I can remember. Then began the difficult task of orchestrating the four sections that would be included in the reading (representing about one-fourth of the opera) and preparing the score and parts. The culmination of all the hard work occurred this year on May 9th, when, with the full and glorious forces of the New York City Opera before me, I was able to share my vision with the audience.

Music Director George Manahan agreed to let me conduct the reading. I knew most of the orchestra members, as I had worked at the New York City Opera as Christopher Keene's assistant many years earlier. I have had the good fortune to conduct opera since I was a student, having served as Sixten Ehrling's assistant to the Juilliard Opera Department. Later, I took over the Artistic Directorship of the Bel Canto Opera Company in New York. After I graduated from Juilliard, I was appointed Music Director of the Roanoke Symphony in Virginia and subsequently assumed the post of Artistic Director of Opera Roanoke, as well. Currently, I am Artistic Director of the Harrisburg Opera in Pennsylvania. I am comfortable conducting opera, and so the prospect of being at the helm of my own opera was quite natural. I met the soloists the week before the reading and worked

with them and their excellent coach. We established a good rapport, and I was interested in the new interpretations they brought to the work.

During the actual performance I was so focused on the specific details of ensemble, tempo and cues that I did not have time to evaluate the opera itself. So much of a composer's life is spent in solitude that I often wonder whether or not my private vision has any meaning at all to anyone else. With the last notes, the cheers and bravos of the audience made me realize that the opera had touched them and had achieved something that can never be taken for granted: communication.

The ship has been launched: the bottle of champagne baptizing it and sending it off on its first voyage. Now it will be polished and refined and orchestrated, ready for a full production with sets and costumes. I drink to its good health and long life!



Victoria Bond

Composer Profile

Composer Victoria Bond has written for every medium, from operas and orchestral works to ballet scores and chamber music. Her compositions have been widely performed and recorded in the United States, Europe, South America and Asia. She has been commissioned by The American Ballet Theater, The Pennsylvania Ballet, The Jacob's Pillow Dance Festival, The Shanghai Symphony, The Houston Symphony, The Women's Philharmonic, Sequitur, Joy in Singing, Symphony Space and the Audubon Quartet.

Her orchestral works have been performed by major orchestras in the United States and abroad and her chamber music has been championed by such prestigious ensembles as The Audubon String Quartet, The Pro Arte String Quartet and the Pittsburgh New Music Ensemble. Her numerous

works for young audiences include a musical, *Everyone is Good for Something*, commissioned by Stage One in Louisville, KY; and two works for "Sesame Street's" Bob McGrath, *The Frog Prince* and *What's the Point of Counterpoint?*

Born into a family of professional musicians, Victoria Bond began her formal training at the Mannes School of Music, studying piano with Nadia Reisenberg. She holds a bachelor's degree from the University of Southern California, where she studied composition with Ingolf Dahl. She continued her education as a fellowship student at the Juilliard School, earning master's and doctoral degrees with honors; she studied composition with Roger Sessions and Vincent Persichetti and conducting with Jean Morel and Sixten Ehrling.

Major compositions include *Dreams of Flying*, commissioned by the Audubon String Quartet; *Urban Bird*,

commissioned by the Women's Philharmonic in San Francisco; *Thinking Like A Mountain*, jointly commissioned by the Billings Symphony in Montana, the Elgin Symphony in Illinois, and the Shanghai Symphony in China and featured on a Protone CD, "Live from Shanghai." Bond's orchestral *Variations on a Theme of Brahms* was written at Brahmshaus in Germany on a fellowship and premiered by the Manhattan Philharmonia in New York City in 1998. Other recordings of her music include "Victoria Bond: Compositions" on the Qualiton label, "Black Light" on the Koch label, "An American Collage" on the Protone label and "Character Sketches" on the Leonarda label. Soon to be released on Albany Records is *A Modest Proposal* for tenor and orchestra (Cleveland Chamber Orchestra, Paul Sperry, soloist) and *Molly ManyBloom*, a setting of the Molly Bloom portion of James Joyce's *Ulysses*, scored for soprano and string quartet. Bond has been profiled in *The Wall Street Journal* and *The New York Times*, and was featured on the NBC "Today Show."

Chanukah at the White House

By Judy Campbell and Shelley Olson

While it was an earlier president who brought the first Christmas tree to the White House, it was the Clintons who acknowledged both Jewish and Muslim holy times during the holiday season. For American composer Shelley Olson and her Australian collaborator, Judy Campbell, last year's Chanukah gift came in the form of a telephone call from the White House. Olson was invited to present two performances of her work, *A Chanukah Cantata*, at the White House on December 7, 2000, as part of the holiday season concert series.

The event was instigated about year earlier, when Olson wrote to Hillary Clinton suggesting multicultural programming for holidays concerts in Washington. Shortly thereafter, she unexpectedly received a letter from the Social Secretary of the First Family asking about her own musical compositions, and expressing an interest in hearing *A Chanukah Cantata*, which Olson had recently composed. The work, dedicated to the quest for peace in Jerusalem and in the world, had just been recorded on a CD by Maju Music in Sydney, Australia. Featured in the performance was the

North Shore Temple Emanuel choir, under the direction of Judy Campbell. (The same group had presented the world premiere the previous year in Sydney on December 5, 1999.)

After sending a preliminary CD and supporting materials, Olson received a telephone call from the White House congratulating her on the work and asking if she would like to be considered for inclusion in the upcoming concert series. She later received a contract from the White House, and plans were set for the American premiere.



L to R: Judy Campbell (Australia), Heather Lee (Australia), Amy Anderson (United States), Shelley Olson (United States), Jason McKinney (United States), Kim Kunio (Australia), with Ray Ebert (United States) at the piano.

The honor of performing at the White House was extended to four of the Australians: Judy Campbell, co-producer of the CD; Heather Lee, featured soprano soloist on the CD; Mark Ginsburg and Kim Cunio. They flew across the globe to participate in the American premiere. Preparations were not without their challenges. For example, it was the repetition of December 4th across the international dateline that made it possible for Judy Campbell to arrive in time for the final rehearsal prior to the White House performance, after the Australian CD was launched on December 3d.

The Australian contingent joined Shelley Olson's trio: soprano Amy Anderson, baritone Jason McKinney and mezzo-soprano Olson, in Winston-Salem, North Carolina, for final rehearsals. Pianist Ray Ebert of Winston-Salem accompanied the ensemble. The performers traveled to Washington, D.C. on December 6th, and on the 7th, after clearance by the Secret Service, they were ushered into the famous building by the White House staff.

The *Cantata* was performed twice: first on the ground floor overlooking the Jacqueline Kennedy Garden and then upstairs in the famous East Room, where many heads of state and other dignitaries have been hosted during the past two centuries. Commenting on the experience, Judy Campbell

said, "What a feeling it was to perform this original, significant Jewish composition in such a place, directly beneath the portrait of George Washington, with global participation and a common vision of the peace to which the *Cantata* is dedicated."

"It has been a great honor," said composer Olson, "to have my work premiered in Sydney, then premiered in its full form in the USA at the White House with an ensemble including members of the original group of performers and my co-producer, Judy Campbell. A particular pleasure was the sense of contributing a voice for peace through the story of Chanukah."

The work has done well since its recording in Sydney. The CD has been accepted for radio broadcast in five countries: Australia, Canada, Israel, The Netherlands, and the United States. It was reviewed in the *IAWM Journal* 7, nos. 1/2 (2001): 45, and is available online at www.Tara.com, keyword "Olson." The piano/vocal score may be ordered from the composer: shelley_olson@hotmail.com.

Portions of the article, written by Judy Campbell, originally appeared under the same title in the ANCA Journal 18 (Autumn 2001): 9.

Kaija Saariaho: Stylistic Development and Artistic Principles

By Sanna Iitti

Kaija Saariaho's first opera, *L'amour de loin* (Love from afar), was commissioned by the Salzburg Festival and Théâtre du Châtelet (Paris) and premiered at the Salzburg Festival on August 15, 2000. In his review in *The New York Times*, Anthony Tommasini deemed it the best new opera of the year,¹ and it is Saariaho's most intriguing work thus far. It will receive its United States premiere at the Santa Fe Opera in July 2002.

For prestigious organizations to commission an opera from a mature composer with an outstanding reputation, as indicated by awards such as the Kranichsteiner Musikpreis (1986), Prix Italia (1988), the Austrian Ars Electronica Preis (1989) and the recent Rolf Schock Prize (2001), is not extraordinary, but to commission an opera from a female composer is, nevertheless, still a rare occurrence. With this accomplishment, Kaija Saariaho broke through one of the invisible glass walls that confront so many women composers.

The article that follows presents a short history of Saariaho's stylistic development, the basic principles of her creative style, and a theory about femininity in her music. It also serves as an introduction to an article on *L'amour de loin* that will appear in the next issue of the *IAWM Journal*.

Portrait of a Romantic Artist: Finland and the Early Years

Finnish musical life in the mid 1970s was conservative, and a strongly patriarchal tradition prevailed. To discover and then develop her talent in composition in a milieu lacking female composers was not easy for Saariaho. She first studied pictorial art, but she soon realized that the only art that truly mattered to her was music: an irresistible urge drove her to compose.² Her initial problem was finding a suitable role model. She felt estranged when trying to relate to Sibelius, the conventional Finnish composer-model; she could identify only with prominent female writers such as Virginia Woolf and Sylvia Plath and the Finnish-Swedish poet, Edith Södergran.³

Saariaho belonged to the generation of Finnish composers who were united by their desire to shake established conventions. Crucial to her development was her decision in 1977 to join a group called "Ears Open!" Such figures as the conductor-composer Esa-Pekka Salonen and the composers Magnus Lindberg and Olli Kortekangas were active participants. Members of "Ears Open!" explored first and foremost the styles and techniques of the Central-European avant garde, an influence that has remained strong throughout Saariaho's career. The group produced adventurous

programs, and members often promoted their music in a provocative manner.⁴

Professionally, Saariaho received her musical education at the Sibelius-Academy, where she studied with composer Paavo Heininen (1976-81). Being a post-serialist, Heininen transmitted the serial tradition and the art of writing contrapuntal and atonal music to his students. This is evident in Saariaho's early compositions, such as *Jing* for soprano and cello (1979).⁵ Saariaho explored serial technique further with Brian Ferneyhough and Klaus Huber. After finishing her training in Freiburg, Germany, she moved to Paris in 1982 and continued her work at Institut de Recherche et Coordination Acoustique/Musique (IRCAM). But she was increasingly troubled by the use of compositional structures that could not be heard. In IRCAM Saariaho found such technological means that suited her compositional needs and expressive aims.

New Technology: Toward a Fusion of Timbre and Harmony in the 1980s

Saariaho has experimented with multiple ways of using computer technology in composition. She has used the computer to analyze sound and to create harmonic structures. An example is her analysis of the sounds that a cello makes as it is played in various transitions from a "light" sound, produced by string harmonics, to a "noisy" sound, obtained by increasing the force of the bow while approaching the fingerboard. The harmony of her piece for chamber orchestra, *Lichtbogen* (1985-86), was created on the basis of this analysis.

The psychoacoustic notions of pure sound and noise are central for the composer in her thinking about musical sounds. The sound-noise axis, with its different analogies,

provided her with tools for designing musical forms, as in *Lichtbogen*, where Saariaho created a vast and dynamic musical landscape by combining different layers of "pure" and "noisy" sounds and building transitional passages between them.

The characteristic sound-noise axis is created through the instrumentation: purity is achieved by utilizing the bright and translucent sounds that both the strings and the flute produce in their high registers, combined with pitched percussion instruments, the harp and the piano. The dark qualities arise from unconventional sound productions: playing ornament-like figures involving micro-intervals on the fingerboard of a string instrument or breaking the sound altogether through overpressure on the bow. Also, the harmonic structures themselves contain certain sound-color qualities.⁶

Her strong sensitivity to sound-color has guided Saariaho in bringing new musical visions into being. She prioritizes timbre to create musical structures in a way that links her to the French impressionist tradition.⁷ *Vers le blanc* (1982), based on a holistic process that was realized with IRCAM's Chant-software, presents a three-tone chord that slowly changes into another one during the 15-minute composition. Its timbre resembles a masked and distorted human voice.⁸

Visual metaphors and visual impulses have had significant influence on her musical ideas. The original conception for Saariaho's first orchestral composition, *Verblendungen* (1982-84), arose from a mark left by a brush stroke on paper. To her, this image suggested an unusual musical form: a piece with a climax at its beginning. The work, for tape and orchestra, presents a gradual transition from rough and noisy sounds to bright and translucent ones in both the tape and orchestral parts, but in reverse order with respect to each other.⁹

Jeanne Singer Memorial Concert

Jeanne Singer (August 4, 1924 - June 20, 2000) was a beloved teacher, pianist, accompanist and composer, especially of vocal works. A student of Nadia Reisenberg (piano) and Douglas Moore (composition), she graduated Phi Beta Kappa from Barnard College. In the course of her career, she received more than 30 national awards and prizes for composition, as well as an honorary Doctorate in Music from World University.

On June 10, 2001, the Professor Edgar H. Lehrman Memorial Foundation co-sponsored a concert in her memory at the Shelter Rock Library, New York. The event was also co-sponsored by the Port Washington Memorial Library and the Aviva Players, a group devoted to presenting music by women composers, with whom Singer often performed. The program was made possible, in part, with public funds from the New York State Council on the Arts' Decentralization Program. Music for the concert was provided by Florence Hechtel; the American Music Center in Manhattan; the American Heritage Center in Laramie, Wyoming; and the Long Island Composers Archive at Long Island University. The program included the following works by Singer: two trios, two vocal duets, a nocturne and 12 songs in English, Spanish and German, along with two Brahms pieces from which she had quoted, and a short instrumental duet composed for the occasion by Leonard Lehrman. Performing were clarinetist Philip Bashor, violinist Asya Meshberg, soprano Helene Williams, and tenor Mark Wolff, accompanied by Leonard Lehrman at the piano.

Anne Sivuola-Gunaratnam suggests that part of Saariaho's contribution as a contemporary composer is her creation of unusual parametric hierarchies.¹⁰ In my view, Saariaho abolishes hierarchical structures altogether by creating organic fusion between parameters that have traditionally been distinguished from one another: timbre and harmony. This approach clearly provided her with a crucial starting point that she continued to explore throughout the 1980s.

Orchestral Works of the 1990s

Increasing rhythmic dynamism, combined with a powerful handling of large-scale sound masses, characterizes Saariaho's compositions written in the 1990s. She began the decade with a pair of orchestral works: *Du Cristal* (From Crystal, 1989-90) and *...à la fumée* (...into smoke, 1990). In *...à la fumée* Saariaho uses her favorite instruments, the flute and the cello,¹¹ as soloists in dialogue and contrasted with the orchestra. Melody gains a new emphasis in the work, and the formal design is surprising.¹² Obsessive repetition functions as a means of creating tension, a device highly characteristic of Saariaho's music.¹³ Concertos written in the 90s include *Graal théâtre* for solo violin and orchestra (1994; version for solo violin and chamber orchestra, 1997) and the recent Concerto for Flute and Orchestra, which will be premiered in October 2001 in Belgium. Although the orchestral works of the 1990s seem more varied than the previous ones, the basic structural principles consistently resemble those used by the Hungarian composer, György Ligeti, in his early compositions.¹⁴

Embodying Herself: The Female Voice

Vocal music has always occupied a special position in Saariaho's oeuvre: her vocal and choral compositions total 23.¹⁵ Three important orchestral works incorporating one or more vocal parts preceded Saariaho's first opera, *L'amour de loin*. The vocal idiom of *Château de l'âme* (Castle of the Soul, 1995) for solo soprano, eight female voices and orchestra is similar to that of the opera.¹⁶ *Oltra mar* (Across the Sea) for mixed choir and orchestra, commissioned by the New York Philharmonic and premiered in New York in 1999, provided material for the fourth act of the opera. *Lohn*, for soprano and electronics (1996), is a work that Saariaho considers a study for the opera,¹⁷ and it contains modal melodic material that is featured prominently in *L'amour de loin*.¹⁸

Saariaho does not hide the fact that the soprano voice, in particular, fascinates her: "[it is] my own voice, a woman's voice. Besides this, the soprano voice bends in a completely different manner than male voices do."¹⁹ The prominent and skillful utilization of the high female voice is indeed a characteristic of Saariaho's output as a whole since the 1970s. One may question whether this implies that the undertone of her music is essentially feminine. Without assuming that

music necessarily refers to extramusical factors, I argue that musical structures can nevertheless create or transmit gender representations and that masculinity and femininity have long been notions relevant to composers and listeners alike.²⁰ Femininity in Kaija Saariaho's music is linked both to the female sex and to feminine desire,²¹ and of prime importance is her prominent use of the soprano voice. As described, Saariaho regards this voice type to be the most apt for conveying her musical ideas. To emphasize it, Saariaho typically enriches the vocal textures of the soprano part by using glissandi, microintervals, trills, whispering and speech-song.²²

The soprano voice acquires multiple signification in Saariaho's oeuvre; in addition to referring to the composer as a member of the female sex, it appears in different contexts, at times simply as a vehicle for transmitting musical ideas, but occasionally for creating an intimate and erotically-charged atmosphere. *Jardin secret II* for harpsichord and tape (1984-86) is a telling example. Saariaho recorded and modified her own voice for the tape part: her breathing and whispering provide noisy sound material, which is rhythmically organized so that it evokes associations with sensual and erotic pleasure.

Past, Present, Future: Her Music in the New Millennium.

Saariaho's style has remained consistent and easily recognizable—changes have been either slight or gradual. She has always approached musical form by avoiding stereotyped solutions and by stressing the uniqueness of each composition and its formal solution. Her deepest ideas concerning the artistic principles she has adopted or created have guided her stylistic development throughout her career. Traditional Western art music has had an increasing impact on her creativity, despite her belief that tonality is obsolete; for example, hearing a rehearsal of Gidon Kremer playing Beethoven's Violin Concerto gave her the impetus for writing her own violin concerto, *Graal théâtre*.²³

Her post-modern opera, *L'amour de loin*, is intertextually linked to both her earlier works and to the Western vocal music tradition. Saariaho expands her characteristic pairs of oppositions to encompass and represent human psychological tensions arising from the conflict of desire and fear. In the next issue of the *Journal*, I will investigate the opera's genesis, relying, to a large extent, on interviews with the composer.

NOTES

1. Anthony Tommasini, "A Haunting New Opera," *The New York Times* (December 31, 2000).
2. Pirkko Moisala, "Gender Negotiation of the Composer Kaija Saariaho in Finland: The Composer as a Nomadic Subject," in *Music and Gender*, Pirkko Moisala and Beverly Diamond, eds. (Urbana and Chicago: University of Illinois Press): 170-71. Moisala

studied Saariaho's press reception in Finland, which was rather negative at the beginning of her career due to her involvement with computer composition and to her gender. Moisala shows how Saariaho's international success gradually changed her reception in Finland from the late 1980s on.

3. When Saariaho matured as a composer, her relationship to Sibelius changed. In a recent interview she admits the influence of his Symphonies nos. 5 and 7 and the symphonic poem *Tapiola*. See Frank Mallet, "Kaija Saariaho: de subtiles connexions entre lumière et son," *Le Monde de la Musique* 8 (2000): 51.

4. Pierre Michel, "Music to be Heard: On Kaija Saariaho's Oeuvre," Salzburg Festspiele (2000).

5. Juhani Nuorvala, "Kaija Saariaho," in *Finnish Composers* (Helsinki: Finnish Music Information Center, 1995).

6. Sanna Iitti, "Mutta tämähän on maisema, madame Saariaho: Kaija Saariahon *Lichtbogen*" (Master's thesis, Sibelius-Academy, Helsinki, 1993).

7. Sanna Iitti, "Värin ja ajan illuusioiden," *Sävellys ja musiikinteoria* 1(1991): 16. A similar tendency is characteristic of the French composers Tristan Murail (b. 1947) and Gérard Grisey (1946-98).

8. Kaija Saariaho, "Timbre and Harmony: Interpolations of Musical Structures," *Contemporary Music Review* 1.2 (London: Harwood Academic Publishers, 1987): 106-22.

9. Ibid.

10. Anne Sivuola-Gunaratnam, "Rhetoric of Transitions in Kaija Saariaho's Music," *Musical Signification Between Rhetoric and Pragmatics*, Gino Stefani, Eero Tarasti and Luca Marconi, eds. (Bologna: CLUEB, 1998): 539.

11. See for example Anne Sivuola-Gunaratnam, "A Cornucopia of Kaija Saariaho," *Finnish Music Quarterly* 3-4 (2000): 73.

12. Michel, op. cit.

13. See the General Glossary of the CD-rom "Prisma – The Musical World of Kaija Saariaho" (WSOY, New Media, 1999): Repetition.

14. The Ligeti associations sometimes seem very specific: as Mikko Heiniö points out, *Verblendungen* associates with Ligeti's *Lontano*. See *Suomen musiikin historia 4: Aikamme musiikki* (Porvoo, Helsinki, Juva: WSOY, 1995): 461. Also, the use of cembalo in Saariaho's *Jardin secret II* for harpsichord and tape (1984-86) associates with Ligeti's *Continuum* (1968). These works are part of the canon of the Central-European avant garde, which provides the stylistic background of Saariaho's compositions.

15. These works were written between 1977 and 2001. Saariaho's stage work, *Unien kieliopista* (From the Grammar of the Dreams), also combines two sopranos with an instrumental ensemble consisting of a flute, viola, cello and harp. Finnish Music Information Center Website, <http://www.fimic.fi>, under the title "The Works of Kaija Saariaho."

16. Liisamaija Hautsalo, "Kaipuu, rakkaus, kuolema," *Rondo* 4 (2000): 20.

17. Ibid.

18. *Lohn* contains part of a poem called *Lanquand li jorn*, written by Jaufre Rudel (1125-48), a medieval troubadour who is the hero of the opera. Saariaho says she handled the poem rather freely.

Interview with Kaija Saariaho by Anne Sivuola-Gunaratnam, the Finnish Broadcasting Company, August 19, 2000.

19. Hautsalo, 20.

20. Note, for example, the use of the term "feminine ending." According to some analysts, sexuality and desire lie at the core of the relationship between gender representation and musical structures. It has been proposed that conventional musical narratives, such as sonata form, have been motivated by and perceived through normative analogies created by male sexual desire. See Susan McClary, *Feminine Endings* (Minnesota: University of Minnesota Press, 1991). In contemporary art music, femininity, masculinity and androgyny are obviously modeled and constructed in a more varied way. See John Richardson, "Androgyynyys Philip Glassin musiikissa," *Musiikki* 3 (1994): 292-335. In her compositions written in the 1980s, Saariaho created strikingly static forms through rhythmic organization and an atmosphere that evokes intimate and "closed" spaces. I suggest that their structures can be interpreted as musical representations of a quality analogous to the nature of female reproductive mechanisms. Cyclical recurrences, repetition and the lack of large-scale linear development, combined with organic fusion of timbre, harmony and form, create a phenomenon one is tempted to call "the music of the womb."

21. Representations of femininity can vary in a composer's oeuvre according to the particular creative phase at the time. In other words, femininity is not a fixed quality nor does it have fixed musical representations. This argument relies on the theories of Luce Irigaray, who emphasizes the fluid and flexible nature of femininity. See especially Margaret Whitford, ed., *The Irigaray Reader* (Oxford: Blackwell Publishers Ltd., 1991) and Luce Irigaray, *This Sex Which is Not One* (original title, *Ce sexe qui n'est pas un*) (Ithaca: Cornell University Press, 1985 [1977]).

22. In the opera *L'amour de loin*, these qualities are not central; the vocal idiom is rather traditional, obviously due to the demands of the genre.

23. See Mallet, 53.

Sanna Iitti earned a master's degree in music theory at the Sibelius-Academy in Finland in 1993, and taught music theory and other subjects there. She is a Fulbright Fellow and is currently enrolled in the Ph.D. program in musicology at New York University as a Henry M. MacCracken Fellow. She has published in Finnish about music theory methodology as well as contemporary art music. Her article, "Mind Above Body—Evaluating the Aesthetic Experience in Eduard Hanslick's Writing," will soon be published by Indiana University Press in Musical Semiotics Revisited (in the Acta Semiotica Fennica series).

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Music in Asia

A Musical Adventure in China

By Deon Nielsen Price

Detente is alive and well among musicians in China and the United States. A *people to people* friendship and cultural exchange culminated in a performance by the Los Angeles-based Price Duo on June 7, 2001, at the Beijing Concert Hall. This special event was preceded by concerts at Shanghai Conservatory of Music, June 2; Beijing Normal University, June 5; and Chinese People's University, June 6. It was a special privilege for me to perform with Dr. Berkeley Allen Price, as a mother and son, piano and clarinet duo. We have recorded together ("Clariphonia: Music of the 20th Century on Clarinet," Cambria CD, released by Albany) and have toured together from coast to coast in the United States as well as in England, Austria and Germany, and now in Shanghai and Beijing.

For the concerts in China, we performed Weber's *Grand Duo Concertant*, the foundation of the repertoire for clarinet and piano, as well as 20th-century works by Ravel, Debussy, Gershwin and Madeleine Dring, plus my original compositions. We also premiered works written for us by two Chinese composers who were commissioned by the Beijing Concert Hall: *Scherzo* by Dr. Yao Henglu, professor of composition at Beijing Central Conservatory, and *Zhaxi Island Rhapsody* by Li Yiding, composer for China Central Television. Li Yiding is a member of the Board of Directors of the IAWM and serves as China Liaison. We first became acquainted and heard each other's music at the 11th IAWM Congress on Women in Music held in London, England, in July 1999. Ms. Li's reports of the London Congress were published in the Beijing periodical, *Music Weekly*, and in the national publication, *People's Music*. When she contacted sources in Beijing and Shanghai and described the Price Duo's concert of my compositions at the London Congress, they responded by inviting the Duo to perform in China as international guest artists.

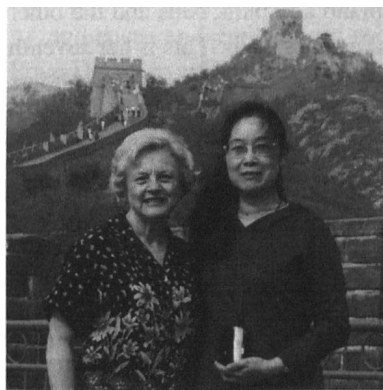
Chinese Hospitality

Upon arriving in Shanghai and later in Beijing, my initial reaction was one of surprise at the proliferation of cell phones and the modern, western appearance of the clothing, the freeways and the high-rise buildings, each with a different style of architecture. The friendly hospitality of our hosts included meeting us at the airports, treating us to elegant Chinese banquets, escorting us nearly everywhere we went, and showering us with gifts. We are deeply appreciative of our China tour organizer, Li Yiding, and our sponsors: Mu Phi Epsilon International Foundation, Beijing Song Bird Film & TV Planning Co., Ltd., Mr. Wang Zhao, China Central

Television, Shanghai Conservatory of Music, Beijing Normal University, China People's University, Beijing Concert Hall, Badaling Manor Hotel and Culver Crest Publications. We are happy to have made new friends in China and are delighted to have met officers of Chinese national musical institutions, who expressed an ongoing interest in my compositions, Price Duo performances and IAWM activity in Asia.

Beijing Concert Hall, June 7

With ticket prices ranging from \$3.75 to \$25 (¥30-200 RMB), approximately 300 concert-goers attended. It was pure joy for us to perform in the acoustically marvelous hall with a wood-paneled stage and a delightful Bösendorfer concert grand piano.



Deon Price and Li Yiding
at the Great Wall

Backstage, conveniently placed full-length mirrors, a well-equipped green room, a modern communication system and TV monitors, plus a helpful, professional staff were further indications of this world-class venue. The audience was enthusiastic and applauded spontaneously

when Berkeley brought his imposing contrabass clarinet onto the stage for my composition, *Clariphonia*. Many invited dignitaries from the Beijing Central Conservatory, Chinese Musicians' Association, International Music Council Board of UNESCO, China Central Television Overseas Division, CCTV Teleplay Production Center, Chinese Film Association, Beijing Song Bird Film and TV Planning Co. Ltd., and the China Philharmonic Orchestra, as well as drama and literary critics came onstage following the concert to congratulate us and the two Chinese composers whose works we premiered.

Three Other Concerts

The concerts at Beijing Normal University and at China People's University were played on smaller Kawai grand pianos in modern lecture halls to capacity audiences of 300-400 faculty and students. The Beijing Normal University student host began the concert by introducing the Price Duo in both Chinese and English, and asking us a few insightful

questions about the Debussy piano pieces on our program, the personality dynamics of a mother and son ensemble, and the challenge of blending the timbres of the clarinet and piano. At China People's University a dozen or more English-speaking student members of the International Development and Exchange Association were our effervescent hosts. They surprised us by having scheduled a short program of young pianists during the intermission, as well as a quartet of young accordionists who were expecting to play the *Flight of the Bumblebee* finale with us. (The concert had been named "Flight of the Bumblebee" by the local producer.) We arranged for the students to play the work just prior to the Price Duo rendering, which is in a different key.

The Shanghai Conservatory of Music performance, for middle school students, faculty and parents, was held in a comfortable lounge with a lovely Grotrian concert grand piano. Because there was no backstage, several of the older teenage students spoke with us during the intermission. One of the dedicated senior pianists, whose English name is Shelley, pleaded with me to listen to her play. She took me to her room on the campus, barely large enough to line one wall with a new upright piano and bunk beds and the other wall with a long shelf and a small chair. This is her seventh year living here with her mother; she practices eight hours every day. Shelley showed me some of the music she had learned, which included Bach's *Well-Tempered Clavier* and the Shostakovich *24 Preludes and Fugues*. Her performance of Chopin's challenging *Etude*, op. 25, no. 6, after only one week's preparation, was note perfect, up to tempo and memorized. Shelley told me that besides private lessons, the students study ear-training, English and all of their other school subjects at the Shanghai Conservatory of Music Middle School. She hopes to be accepted into the Shanghai Conservatory University next year. I learned that I should be more discrete in admiring items because I left carrying gifts of a musical calendar and a plateful of Chinese goodies!

Television Coverage

Prior to our leaving Los Angeles, we had been informed that China Central Television would be covering our visit to Beijing. CCTV 5 and CCTV 9 are producing three half-hour shows for international satellite broadcast: two in English for their weekly "Dialogue" program, and a feature in Chinese focusing on the musical performances. To shoot footage for these shows, the camera men were at the rehearsals and concerts at every venue. During the concert at CPU, they moved all over the stage videotaping the instruments and performers from all angles. Soon after our arrival in Beijing, CCTV interviewed us for three hours, asking about the Price Duo, my compositions, and the international activities of the IAWM. The director also took some of the video tape, which documented our meeting with Li Yiding at the IAWM Congress in London. In addition, we spent the day after the

last concert touring the massive CCTV headquarters, being interviewed in the studio, and enjoying a formal luncheon in the CCTV international reception room with the directors, producers and interviewers. We felt very honored.

Contemporary Chinese Composers

At the end of our day at the television studios, IAWM composer Zhang Lida met Li Yiding, Dr. Yao Henglu and me at the gate, and we four composers enjoyed an evening of dinner and conversation. I learned that, although women composers in China have the same opportunities as men composers, neither have much opportunity to get their works performed or published. I told them that we have a similar lack of interest in contemporary music in the United States. We discussed the possibility of their continuing to meet together unofficially to generate ways to publish and distribute their music internationally online. They also enquired whether they, as non-U.S. citizens, would be eligible to join American composer organizations such as NACUSA, SCI, or ACF. They said that after their conservatory training, which had been based entirely on western musical styles, they were sent, at the time of the Cultural Revolution, to work on farms and forests in rural China, where they heard folk music for the first time. I encouraged their idea of developing a body of works that would capture the essence of Chinese folk music and preserve it in western art forms. The audience's enthusiastic reception of the two premiered compositions on our program attests to the potential interest in Chinese folk melody and rhythm. China's 56 nations in 29 provinces certainly contain a wealth of untapped musical resources for contemporary composers.

Dr. Deon Nielsen Price is on the Board of Directors of the IAWM and previously served as president. She also serves on the Executive Board of The National Association of Composers, U.S.A. (NACUSA) as a vice-president. She has introduced the works of many women composers to the public in her performances, and she teaches on the adjunct faculty of El Camino College in Torrance, CA. The catalog of her compositions and books can be accessed online at www.CulverCrest.com.

Ruth Crawford Seeger, 100th Anniversary

To celebrate the 100th anniversary of the birth of Ruth Crawford Seeger, Elmhurst College will host an interdisciplinary scholarly conference, "Ruth Crawford in Chicago," November 10-11, 2001. The conference will feature Judith Tick as keynote speaker with musical performances by Patrice Michaels, Rebecca Rollins, and others. For more information, please contact Dr. Mark Harbold, Music Department, Elmhurst College, 190 Prospect, Elmhurst, IL 60126. E-mail: markh@elmhurst.edu. Tel: (630) 617-3521.

The Price Duo in China

By Li Yiding

The performance by the Price Duo offered an opportunity for Chinese audiences to hear a genre of music that was unfamiliar to most: chamber music. In Beijing there are several symphony orchestras but no professional chamber orchestras or ensembles. Chamber music has long been overlooked in this country, and one of the reasons the Price Duo was invited was to stimulate interest in this genre, according to President Yang Liqing of the Shanghai Conservatory of Music.

The audiences were particularly appreciative of the Duo's premiere of two works written especially for them by Chinese composers, and we composers were amazed at how quickly the Duo mastered the difficult compositions. Yao Henglu's *Scherzo*, which is in five sections, features the juxtaposition of pentatonic scales and tonal dissonances. My own composition, *Zhaxi Island Rhapsody*, was named after an island in the highest lake in the world in Namco, Tibet. The work, which was inspired by a Tibetan folk song that I heard when visiting the country, consists of a folk-like section (adagio) followed by a dance-like section (allegro) that

expresses boldness and unrestrained enthusiasm. The piece uses an artificial scale of ten notes in two different keys, a diminished fifth apart. The composition breaks through the limitations of tonality and modality to express the ancient Tibetan music.

The pieces that the Duo selected covered a wide range of styles, from the virtuosic show-piece by Weber to the jazzy *Preludes* by George Gershwin. Some of the works were for piano solo, such as a *Prelude* and *Clair de lune* by Debussy and Deon's own *Angelic Piano Pieces*, light-hearted works written originally for her piano students. The audience enjoyed both hearing and seeing Deon's *Clariphonia* (the term refers to the family of clarinets). In this work Berkeley Price gave a polished performance on four different clarinets: in A, E-flat soprano, basset horn, and E-flat contrabass. Each work on the four programs sounded bright and fresh, and the entire experience was enlightening. We hope the capacity audiences and enthusiastic receptions that greeted the Price Duo at every venue will inspire our native composers and performers to become interested in chamber music.

Malaysian Music and Composer Valerie Ross

By Lam Ming Huey

Situated in Southeast Asia, Malaysia has attracted traders and settlers from various Asian and European countries, and its rich heritage is derived from several different cultures. In the 19th and early 20th centuries, British influence was strong and Singapore was a British Crown Colony. The Japanese occupation of the country during World War II was followed by the British-controlled Malayan Union (1946) and the Federation of Malaya (1948). Nationalist movements accelerated during that period, and on August 31, 1957, Malaya became an independent state within the British Commonwealth and was admitted to the United Nations. In 1963 the Federation of Malaysia was established.

An Introduction to Malaysian Music

As Malaysian art music has evolved, along with the diverse Malaysian culture, the question of "what is Malaysian music" has been debated. There is now an accepted view that Malaysian musical style represents a conglomeration of Malay, Indian, Chinese and Western music. Musical elements from the traditional music of these different ethnic groups are often used by Malaysian composers who may

write variations on folk melodies or compose programmatic pieces that depict historic events. They use both traditional and Western instruments, sometimes within the same work.

The connection between Western music and traditional forms of Malaysian music is already well established, but it is the combination of traditional and Western instruments that has proven to be most challenging for Malaysian composers. Traditional instruments are rarely consistent with international standards of tuning. Because most are tuned to a pentatonic scale (either *pelog* or *slendor*), performance problems are encountered when they are played with equal-tempered instruments such as the piano.

Malaysian Composers

In his article, "Malaysia," Daud Hamzah describes the development of serious music in the country and lists a number of composers—Tony Fosenka, Alfonso Soliano, Ahmad Jaafar, Johari Salleh and Chan Lok Hung—whose major contributions are given below.¹ Tony Fonseca, half Portuguese and half Malay, with a musical background that was mainly Western, devoted himself to the development of choral music and looked to the country's folk songs for source

material. Fosenka is revered as the composer of the new national anthem, presented to a crowd of thousands on August 31, 1957, when the country declared its independence.

Alfonzo Soliano, conductor of the Radio Television Malaysia Orchestra from 1957 to 1965, was commissioned to write a work for the first symphony orchestra in Malaysia. His *Asli Abadi*, based on local folk dances, uses Malay folk rhythms called the *asli*, *ronggeng* and *inang*. Ahmad Jaafar, a self-taught composer, influenced by European style, wrote *Symphonietta*, a programmatic work that tells the legend of the white bird. The piece was choreographed, and a film of the ballet was shown in Europe during the Montreux Festival of television programs in 1973.

Johari Salleh, conductor, composer and arranger for the Radio Television Malaysia Orchestra, has composed a number of large-scale orchestral pieces such as *Simfonietta Cempakasari* and *Symphony ASEAN* (Association of South-east Asian Nations). Among his other compositions are ethnic works and music for Malay drama. Chan Lok Hung wrote an indigenous opera, *Hang Li Poh* (1975), based on the story of a Chinese princess sent to marry a Malay sultan some 500 years ago. Combining Malay and Chinese music, the work represents the two different cultures, but the opera is presented in Western style.²

As can be seen, the early Malaysian composers were predominantly male. In more recent times, another group of young Malaysian composers has begun to emerge: Tan Su Lian, Razak Abdul Aziz, John Yong Lah Boh, Martha Lee Jin Ai, Minni Ang Kim Huai and Chan Cheong Jan. The list now includes women composers.

Tan Su Lian is currently a faculty member at Middlebury College in United States. Her compositions include *Song-Cycle*, based on a text by Robert Pack; *Three Malaysian Folksongs* and *Cascades*.³ Her works have been performed in the United States and Europe. Razak Abdul Aziz is a faculty member in the music department of Universiti Sains Malaysia. His compositions include *Maria Zaitun*, a music drama based on a poem by Fatimah Busu, for solo female voice, chorus, Balinese gamelan and chamber orchestra; *Do Take Muriel Out* for soprano and alto soloists, chorus and orchestra, based on a poem by Stevie Smith; and *The Wedding* for chorus and orchestra. Razak Aziz draws materials from local sources. The compositions of John Yong Lah Boh are orchestral, choral and ensemble works such as *The Journey to the Orient* for full orchestra, *Dance of Sadness* for flute and piano, and *His Pair of Hands* for choir with piano. Minni Ang Kim Huai has written compositions in various styles ranging from classical, to atonal and serial, to traditional Malaysian music. Among her compositions are *War to End all Wars Overture*, *Miniature No.1 for Solo Piano* and *Irama Gamelan Kyai Pranaja*. Martha Lee Jin Ai's com-

positions include *Not So Different*, *Come*, *The Mind at 3am* and *The Silent Scream*. Most of her compositions are written in free style and cross-cultural fusion, with some use of MIDI. Chan Cheong Jan's compositions include *Rentak Ria*, *Mubarak*, *Joget Sonata* and *Suite Melayu*. Although most of Chan's compositions incorporate Malay dance rhythms or folk songs, they are presented in the manner of Western art music.

Valerie Ross

Of the Malaysian composers who have attempted to combine Malaysian traditional and Western instruments, the most successful is Valerie Ross. By exploiting temperament compatibility, new notational techniques, score design, and microtonal inflection, Ross is able to integrate the similarities and differences between Western and non-Western musical idioms to create music that she subsequently called "cross-cultural fusion." All of these techniques can be seen in *Kamar*, *Manu*, *Borne* and other compositions. For her unique style, Ross has gained recognition in the West, especially in Germany and the United Kingdom.

Valerie Ross (nee Ooi Sooi Beng) was born on March 24, 1958 in Kuala Lumpur. She began her music training at the age of four by studying the piano. In 1977 Ross continued her piano and composition studies in England at the Dartington School of Music, followed by diploma studies at the Royal Scottish Academy of Music and Drama. She completed her undergraduate music education at London University and in 1995, her master's studies in music education at Deakin University, Australia. She operates her own music studio in Kuala Lumpur, where she conducts the external London Music Diploma courses; she composes music during her spare time.

Ross's compositions have won a series of awards, beginning with the Malaysian Young Composer Award in 1988 at the Asian Composers' League in Hong Kong, for her composition, *Ad Libitum*. Her composition for string orchestra was selected for the Asian Music Festival '90 in Tokyo. The acclaimed Arditti Quartet from London performed Ross's String Quartet no. 1 in Darmstadt, Germany. She was twice appointed resident composer and lecturer at the *Internationales Musikinstitut* at Darmstadt, an international center of information on contemporary music. She participated in the Fifth Asian Composers' Forum in Taipei, Republic of China; The Second International Festival of New Intercultural Music in London; U.S.-China Arts Exchange in Sapporo; and the Bellagio Study and Conference Center in Italy.

Ross's breakthrough in composition, which won her international acclaim, was in her works that combine Eastern and Western instruments. Representative compositions include *Karma*, *Manu*, *Borne*, *Tatagatha* and *Serbolline*. In these intercultural works, Ross uses different kinds of nota-

tion systems: Western, *Slendro*, graphic, numerical and Indian syllabic, to create a new genre. The number of notational systems employed in each piece depends on the instrumentation. Ross is also renowned for merging Eastern and Western aesthetics by combining the diverse tonal temperaments of the Carnatic ensemble, the *gamelan*, the Cantonese opera ensemble and the traditional Indian ensemble with the Western orchestra.

Ross has attained success in her multimedia works for dance and theater, often in collaboration with Ramli Ibrahim, a well-known Classical Indian dancer and choreographer. Her works with Ibrahim and the Sutra Dance Company include *Karma*, *Ansioso*, *Bumi*, *Crisscross Embattled Garden*, *Manu* and *Borne*, described below.

Borne is a cross-media or multimedia presentation, which involves music, dance-drama, and film. It is based on three volumes of verses by Caritas, entitled *Borne with Thee*, *Borne to Thee* and *Borne for Thee*, and is like a ritual of life from birth to death. The piece can be divided into five sections, with different instrumental groups that perform simultaneously. These five sections are recorded on tape and are labeled tape A, for French horn, flute and violin; tape B, for Balinese gamelan; tape C, for piano or synthesizer, Indian flute and *veena*; tape D, for alto saxophone and B-flat clarinet; and tape E, for percussion instruments plus voices.

The performance directions are given by the composer:

Tapes A, B and C are played over and over again throughout the installation period. The speakers are to be positioned far enough from one another so as to experience a gentle, juxtaposed sound texture. Tapes A and C are to be switched off when tape D is in progress, tape B is to be turned to *pp*, and tape E is performed live in stationary or moving position.

The entire performance of *Borne* involves dance and verse. The relationship between them and the music can be seen most clearly in tape D. In the first segment, a dancer performs on a bed surrounded by a net representing the womb. Breathing into the saxophone represents life inside the womb. In the second segment the dancer leaves the bed and dances a representation of "born," while the music becomes increasingly faster. The third segment ends the cycle: the dancer returns to the bed and falls asleep, representing death; the tempo of the music becomes slower and the dynamic level decreases. The drone effect created by the *tambura* and *veena*, and the repetitive motives in the gamelan serve as the background of the ritual. During the entire performance, the percussionists are asked to dress like monks and to move in a circle around the dancer.

The Western instruments that Ross employs in *Borne*—alto saxophone, B-flat clarinet, violin, French horn and

flute—are instruments that are capable of creating quarter tones. The choice of instruments, therefore, brings the temperaments of both the Western and traditional instruments closer. The piano plays mostly clusters and *acciaccatura* exclamations, and is used as a percussion instrument.

The work's compositional style is perhaps inspired by the rhythmic and melodic cycles found in Indian and African music in which repetitive melodic ostinatos, static harmony and very gradual development are the main characteristics. This can be seen in the performance directions where the tape is to be played over and over again. The gamelan and the percussion sections are made up of short motives that should be repeated throughout the performance.

Tathagata, one of Ross's most celebrated creations, is an ensemble work for Eastern and Western instruments. Commissioned by the British Commonwealth Foundation, it was premiered at the gala concert honoring the 40th anniversary of H.M. Queen Elizabeth, as Head of the Commonwealth, at Lanchester House in London.

As in *Borne*, Ross uses religious philosophy as inspiration. According to the composer, the word "*Tathagata*," derived from the Pali language, means "the Mahayana ideal of the quest for the joy of peace" in Buddhist philosophy. The quotation is taken from a poem in a collection edited by E. A. Burtt. The piece is divided into six sections: Tempos I to IV, Tempo V: "Hesitation" and Tempo VI: "Vehicle." The work is scored for three vocalists: soprano, tenor and baritone. The traditional instruments include *er-hu*, *tambura*, Chinese woodblock, temple bell, and *tabla*. Three kinds of notational systems are employed: Western, graphic and numerical, with detailed performance directions. Ross also includes directions for lighting to create the appropriate atmosphere. In each section, a central tone is used to link the different instruments. The central tone functions in the same way as the tonal center in tonal music. Most of the time, the different "Tempo" sections are connected by the use of anticipation, suspension tones or suspension of melodic line. With the Western instruments, quarter-tones are used to meld the ensemble together.

The concept of time-space in *Tathagata* goes beyond the boundaries of metronomic tempo and numerical time components. In the first section, real time (divided into seconds) is used to reach a common rhythmic understanding among all the instruments. The rest of the piece utilizes *tala* time, from Indian art music, to create a recurring cycle where the motivic ideas of the rest of the instruments are juxtaposed over the rhythmic pattern.

Ross says that she creates musical pieces based on the experiences of her life. She draws her inspiration from natural sounds, colors and moods, as well as different scale systems and the sounds of traditional instruments. To Ross, music has motion. She is fascinated with physical move-

ments of natural objects and the graceful motions in street theaters, such as Chinese Opera and *Wayang Kulit* (Shadow Puppet Theater).

Armed with her imagination and fired by the urge to create and express her musical being, Ross hopes to share what she believes to be a natural gift of expression in music. When she writes, she puts her visions down on paper, ultimately communicating these sounds to her audience. She hopes that one day her music will cut across the boundaries of ethnic and linguistic barriers.

NOTES

1. Daud Hamzah, "Malaysia," *New Music in the Orient: Essay On Composition in Asia Since World War II* (The Netherlands: Frits Knuf, 1991): 91-96.

2. Ibid, 95.

3. M. Ang, *Musical Malaysia* (Serdang: Universiti Putra Malaysia, 1997.)

Lam Ming Huey is a lecturer at the Music Department of Universiti Putra Malaysia. Her research interest is in the area of Malaysian art music composition. She earned degrees from the City College of City University of New York and Universiti Putra Malaysia.

The Korean Society of Women Composers Celebrates its 20th Anniversary

By Cecilia Heejeong Kim

I believe that Korea is one of the few countries where women composers constitute more than 40 percent of all composers. Most women professionals in Korea are systematically suppressed and typically have a lower social status than men, but the field of music composition is a notable exception. The Korean Society of Women Composers (KSWC), a leading organization founded in 1981, has championed their right to have equal opportunities and has provided a forum for women to bond together and achieve a strong sense of community. With a newly organized board of directors, the KSWC, which celebrates its 20th anniversary this year, is launching new services for developing worldwide networking and encouraging academic studies that focus on issues related to women composers.



Logo

society has hosted 14 seminars since 1986 on traditional as well as contemporary music. Of special importance was the 1991 seminar devoted to international women composers and directed by Young-ja Lee. It served to increase solidarity and professional networking, and it functioned as a catalyst for enlarging the membership. In keeping with its international outlook, in 2000, the society invited Professor John Eaton to conduct seminars on contemporary American operas.

Publishing music scores and recording CDs are two other significant projects. Since issuing its first CD, a 10th-year commemorative album, the society has released seven CDs in which 42 new works by members have been recorded. Thus far, 75 music scores by members have been published by the KSWC.

The KSWC, its Founding and Activities

The KSWC was founded by six women composers active in Korea; Young-ja Lee served as the first president. The society's original purpose was to support women composers and to provide opportunities for the performance of their works. Over the past 20 years, the society has grown to become one of the most representative of the various academic/professional societies in Korea, and it continues to expand, with a current membership of about 140.

In keeping with KSWC's principal aim—to produce concert series for member composers—the society has hosted 37 concerts and two commemorative music festivals, where more than 200 new chamber and orchestral works have been premiered. In an attempt to re-educate members and to support academic research on women-in-music topics, the

To enhance mutual understanding among the members, the society provides a newsletter and a Web site. The newsletter contains members' news, information about new members and announcements. The Web site (<http://woman.composer.or.kr>) provides the history of the society, concert programs, information about members and electronic catalogs for the CDs and music scores.

Why Are There So Many Women Composers?

In the traditional Korean value system, the acquisition of musical training is generally considered to be feminine. This false conception of music as a feminine art still persists in elementary and junior high schools; therefore, female music students outnumber their male counterparts. It is not easy for women in Korea to survive as professional com-

posers. Most female college students are denied opportunities for pursuing professional careers due to a lack of understanding and social support. Despite adverse conditions, Korean women composers have tried to keep active, and many have made outstanding achievements. Korean women, for instance, have attained distinction in the three most prestigious awards for Korean composers: Korean Composition Awards, An-Iktae Composition Awards, and The Han Race Contemporary Music Festival. Approximately 50 percent of the prizewinners have been women.

A recent convention organized by the KSWC is worthy of mention. In February of this year, the KSWC held a music festival consisting of six concerts, dance performances and many workshops and seminars held in conjunction with the Tongyong Contemporary Music Festival. The main theme of the festival was female composers and women's issues in Korean society. Since Tongyong is the hometown of the world-famous Korean composer, Isang Yun, the festival opened with a performance of his Fourth Symphony, which was dedicated to Asian women. This memorable event was broadcast nation-wide.

2001: A New Board and New Goals

The new board members elected in March are now reorganizing the structure of the society. Chan-hae Lee, professor of music composition at Yonsei University, is the dynamic new president. In addition to organizing the KSWC's primary pursuits—hosting concert series, publishing music scores and CDs, and presenting seminars—Chan-hae Lee is developing a series of new services that are defined by the society's recently-established goals: internationalization, strong support for members, and research and development.

For internationalization, a new international committee has been organized and is now working toward developing worldwide networking and planing international events. A newly-formed research committee is concentrating on aca-

ademic studies and issues related to women and contemporary music. By working together with performers and other music-related professionals, the society is trying to extend itself to an enlarged community for contemporary music. The KSWC plans to connect with other professional organizations in the arts, such as dance and theater, to collaborate on performance projects.



KSWC, opening concert, 20th Anniversary Music Festival

20th-Anniversary Celebration

On September 13, the society celebrated its 20th anniversary with concerts and social gatherings that were special occasions for the membership. We hope the anniversary events served as an opportunity for strengthening the international solidarity among women composers around the world. For information about the society and its activities, please contact: The Korean Society of Women Composers (KSWC); <http://woman.composer.or.kr>; E-mail: woman@composer.or.kr. Address: (c/o) Prof. Chan-hae Lee; Department of Composition; College of Music at Yonsei University; 134 Shinchon-dong, Sedaemuun-gu; Seoul 120-749, Korea.

Dr. Cecilia Heejeong Kim is professor of music, Sangmyung University, Seoul, Korea.

CONGRATULATIONS!

Elisenda Fábregas: MTNA's Composer of the Year

The Music Teachers National Association named Elisenda Fábregas the 2000 MTNA-Shepherd Distinguished Composer of the Year. Her award-winning work, *Portraits I for Piano*, was written for and dedicated to pianist Roger Wright. It consists of five short pieces, each representing a different mood or emotion: *Image*, *Capriccio*, *Lament*, *Intermezzo* and *Toccata*. In addition to composing, Fábregas concertizes as a pianist and teaches piano at the University of Texas-San Antonio.

2001 Guggenheim Fellows

Cindy McTee of Denton, Texas, and Arlene Zallman of Wellesley, Massachusetts, were among the ten recipients of the John Simon Guggenheim Memorial Foundation Fellowships in Music Composition.

Hideko Kawamoto, Mei Fang Lin and Maja S. K. Ratkje

The three women won awards in the prestigious Luigi Russolo Electroacoustic music competition.

Reports

Women Brass Musicians in Major Symphony Orchestras: How Level is the "Playing" Field?

By Douglas W. Myers, Sr. and Claire Etaugh

For more than 20 years, the senior author, Douglas Myers, has been employed as a middle-school band director. During his annual beginning-of-school recruitment of fifth-grade band students, he has been faced on several occasions with parents who are concerned about the instrument a son or daughter has selected to play. Should their son play flute or clarinet, a "girl's" instrument? Should their daughter play trumpet or trombone, or, heaven forbid, the tuba? These questions usually arise from the notion that their child will be subjected to teasing or ridicule from classmates for playing an instrument more closely associated with the other gender.

On such occasions, Myers explains that while some of the larger brass instruments may be physically limiting to students of smaller or less-developed stature, there is no such thing as a gender-specific instrument. He cites the many well-known male professional musicians who play flute (James Galway, Herbie Mann, the late Jean-Pierre Rampal) or clarinet (Benny Goodman, Pete Fountain, Larry Coombs), hoping to give the parents a better understanding about the unisex nature of musical instruments.

On the other hand, when it comes to dispelling doubts of those who have a daughter who wishes to play trumpet, French horn, trombone or tuba, Myers has been at somewhat of a loss to come up with a comparable list of prominent professional female brass players. This quandary reflects the scarcity of women in the field. For example, Monique Buzzarté in 1996 estimated that there were only about 70 professional women trombonists worldwide, an extremely small number compared to the thousands of working professional male trombonists.¹ Susan Slaughter, principal trumpet with the St. Louis Symphony, was, until recently, the only woman to hold a principal brass position in a major U.S. orchestra, according to a 1998 study.² For women brass players, it appears that the "glass ceiling," although cracked, is still firmly in place. But why is there such a dearth of women brass players at the professional level? In this article, we explore some of the reasons and discuss remedies to promote change.

Before addressing the state of affairs of women brass players in particular, it is enlightening to look first at the status of women orchestral players in general. From a historical perspective, symphony orchestras have been almost exclusively the domain of men. The entrance of women into

major orchestras has been a slow process. This trend began to change in the late 1970s, helped in no small part by the feminist movement that began in the 1960s. Another key factor was the switch to "blind" audition screens by most orchestras starting in the early 1970s. Economists Claudia Goldin and Cecilia Rouse, in a year 2000 study, found that when musicians in eight major U.S. orchestras auditioned behind a heavy curtain, it boosted by 50 percent the odds that a woman would make it past preliminary rounds; the odds were increased severalfold that she would obtain the position. Goldin and Rouse estimated that the switch to blind auditions can explain perhaps a third of the increase in the proportion of women hired between 1970 and 1996. In 1996, for example, women comprised about 35 percent of new hires in the Chicago Symphony Orchestra and the Boston Symphony Orchestra, and about 50 percent in the New York Philharmonic, compared with fewer than 10 percent before the screens were used.³ It is disconcerting to think that for a woman to gain entry into an orchestra, it is better to "be heard and not seen."

While education, equal opportunity and a heightened sense of "political correctness" have helped open doors for women, the music industry, as in many professions and occupations, continues to be male-dominated. When entering professions that previously have been dominated by males, women usually first appear in lower-status organizations and positions. Orchestras are no exception to this rule. Allmendinger, Hackman and Lehman examined the status of women during 1990 in 78 major and regional orchestras in the United States, the United Kingdom and the former East and West Germany.⁴ They found that the U.S. led the way, with 36 percent of all orchestra positions occupied by women; the U.K. followed, with 30 percent, while East and West Germany lagged behind, with 16 percent each. Although the figures for the United States appeared to be especially promising, the researchers discovered a striking difference between regional and major orchestras. Regional orchestras had more than double the percentage of women players in major orchestras—52 percent versus 24 percent. Allmendinger and her colleagues noted that women in U.S. regional orchestras seem to have reached a degree of acceptance rarely seen either in major U.S. orchestras or in most orchestras in other countries.⁵

Although it can be argued that the mere admission into an orchestra is a sign of status and achievement, there still

exists a hierarchical pecking order within the orchestra. Thus, examining the sections in which women are playing merits a closer inspection. In an orchestra, the largest sections of instruments, of course, are those in the string family. It can be reasonably argued that there is greater status associated with being a member of a three-chair trumpet section than holding the last seat in a 12-member second violin section. Therefore, the larger the section, the greater the chance for a woman to gain entry.

Allmendinger found support for this view. Women musicians were actually overrepresented in the upper strings, being most numerous in the second violin section, followed by first violins, violas and cellos in descending order. Women were underrepresented in the percussion, woodwind and string bass sections and especially in the brass sections. Allmendinger and her colleagues did not, however, separate woodwind and brass families into specific instrument sections. In order to compare the proportion of women in specific brass sections with those in specific woodwind sections, we examined the 1999-2000 musician rosters on the Web sites of major U.S. symphony orchestras that had an annual oper-

ating budget of at least ten million dollars, according to *Musical America*, 2000 edition.

At the time of this writing, we were unable to access information for orchestras based in Houston and Tampa. All of the information was gathered from Web-page links originating from the Web site of *Orchestral News* <http://ourworld.compuserve.com/homepages/John_Woollard/homepage.htm>. The woodwinds sections are included as a basis for comparison with the brass sections.

Our findings are consistent with those of Allmendinger. Taken as a family, the 1999-2000 woodwind sections of major U.S. orchestras are above the 1990 average female participation figure of 24 percent, coming in at nearly 31 percent. If, however, one subtracts the flute section from the total, the number of women performing in the remaining woodwind sections drops to just slightly above 20 percent. In brass sections, the figure of 8.9 percent indicates that with the exception of a few individual French horn sections, women brass players are scarce. While this evidence might suggest that discrimination in major orchestras is most blatant in brass sections, it is important to keep in mind that, because brass

Table: Winds and Brass Personnel in Selected U.S. Orchestras

Key: x / y

x = Number of females in the section

y = Total number of players in the section

N.A. = No listing available

Orchestra	Flutes	Oboes	Clarinets	Bassoons	F Horns	Trumpets	Low Brass
Atlanta	1/4	2/4	1/4	1/4	1/5	0/3	0/4
Baltimore	3/4	2/4	0/4	1/4	2/6	1/4	0/5
Boston	2/4	0/4	0/4	0/4	0/6	0/3	0/4
Chicago	2/4	0/4	1/4	0/4	1/6	0/4	0/4
Cincinnati	2/3	0/4	0/4	0/4	0/6	0/4	0/4
Cleveland	2/4	1/4	1/4	0/4	0/6	0/4	0/5
Dallas	2/3	1/3	0/4	0/3	2/6	0/4	0/4
Detroit	1/4	2/4	0/5	1/4	0/6	0/4	0/4
Indianapolis	3/3	1/3	0/3	0/3	1/5	0/3	0/4
Los Angeles	3/3	2/4	2/4	2/4	1/5	0/3	0/5
Milwaukee	3/3	1/4	1/3	2/3	0/5	0/3	0/4
Minnesota	3/4	2/4	0/4	0/4	1/5	0/3	1/4
National S.O.	3/4	2/4	0/4	0/4	2/5	0/4	0/5
New Jersey	N.A.	N.A.	N.A.	N.A.	4/4	0/3	0/4
New York	3/4	1/4	1/4	1/4	0/6	0/4	0/5
Oregon	3/3	1/3	1/3	0/3	1/5	1/3	0/4
Philadelphia	1/4	1/4	0/4	2/4	1/6	0/4	0/5
Pittsburgh	2/4	1/4	0/3	1/4	0/6	0/4	1/5
St. Louis	3/4	3/4	1/4	1/4	0/5	1/4	0/5
San Francisco	3/4	2/4	0/4	0/4	2/6	0/4	0/4
Seattle	2/3	0/3	1/3	0/3	0/5	0/3	0/4
Utah	1/3	1/3	0/4	1/3	1/5	0/3	1/4
Totals	48/76	26/79	10/80	13/78	20/120	3/78	3/94
%Female	63.2%	32.9%	12.5%	16.7%	16.7%	3.8%	3.2%

sections are much smaller than string sections, there are fewer positions available. In addition, it is well-nigh impossible to ascertain what percentage of those who audition for brass and string positions are women.

Perhaps no other group of musicians faces more gender bias than female brass players. Misconceptions about women playing brass instruments abound, the most common one being that women lack the physical stamina to play them. As far back as September 13, 1871, an article in *The New York Times* (cited by Maloof) cautioned that not only did women lack the physical strength to play a brass instrument, but that doing so would ruin their looks! Such deeply ingrained stereotypes—not poor performance or lack of stamina—continue to play a major role in keeping female brass players from being selected for coveted positions. As Ramona Galey, a trumpet player in the Women's Philharmonic Orchestra, stated recently:

The oddity of the woman brass musician is an ongoing myth. Each girl who has embarked on that path has done so believing that she is the first, most remarkable and only ever to attempt such a feat. The truth is that women have performed on brass instruments throughout history. Ever since the fifteenth century, society's leaders have acknowledged women brass players, praising their technical virtuosity, superior tone quality and musical expressiveness. However, the annals of history have the unfortunate habit of forgetting about women.⁶

The road to acceptance of those women who *have* been selected to perform with major orchestras can be rocky. Even after securing a position, women often work in an atmosphere of exclusion and intimidation, where their chances of promotion and self-expression are greatly reduced. As noted by the second author, Claire Etaugh, and her colleague, Judith Bridges, in their recent book, *Psychology of Women: A Lifespan Perspective*, such discrimination and harassment are more likely to occur in settings that are strongly dominated by men (e.g., brass sections) than in those that are more gender-balanced (e.g., violin sections).⁷ Take the highly publicized case of Abbie Conant. In 1980, she won the solo trombone seat with the Munich Philharmonic. Although she was voted into the ensemble (and later granted tenure) by the full orchestra, the general music director of the Philharmonic demoted her to second trombone in 1982, claiming, "we need a man for solo trombone." Six years of court battles ensued. Conant finally won back her position, but it took another five years of litigation to receive back-pay and a salary equal to that of men holding like-status seats.⁸

Gender discrimination is not limited to European orchestras. In the last decade, five major U.S. orchestras—Boston, Chicago, Philadelphia, Pittsburgh, and St. Louis—have cur-

rent or recently-settled, gender-related lawsuits; for example, Rebecca Bower, co-principal trombonist of the Pittsburgh Symphony, faced many of the same problems as Abbie Conant, having been relegated to second trombone parts after her first year. Not all discrimination cases involve brass players, of course; most do not, if only because there are many more women playing in other sections. But most examples of bias and sexism never reach litigation. Discrimination can exist in the form of degrading comments, inappropriate behavior or less overtly expressed negative attitudes such as section-mates ignoring a female member.

Fortunately, organizations such as the IAWM have been formed to offer support to women in music. Similarly, the International Women's Brass Conference (IWBC), founded in 1992 by Susan Slaughter, aims to provide opportunities to educate, develop, support, employ and inspire women brass players who wish to pursue a career in music.⁹ Equal consideration for jobs with equal pay are key goals. Such an organization is also vital for the emotional support it can lend. While experienced women brass players may come to accept sarcastic or derogatory comments as part of the job, many younger women and girls may find the path to success too difficult and quit.

A recent study by British music educator Sarah Maidlow suggests that music students look to those of their own gender who play the same instrument as role models and providers of encouragement and support.¹⁰ This finding not only reinforces the importance of women's musical organizations, but indeed points to their absolute necessity in these changing times. Even seemingly small actions, something as simple as putting up posters of women brass musicians, can make inroads in combating stereotypical attitudes and beliefs.

Changing deeply entrenched attitudes, such as those held in the Vienna Philharmonic or in many major U.S. orchestras, will take time. The integration of women into previously all-male domains is rarely a smooth process. The door to acceptance of women musicians into major orchestras may stand ajar, but the door to female brass players is barely cracked open, if not locked. In the words of IWBC founder Susan Slaughter, "There will always be a need for the IWBC, but maybe by the 22nd century, all will be equal."¹¹ One hopes it will not take that long.

NOTES

1. Monique Buzzarté, "'We Need a Man for Solo Trombone': Abbie Conant's Story," *IAWM Journal* 2.1 (February 1996): 8-11.
2. Lisa Maloof, "Focus Story: Women in Brass," *The Women's Philharmonic Newsletter* (Spring 1998): 9.
3. Claudia Goldin and Cecilia Rouse, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," *The American Economic Review* 15.4 (2000): 715-41.

4. Jutta Allmendinger, J. Richard Hackman and Erin V. Lehman, "Life and Work in Symphony Orchestras," *The Musical Quarterly* 80.2 (1996): 194-219.
5. Ibid., 212.
6. Maloof, 9.
7. Claire A. Etaugh and Judith S. Bridges, *The Psychology of Women: A Life-span Perspective* (Boston: Allyn & Bacon, 2001): 267-68.
8. Buzzarté, 9-10.
9. Anita Scherer, "Top Brass: The IWBC," *International Musician* 98.9 (2000): 4-5.
10. Sarah Maidlow, "The Experiences, Attitudes and Expectations of Music Students from a Feminist Perspective," *British Journal of Music Education* 15 (1998): 37-49.

11. Scherer, 5.

Douglas W. Myers, Sr. earned degrees from Illinois Wesleyan University and Bradley University. He has been a middle-school band director in the Peoria, Illinois, public school system for the past 23 years. This year his first chair trumpet and trombone players are female. Dr. Claire Etaugh earned degrees from Barnard College and the University of Minnesota. She is professor of psychology at Bradley University, where she has taught psychology of women courses since 1979. She has published more than 100 articles in professional journals and has co-authored two textbooks, including The Psychology of Women: A Lifespan Perspective.

Women in Major Orchestras: An Update

By William Osborne

This report offers some statistics that strongly affect instrumentalists. According to a *New York Times* article, there are about 20 symphony orchestras in the United States that pay their players for 52-week seasons. (See "A New Conductor Shifts an Orchestra's Mood to Allegro," May 9, 2001.) By comparison, Germany has 144 full-time, year-round orchestras—over seven times as many as the United States, yet with less than one third the population. Breaking the numbers down further, Germany has one full-time, year-round orchestra for every 590,000 people, while the U.S. has one for every 14,000,000. In other words, Germany has about 23 times more 52-week-season symphony orchestras per capita than the U.S.

A recent study by the German musicians union claims that women are now 26 percent of the personnel in its symphony orchestras. (The union is involved in public relations for the orchestras, so the information might not be totally reliable.) Here are current statistics for several Central European orchestras that have only a token representation of women: The Vienna Philharmonic has 149 members including one woman, the Vienna Symphony Orchestra has 124 members with five women (3 percent), the Czech Philharmonic has ca. 120 members including six women (5 percent) and the Berlin Philharmonic has 120 members including 14 women (11 percent).

How does this affect women in music? It means that even with the higher levels of sexism in many German and Austrian orchestras, women in those countries still have a far, far greater chance of obtaining an orchestral position than do U.S. women (or men, for that matter).

Another aspect of the problem is the lack of job security in a number of U.S. orchestras, since so many live under

the threat of bankruptcy. *The New York Times* cites an example, "Like many regional orchestras, the Charlotte Symphony has survived musical and financial hard times. It came close to collapse after running out of money in 1991, and morale fell further in 1996 when the length of the season was cut and musicians' salaries were frozen." The Charlotte Symphony has only 61 members, and a 40-week season, even though it serves a metropolitan area of 1.4 million people. Munich, by comparison, has a population of 1.2 million people and has the equivalent of about seven full-time, year-round orchestras. The State Opera Orchestra alone has about 150 members, the Munich Philharmonic has 130, the State Radio Symphony has 120, the State Radio *Unterhaltungs* Orchestra has 100, the Gaertner Platz Opera has 80, the Munich Symphony has about 70, and the Munich Chamber Orchestra has 25-30. All except the Chamber Orchestra have 52-week seasons.

For another comparison, even though California, with approximately 30 million residents, is one of the richest regions in the world, it has only two full-time, year-round orchestras: Los Angeles and San Francisco. The Sacramento and Oakland symphonies collapsed and never returned. The San Diego Symphony folded several years ago and is trying to struggle back into existence. The Women's Philharmonic, based in San Francisco, canceled its 2001-02 concert series because of increasing costs and a sharp decline in donations.

What is the remedy? Among other things, American musicians need to be better informed about how poorly they are treated. In this regard, international comparisons are useful. Furthermore, American musicians need to accept a greater activist role for the arts in their society.

Quintessence: An All-Female Quintet

By Patricia Morehead

We were an all-female woodwind quintet called Quintessence, appearing at a NOW meeting in 1974 at the request of Christine Ammer to talk about our experiences as woodwind players in a world dominated by mostly male players and teachers. Quintessence agreed to play for 20 minutes for a very low fee, which was all the NOW group could afford, and then participate in a discussion period. We each told our stories of being women players aspiring to orchestral positions in the sixties. What took all of us in Quintessence by surprise, and the women at the meeting as well, was the story our bassoonist told about her Boston Symphony audition. Marianne (or Mac, as we called her) had made the finals for the orchestra; then the curtain was removed and there were three finalists—two women and one man. At that point all auditions ceased and the man was hired on the spot with no further competition.

Mac went home and slit her wrists. Her life was saved by a student (who was also a nurse) and friend with whom she lived. Mac went on to become a specialist in respiratory nursing, earning an advanced degree in her field. She is the finest bassoonist with whom I have ever played during the many years of my professional career. In 1978, I finally had the opportunity to play with the male bassoonist who was hired by the Boston Symphony, and he was not nearly the player that Mac was.

During the six years of its existence in the 1970s, Quintessence presented more than 120 concerts in the Boston area in venues including the Isabella Stewart Gardner Museum and Harvard University. The group performed in many churches, in a number of concert series and live on the radio station associated with WGBH. The quintet also had a residency in a small women's college in the Boston area for a year.

After the performance and meeting with the NOW organization, Quintessence realized that it should enlarge its repertoire to include music by women composers. It was Mac who discovered Ruth Crawford Seeger's Woodwind Quintet, and she brought the score and parts to rehearsals. I had hoped to present a program of all women composers played by a female quintet for the Bicentennial celebration in 1976, but at that time little information was available and my project was never realized. Christine Ammer, however, was so inspired by our quintet that she dedicated the first edition of *Unsung: A History of Women in American Music* (1980), the first published book about American women instrumentalists, composers, conductors and educators, to Quintessence.¹

As members moved elsewhere, the group finally disbanded in 1978. Our flutist and marvelous piccolo player, Barbara Jacobson, the founder of Quintessence, moved to New Jersey; she is now president of the Florida Flute Association. Cynthia, the horn player, has retired from her brass teaching career in the Boston public school system. The clarinetist went to Berlin, where she worked on several of the Bach cantatas for the Neue Gesellschaft Edition (she later committed suicide). I, the oboist in the group, moved away from Boston in 1978 and have gone on to become a composer as well as oboist and teacher. I continue to be active in promoting the music of women composers.

NOTES

1. See the reference to Christine Ammer's keynote address in the review of the IAWM/NMWA concert in the IAWM News section.



Quintessence: Barbara Brewer (clarinet), Cynthia Brown (horn), Patricia Moreland (oboe), Barbara Jacobson (flute), Marianne McKinnon (bassoon)

Where Are We Now? The Inclusion of Women, 1750-1900, in Music History Textbooks

By Georgia Peebles and Jennifer Holz

Music history is, among other things, a discourse of myth through which “Western civilization” contemplates and presents itself. This is said, not in order to question the truth-value of music-historical narratives, but to emphasize their aspect as stories of traditional form that the culture tells in its desire to affirm its identity and values.

—Leo Trietler, “Gender and Other Dualities of Music History”¹

How is knowledge made? By the stories we tell, by the characters we include, and by the actions we describe. Nowhere is this more true than in our narratives of cultural history, which both define and transmit our account of what has been significant in the presentation and development of art. Lacking “scientific” criteria (which are themselves subjective) to evaluate the significance of cultural phenomena, we rely heavily on the narrative to identify and delineate primary events and causes in the history of music.

Narratives describing cultural history are inevitably shaped by the parameters of current culture. Indeed, the past three decades have witnessed a refocusing of the narrative of music history, one that is moving beyond the traditional “history of heroes” to a more inclusive presentation of composers, performers and consumers. Fueled by feminist scholarship, this vision shift began to appear in the late 1970s, as the influence of second wave feminism filtered into academic disciplines. In comparison to fields such as sociology and history, musicology was slow to accept these new scholarly outlooks, but by the 1980s an ongoing interest in the contributions of women to the history of music had appeared, and, as a result, new ways of thinking about music history had emerged by the 1990s.²

The presentation of music history in textbooks represents a distillation of this research and methodology. Such presentations are highly significant, for they often provide the only framework for understanding the canon that college students, who become the music educators of the next generation, will receive. Although these textual presentations will, by necessity, lag slightly behind the findings of new research, they do seek to incorporate current thinking, revising these presentations on a regular basis from edition to edition. In so doing, they present knowledge about the history of music as it is most widely understood at that time.

Perhaps this traditional “history of heroes” has been most pervasive in the narrative of that epoch known as the “Classic-

Romantic” period, roughly from 1750 to 1900. The musical vocabulary of this era, easily understood by most educated Western Europeans, has often been called “universal”—an ironic description when its narrative was limited to the discussion of a few major composers. As scholars, and even amateurs, now know, hundreds of lesser-known composers and performers, as well as a growing audience of consumers, helped to shape this era. Among them are a significant group of women, whose influence has only gradually been recognized and presented in the telling of music history.

How has this representation filtered down into the narrative of music history and appreciation textbooks? If one looks simply at the numbers of women composers and performers included in the presentation of this period, the rise in numbers is, for some sources, striking.

In making these comparisons, the following guidelines were used: (1) Calculations were obtained through a simple tabulation of the names of women musicians who were professionally active at any time during the period 1750-1900, as found in text indices. (2) Names were included if the women were discussed as musicians themselves, but not if they were merely mentioned as wives of (or inspirations for) male composers. (3) Although differences in indexing practices occur among differing texts, most revised editions follow indexing practices of earlier editions. Thus, these comparisons are valid among editions of each text, and not among differing texts.

Music History Textbooks

1. Donald J. Grout and Claude Palisca (co-author, starting with the 4th edition). *A History of Western Music*. New York: Norton.

1960 (1st ed., 742 pp.): 3 women

1973 (2d ed., 818 pp.): 4 women

1988 (4th ed., 910 pp.): 4 women

1996 (5th ed., 862 pp.): 12 women

2001 (6th ed., 843 pp.): 14 women

Women musicians from 1750 to 1900 in the 2001 edition include Anna Magdalena Bach, Therese Jansen Bartolozzi, Amy Beach, Faustina Bordoni, Marie-Therese Deshayes, Caterina Gabrielli, Marianne von Genzinger, Fanny Mendelssohn Hensel, Marie-Louise Mangot, Marianne Mozart, Louise Reichardt, Clara Wieck Schumann, Vittoria Tesi and Mrs. Weischel.

2. Reinhard G. Pauly. *Music in the Classic Period*. Englewood Cliffs, N.J.: Prentice-Hall.

1965 (1st ed., 214 pp.): 6 women

1973 (2d ed., 206 pp.): 6 women

1988 (3d ed., 265 pp.): 6 women

2000 (4th ed., 272 pp.): 19 women

Women musicians from 1750 to 1900 in the 2000 edition include Princess Anna Amalia, Josephine Aurnhammer, Marie-Henri Beyle, Rosa Cannabich, Caterina Cavalieri, Marie Justine Favart, Marianne von Genzinger, Theresa Jansen [Bartolozzi], Maddalena Lombardini-Sirmen, Konstanze Mozart, Maria Anna Mozart, Maria Theresa Paradis, Babette von Ployer, Louise Reichardt, Corona Schröter, Regina Strinasacchi, Teresa von Trattner and Aloysia Weber.

3. Rey M. Longyear. *Nineteenth-Century Romanticism in Music*. Englewood Cliffs, N.J.: Prentice-Hall.

1969 (1st ed., 220 pp.): 3 women

1973 (2nd ed., 289 pp.): 2 women

1988 (3rd ed., 367 pp.): 11 women

Women musicians from 1750 to 1900 in the 1988 edition include Bettina von Arnim Brentano, Teresa Carreño, Isabella Colbran, Margarethe Danzi, Frances Densmore, Louise Farrenc, Fanny Mendelssohn Hensel, Eugeniya Linyova, Maria Malibran, Wilma Neruda and Clara Wieck Schumann.

4. K. Marie Stolba. *The Development of Western Music: A History*. Dubuque, IA: Wm. C. Brown.

1990 (1st ed., 966 pp.): 58 women

1994 (2nd ed., 734 pp.): 15 women

1998 (3rd ed., 734 pp.): 56 women

Texts such as this, that are more recent in their initial publication, show real breadth in their inclusion of women. Women musicians from 1750 to 1900 in the 1998 edition include Pauline de Ahna, Princess Anna Amalia, Anna Magdalena Bach, Amy Beach, Antonia Bianchi, Marie Bigot, Faustina Bordoni, Caroline Brandt, Teresa Carreño, Catarina Cavalieri, Susanna Arne Cibber, Isabella Colbran, Sophia Corri, Marguerite-Antoinette Couperin, Francesca Cuzzoni, Louise Farrenc, Anna Fröhlich, Josephine Fröhlich, Célestine Galli-Marié, Cecilia Grassi, Fanny Mendelssohn Hensel, Katerina Kolárová, Marie Lajeunesse (Emma Albani), Margaret Lang, Calixa Lavalley, Sara Levy, Jenny Lind, Maddalena Lombardini-Sirmen, Marion Nevins MacDowell, Alma Mahler, Maria Malibran, Rosa Mariani, Anna Milder-Hauptmann, Camille Moke-Pleyel, Constanze Mozart, Maria Anna Mozart, Anna von Belleville Oury, Maria Theresa von

Paradis, Guidetta Pasta, Barbara Ployer, Nadezhda Purgold, Marie Recio, Juliane Reichardt, Luise Reichardt, Dorette Scheidler, Wilhelmine Schroeder-Devrient, Clara Wieck Schumann, Ethel Smyth, Henriette Sontag, Giuseppina Strepponi, Regina Strinasacchi, Maria Szymanowska, Marianne Tromlitz, Pauline Viardot, Aloysia Weber and Amalie Weis.

Music Appreciation Texts

Music appreciation texts, intended for the non-music major, generally cannot provide the depth offered by specialist texts; thus, a more limited cast of characters is presented. Even these books have shown a modest improvement in their inclusion of women musicians.

1. Joseph Machlis and Kristine Forney (co-author, starting with the 6th edition). *The Enjoyment of Music*. New York: Norton.

1955 (1st ed., 666 pp.): 4 women

1979 (3d ed., 682 pp.): 7 women

1984 (5th ed., 646 pp.): 10 women

1990 (6th ed., 582 pp.): 9 women

1995 (7th ed., 664/662 pp.):³ 15 women

1999 (8th ed., 690/688 pp.): 18 women

Women musicians from 1750 to 1900 in the 1999 edition include Bettina von Arnim, Amy Beach, Louise Bertin, Teresa Carreño, Fanny Mendelssohn Hensel, Calixa Lavalley, Jenny Lind, Maddalena Lombardini [Sirmen], Alma Mahler, Maria Malibran, Maria Anna Mozart, Maria Theresa von Paradis, Anna Maria Della Pieta, Barbara von Ployer, Clara Wieck Schumann, Giuseppina Strepponi, Margherita Verdi and Pauline Viardot.

2. Roger Kamien. *Music: An Appreciation*. New York: McGraw-Hill.

1976 (1st ed., 579 pp.): 2 women

1988 (4th ed., 683 pp.): 4 women

1996 (6th ed., 731 pp.): 5 women

2000 (7th ed., 738 pp.): 5 women

Women musicians from 1750 to 1900 in the 2000 edition include Amy Beach, Johanna Richter, Clara Wieck Schumann and Marianne Wieck. (Kamien mentions several other women, notably Alma Mahler, as talented wives of male composers.)

3. Joseph Kerman, with Vivian Kerman. *Listen*. New York: Worth Publishers.

1972 (1st ed., 392 pp.): 0 women

1987 (2d ed. [brief], 414 pp.): 3 women

1996 (3d ed. [brief], 402 pp.): 5 women

2000 (4th ed. [brief], 445 pp.): 5 women

Women musicians from 1750 to 1900 in the 2000 edition include Amy Beach, Faustina Bordoni, Francesca Cuzzoni, Fanny Mendelssohn Hensel and Clara Wieck Schumann.

Conclusions

Perhaps some of the expanding representation of women could simply be attributed to the expansion in the length of the texts themselves. Donald J. Grout's *History of Western Music* has grown from its original 742 pages to a length of 843 pages for the 2001 Grout/Palisca edition. Joseph and Vivian Kerman's *Listen* has grown from a 392-page work at its 1972 inception to a 445-page text in its 2000 edition. Yet, by comparison, Joseph Machlis' *Enjoyment of Music*, which has witnessed enormous growth in its inclusion of women, first appeared as a work of 666 pages, but in its eighth edition, with Kristine Forney as co-author, has only increased to a 688-page volume. Stolba's *Development of Western Music*, originally a 966-page work, was compressed into a 734-page version for its second edition, and suffered a loss in the number of women presented. Although the third edition of this work (1998) has retained its shorter form, Stolba has now managed to include some 56 women. Clearly, more than a simple expansion of information has taken place within these sources. Authors and editors have chosen to represent more women in the figures they include in music history narratives. Reconstructing the lists of heroes in the "Classic-Romantic" period to include the significant contributions of women has yielded a more diverse, complete, truthful and interesting cultural narrative to pass on to the next generation.

Of course, simple tallies alone do not complete the picture of evolving textbook presentations of women. Other significant markers of this evolution would include the extended discussion and evaluation of individual women composers, the general discussion of women's participation and contributions to music, and, on a deeper level, the ex-

planation how the acceptance of certain cultural norms has excluded the work of women from the mainstream of music history. Nevertheless, this obvious increase in the number of women represented in music history textbooks is encouraging as a bellmark of change in how music history is written and indicative of a broadening of our understanding of what is significant in the history of culture.

NOTES

1. Leo Trietler, "Gender and Other Dualities of Music History," in *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California, 1993), 23-45.
2. A fine survey of feminist methodologies in music history may be found in Geneviene Jordan, "In from the margins: Confronting issues for feminism in music historiography," *Context* 7 (Winter 1994): 3-8.
3. *The Enjoyment of Music* appeared in two versions for the 7th and 8th editions, Standard and Chronological. The two page numbers reflect slight differences in length.

Dr. Georgia Peebles is professor of music at the University of Akron, where she also serves on the Women's Studies Coordinating Committee. She has been principal bassoonist of the Akron Symphony Orchestra for the past 18 years. She earned a DMA degree at the University of Maryland. Dr. Jennifer Holz is an assistant professor of sociology at Wayne College of the University of Akron, where she teaches courses in Gender and Family. She holds the Ph.D. degree from Kent State University.

Ed. note: In the Spring/Summer 2001 Bulletin of The Association of Canadian Women Composers (p. 1), President Janet Danielson wrote that she was appalled at how little information about women composers there is in recent books on 20th-century music. In Arnold Whittall, *Musical Composition in the Twentieth Century* (Oxford University Press, 1999), 106 works are cited, **none** by women. In J. Kent Williams, *Theories and Analyses of Twentieth Century Music* (Harcourt Brace, 1997), 172 composers are cited, three of whom are women. Danielson commented, "it is clear that we need to make a concerted effort not only to gain recognition, but also to force institutions—performing, academic, publishing—to recognize their lack of recognition."

Sixth Festival of Women Composers at Indiana University of Pennsylvania, March 21-24, 2001

By Susan Cohn Lackman

To report on every bit of activity at an event as filled as the Sixth Festival of Women Composers at Indiana University of Pennsylvania (IUP), March 21-24, would be impossible. A conference of such exceptional quality, featuring thoughtful and well-rehearsed performances and presentations, comes along rarely. First, mention must be made of Susan Wheatley and Sarah Mantel, who founded the festival in 1990

and whose tireless preparation and attention to detail laid the groundwork for the success of the event. These women have built a festival that is so packed with events that sessions had to run concurrently several times every day. Over the course of the festival, upper-level administrators, not only those with a music background, delivered greetings and attended events. Another testimony to the significance of the

occasion to IUP was that the performances and lectures were spread over the campus into various felicitous spaces.

Six talented musicians were featured artists: composer-in-residence Libby Larsen, distinguished composer and jazz pianist Valerie Capers, Pennsylvania guest composers Cynthia Folio and Anne LeBaron, soprano Sebronette Barnes, and librettist Sally M. Gall. These women served as focal topics for many presenters, although they were by no means the only artists whose music was examined and performed.



L to R: Sally M. Gall (librettist), Annie Laurie Wheat (IUP Professor of Theater), Sarah Mantel (co-coordinator), Libby Larsen (composer), James Dearing (IUP Director of Chamber Singers)

Works by Libby Larsen for all media, from organ solo to opera, permeated the programs. To be able to hear one prolific creator's talent, wit and inventiveness, concentrated in a brief period of time, was a revelation. Most impressive were performances by IUP's student ensembles and soloists, including the Chamber Singers, Orchestra, Wind Ensemble, Jazz Ensemble and Opera Workshop. Performers drawn from the IUP faculty helped to present selections from (among other pieces) Larsen's operas, *A Wrinkle in Time* and *Eric Hermannson's Soul*, as well as *Eleanor Roosevelt*, a dramatic cantata with a libretto by Sally M. Gall, featuring the unstoppable Sarah Mantel, in the mezzo-soprano role, and theater professor Annie Laurie Wheat, as narrator. Adding drama to the festival's final concert was a 200-member children's chorus, prepared by Susan Wheatley, along with the dance department's Joan Vandyke and her young dance ensemble to perform Larsen's *Song Dances to the Light* with the IUP Orchestra.

Larsen was extremely generous with her time, working with students, encouraging performers. The keynote address she delivered burst over the audience Thursday afternoon. She started by saying that she wanted to "pour out energy," and that she did. She told the audience: "I wanted to live my life through music, and so far it's working," having been "given the gift of responding to life musically." To her, "music is not a career, it is a profession." Larsen declared that to be a musician, one needs "education, dedication, and inspi-

ration." Larsen reminded the packed hall that in 1964, with the transistor radio, music became portable, personal and private. She spoke of musical citizenship, and reminded everyone that music is suffering under commercial pressure, so much so that its "dignity is being challenged." To close her talk—or actually, to come to a temporary pause in her vibrant, motivational visit—she reminded all that "we have a stewardship to let music be music." Education — Dedication — Inspiration: those words became a motto for the rest of the festival.

No one who heard the Valerie Capers Trio Thursday night will ever forget the performance. Capers, an extraordinary pianist as fluent with classical music as with jazz, selected three fortunate members of the IUP Jazz Band to perform with her trio for two selections at the start of her show. She concluded the performance with a lively set played by the entire band. In between, Capers and her trio dazzled the audience. Saying she was introducing the pieces with an educational purpose (and, indeed, she is emerita at CUNY), Capers let us know what she had in mind when she was making arrangements or composing songs. She introduced us to almost-unknown works of Ellington and other composers and wittily constructed selections from her new CD, "Wagner Takes the A Train." In a display of generosity, she turned the stage over to John Robinson, bass, and Earl Williams, drums; they took what started out as Williams' solo break during "I Got Rhythm" and turned it into a jaw-dropping duel of rhythm, when Robinson turned the body of his bass into a percussion instrument.

The spotlight shone on Pennsylvania guest composers Anne LeBaron and Cynthia Folio. A section of LeBaron's dance opera, *Pope Joan*, joined the finale concert program that included music of Larsen as well as Lili Boulanger. IAWM members can also thank LeBaron for her impromptu and exquisitely clear riff during the group's dinner on how she obtained funding for her most recent string composition and its recording. Sharing the information on little-known grants had composers and violinists scribbling furiously as she spoke, and at that moment the meaning of "alliance for women" became vividly clear.

Cynthia Folio starred in a flute workshop that began with earnest student performances of two of her pieces, *The Elements* and *Four 'Scapes*. Valuable enough were Folio's introductions to the pieces, but while demonstrating advanced flute technique and identifying the music theory, she turned the workshop into a master class. The magic of one young performer "getting it" with a giggle and a "whee" of success, then turning to explain the mechanics to the rest of her quartet was the perfect picture of why so many of us love to teach.

Sebronette Barnes, soprano, of Cheyney University in Pennsylvania, provided the first festival concert, a bouquet

of songs by African American Women. Barnes's study and scholarship formed the basis for a witty and engaging performance that had the audience singing along (when invited) with enthusiasm. The opening day was mostly given over to organ music (primarily for logistical purposes), and culminated in the Carol Teti Memorial Concert at Zion Lutheran Church. The evening recital featured not only compelling organ works, but also a haunting and otherworldly performance of antiphons by Hildegard von Bingen, performed by the Hildegard Chamber Singers; songs by women of the 17th century; and Cynthia Folio's choral setting, *At the Edge of the Great Quiet*, performed by IUP's women of Sigma Alpha Iota.

Among the many events was a reception in a house that is a veritable museum of Victoriana. We heard an update on the Silk Road Project spearheaded by Yo Yo Ma, and music by Ruth Crawford, Haitian composers, Japanese composers, and women who write for Broadway. During a lunch-time mini-presentation with "MC" Mary Beth Leidman (IUP Communications/Media Department) and Lorraine Wilson (IUP Music Department Chair), we learned how to create performance art with a Smud Tuner (for fans of Nickelodeon's "gaack") and heard about the gains of women in academia. In a panel discussion, librettist Sally Gall, from La Jolla, California, shared her advice with composers about creating opera and oratorio collaborations.

We heard singers, pianists, wind players, string players in all varieties and combinations, percussionists, and electronics. Among the IAWM members (in addition to those mentioned above) whose works were performed were Sally Reid, Judith Coe, Elizabeth Walton Vercoe and Hye Kyung Lee. We also heard a Fanny Mendelssohn Hensel trio and a violin sonata by Grazyna Bacewicz. Guest performers and lecturers included IAWM members Marietta Dean, J. Michele Edwards, Jane Bowers, Joyce Andrews, Frances Nobert, Ellen Schlegel, Kay Williams, Sharon Shafer, Nanette Solomon, Pamela Dees, Margaret Lucia, Laurie Christie, Linda Jones, Laurine Elkins-Marlow, Kristin Nordeval and Calvert Johnson (apologies if your name has been inadvertently omitted).

The atmosphere was truly festive, and there was no performance or presentation that was not expertly prepared nor compellingly delivered. It was four days of hugs and cheers, of support and encouragement, of celebration and optimism. No one who attended could fail to leave feeling empowered and powerful, encouraged and productive. We have nothing but the highest achievement in our futures, and we're going out there—educated, dedicated and inspired.

Susan Cohn Lackman, professor of music theory and composition at Rollins College, Florida, is treasurer of the IAWM. Well known for criticism and essays on the arts in the popular media, she holds a Ph.D. degree from Rutgers University.

MLA Women in Music Roundtable

Music Library Association Annual Meeting, New York City, February 2001

By Renée McBride

The Music Library Association's (MLA) Women in Music Roundtable (WMRT) has long been distinguished by its innovative programming, and its session at MLA's 70th Annual Meeting in New York was no exception. WMRT co-coordinators Alice Abraham (WGBH Radio, Boston) and Judy Weidow (The University of Texas-Austin) treated attendees to a varied and stimulating program featuring composer Paula M. Kimper, researcher and MLA member Robin Rausch, and jazz vocalist and songwriter Titilayo Ngwenya.

Patience & Sarah

Paula M. Kimper lives in New York, where she is active as a composer in the worlds of opera, theater, film and dance. Kimper's presentation focused on her three-act opera, *Patience & Sarah: A Pioneering Love Story*, with libretto by Wende Persons. The opera, commissioned by American Opera Projects, Inc. and premiered at Lincoln Center Festival 98, is based on Isabel Miller's novel of the same name and is the first opera produced in the United States to depict lesbian lovers. The story of Patience White and Sarah Dowling,

inspired by the real-life experiences of two early 19th-century women, is set in 1816 in Connecticut. Conceived as an intimate chamber work, the work is scored for a 14-piece chamber orchestra.

Kimper described the opera's background, then played a video of excerpts from the Lincoln Center production, with the lead roles sung by Lori Phillips (Patience) and Elaine Valby (Sarah), and supporting roles performed by LeRoy Lehr (Sarah's father), Barton Green (Parson Peel), and John Bellemer (Sarah's brother, Edmund White). The excerpts depicted various aspects of Patience and Sarah's lives and relationship, and revealed Kimper's lyrical compositional style. In addition to its 1998 world premier, *Patience & Sarah* was performed in Denver, Maine and Chicago during the 2000 season, and a production in Nova Scotia is currently under consideration. Although Kimper has yet to secure a recording contract, the Act II duet, "I Want to Live," has been released on CRI's *Lesbian American Composers* (CD 780 CRI), and won two 1999 Gay & Lesbian American Music Awards. A vocal score has been published

and is available from: Once in a Blue Moon Music Pub. Co., PO Box 517, Brooklyn, NY 11217, (718) 369-3475. More information about Kimper and *Patience & Sarah* can be found at: www.patienceandsarah.com.

Marian MacDowell

Robin Rausch, a music specialist at the Library of Congress (LC), shared her current research on Marian MacDowell (1857-1956) and the MacDowell Colony in her presentation "The House that Marian Built: The MacDowell Colony of Peterborough, New Hampshire." Rausch's interest in MacDowell grew out of a project with the LC Publishing Office, a research guide published in summer 2001, *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States*. Rausch contributed the chapter on LC's Music Division and a biographical essay about Marian MacDowell and the founding of the MacDowell Colony for creative artists.

Rausch outlined the biographical details of MacDowell's life, following her development as a pianist through her life with Edward MacDowell, for whom she gave up a professional career, to her life after her husband's death. Following Edward's death in 1908, Marian devoted the remaining 48 years of her life to creating the MacDowell Colony, and she returned to the piano, becoming the premier interpreter of Edward's music. Rausch described the various phases in the development of the Colony, noting that women have figured heavily among visiting artists from the Colony's earliest days. MacDowell guided the Colony through the Depression, two world wars, and a devastating hurricane, so that it still offers the gift of time to young, often unknown, artists. Of this achievement, MacDowell said, "I am a very ordinary woman who had an opportunity and seized it."

Rausch described some of the LC's holdings that pertain to the MacDowells and the Colony: several special collections, including unpublished autobiographical writings of Marian; various Colony records; for example, correspondence, minutes, legal and financial documents, applications for admission, reports, and lists of donors (Rausch noted that a great many of the Colony's benefactors were women); silent film footage of the Colony; audio recordings of interviews

with Marian; and a 1954 image with sound of Marian, the only such image with sound in the LC's collection.

Titilayo Ngwenya

Titilayo Ngwenya is a vocalist and songwriter living and performing in New York. She emerged on the Boston jazz scene in 1996, and built a strong following through a variety of New England performances, radio airplay and television interviews. She was nominated as Best Jazz Vocalist at the 1999 Boston Music Awards, and she gained national attention through feature articles in *Billboard Magazine*, *The Boston Sunday Globe*, and *The New Yorker*, as well as an interview with Robert Siegel on National Public Radio's "All Things Considered." Ngwenya's debut CD, "Beware the Short Hair Girl," is a collection of spiritually arresting compositions and newly arranged jazz standards.

Ngwenya's captivating presentation chronicled her move from Boston to New York through song and spoken word. She related her transition from a conservative Mozambiquan/ Nigerian upbringing to her current life in the "slick big city," where she deals with the challenges of coping with many different types of people and the issue of self-image—how she wants to present herself. Ngwenya's journey to New York was influenced by her experience at WGBH Radio in Boston, where she co-wrote, with program host Ellen Kushner, several scripts for the nationally distributed public radio program, "Sound & Spirit." One script, "Women Without Virtue," dealt with the African-American female spiritual legacy and featured such women as Maya Angelou, Sojourner Truth, Abbey Lincoln and Harriet Tubman. These women helped Ngwenya make the decision to pursue her dream in New York. Among the songs Ngwenya incorporated into her story were Sarah Vaughan's "Easy Living" and her own "Beware the Short Hair Girl" and "Street Holler." Ngwenya closed her presentation by expressing the hope that she had provided "insight into one ordinary woman's experience." More information about Ngwenya and her music is available at: www.titilayo.com.

Renée McBride is Humanities and Music Cataloger at the University of California-Los Angeles, and is the Music Library Association liaison to the IAWM. She was co-coordinator of the MLA Women in Music Roundtable from 1997-2000.

Report from Canada

By Melinda Boyd

The 10th annual New Music Festival, held in Winnipeg, January 19-27, 2001, featured Tania León's *Momentum and Ritual* (Canadian premiere), Kelly-Marie Murphy's *Give Me Phoenix Wings to Fly*, and the world premiere of Diana McIntosh's *Through the Valley: Milgaard*. For full orchestra with piano

and narrator, *Through the Valley: Milgaard* is based on the composer's talks with Joyce Milgaard, and her 23-year struggle to free her son, David, from prison after his wrongful conviction. McIntosh herself appeared on the program as pianist and narrator.

Cheryl Cooney's song cycle of three songs for mezzo soprano and orchestra, *Chansons (Fairies With Green Hair and Other Tales)*, premiered in January, performed by soloist Sharon Braun with the Red Deer Symphony Orchestra. The RDSO has commissioned Cooney to compose a double concerto for two pianos and orchestra.

Elizabeth Raum's *Sonata for Piano Four Hands* premiered March 6, 2001, at the Arizona Friends of Chamber Music Series, Tuscon, Arizona, and her *Romance and Burlesque* for violin, clarinet and piano, was premiered in April at the University of Regina Celebrity series. Raum is looking forward to two new CD releases: "Renovated Rhymes" will be distributed by Eroica, and the Canadian Music Center will handle the CD, "The Legend of Heimdall," featuring three concertos for tuba. In addition, Raum's *Jason and the Golden Fleece* was recorded by the tuba ensemble, Symphonia.

Soprano Gaelene Gabora passed away on February 1, 2001, in White Rock, British Columbia, after a courageous battle with cancer. Gabora was known as a foremost interpreter of art song, performing as a recitalist, chamber musician and soloist in major centers throughout the world. She was recognized for her technical control, emotional depth and communicative powers.

The Society for Music Theory's Committee on the Status of Women is sponsoring "Women Composers: A Forum for Work on Analysis and Teaching" at the Society's annual meeting in Philadelphia, November 2001. Speakers include

University of British Columbia doctoral candidates Laurel Parsons ("Time Management with 'Twelve-Tone Lizzie': Temporal and Dramatic Design in a Scene from Elisabeth Lutyen's *The Numbered*") and Melinda Boyd ("Riding the Valkyrie: [En]Countering Wagner in Ingeborg von Bronsart's *Hiarne*").

The Association of Canadian Women Composers (ACWC) teams up with the Ottawa Chamber Music Society, the University of Ottawa and Carleton University to present "Then, Now, Beyond: A Festival of Music by Women," in Ottawa, Ontario, January 24-27, 2002. The Festival will include concerts, symposia and a composers' forum, marking the 20th anniversary of the ACWC. For information, contact Janet Danielson <janet_danielson@sfu.ca>.

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

Klangspuren Festival

The Klangspuren (Sound Traces) Festival of Munich, Germany, a series that features new music, will present five concerts between October 2001 and May 2002. Twenty-nine works by 26 different composers are scheduled. No women are represented. Reported by William Osborne

News from Great Britain

The British organization, Women in Music (WiM), announces that six women composers will receive funding through the Women in Music Commissioning Fund for initiatives that will create new music to be experienced by a wide range of people. The projects span experimental, church and community music.

The first event to benefit from the fund was the London Musicians Collective 10th Annual Festival of Experimental Music, which took place June 1 to 3. Among the musical events at the all-female festival were Eliane Radigue's electronic drone-sculptures, and Miya Masaoka's Bee Project No. 1, scored for violin, koto, percussion and 3,000 bees (in a glass hive).

The five other projects have not yet been completed. June Boyce-Tillman will commission women composers to set to music two works usually performed in cathedrals and churches, the Magnificat and the Nunc Dimittis, in the "Magnificat Project." Deirdre Gribbin will use her grant to

develop *Grace Notes*, a collaboration with writer Bernard McLaverty. Sense of Sound will create a vocal piece for live and internet performance; the workshop and creation process will be developed into a package that can be used by other community-voice projects. Rachel Stott plans to tour a musical setting of Chaucer's *Wife of Bath's Tale*, sung by cathedral girls' choirs, along the Canterbury Pilgrims' route. Karen Wimhurst intends to create a piece of musical theater entitled *Last Flights*, involving circus performers, simulated birds and an orchestra.

Jennifer Fowler, reporter for *Women in Music Now* (June/July 2001), the WiM newsletter, informs us that the BBC Proms 2001, with a schedule of 73 concerts, includes only three women composers: Sally Beamish, Judith Weir and Augusta Read Thomas; 15 women soloists and no women conductors. The Women in Music Web-site, www.womeninmusic.org.uk, is now maintained by Suzanne Chawner.

Feminist Theory and Music 6 Conference

Boise State University, Idaho, July 5-8

By Catherine Parsons Smith

Feminist Theory and Music was first convened at the University of Minnesota in 1991. The idea was such a good one and the response so strong that individuals have stepped forward to sponsor more such conferences every other year, either in conjunction with a host university or another society with similar interests. Even though feminist issues are now addressed more frequently at meetings of the larger societies, the need for this one remains. Since the initial conference, three more were held at universities: Eastman, the University of California at Riverside, and the University of Virginia. Taking a slightly different tack, the fifth conference (1999) was held in conjunction with IAWM in London. The sixth, expertly organized by Elizabeth Gould, followed both patterns; it was held at Boise State University July 5-8 in conjunction with a meeting of GRIME (Gender Research in Music Education).

Intellectual experimentation and adventure has been the rule at these conferences; those who were geographically adventurous enough to attend this one found it to be no exception. Although it was a relatively small meeting, there were enough people to fill both concurrent sessions. The papers ranged over many musical genres and tackled issues of gender from many perspectives. A few titles suggest the range: Naomi André, "Haunting Legacies: The Castrati in the Early Nineteenth Century"; Christina Baade, "Romance in the Desert: The Propaganda Trail of 'Lili Marlene'"; Eleonora Beck, "Teaching Music History from Outside the Closet"; Jean Littlejohn, "François-Joseph Fétis and the Gendering of Tonality"; Andrea Lowgren, "Why Marriage and Music Don't Mix, or, The Story of Composer Elisabeth Lutyens"; Yoko Suzuki, "Masculinity in Jazz Saxophone Performance from the Perspective of Female Saxophonists." In "A Context for Eminem's 'Murder Ballads,'" Elizabeth Keathley asked us to confront the almost unbearable (to me) lyrics and sound effects of these works as part of a long Western tradition of musical-operatic violence toward women.

I participated in a session titled "Communities of Music"; it offered such contrasting titles that, before hand, we could not imagine they would have much to say to each other. J. Michele Edwards, "Singing Values," talked about the unsuitable lyrics, some merely silly, most invidious, that women's choruses are often asked to sing. Mary Anne Long, "The Haresfoot Club Between the Wars: Singing through the Feminine Voice on the University Stage," described the all-male amateur productions in several Big Ten and Ivy

League colleges. "An Operatic Skeleton on the Western Frontier: Zitkala Sa, William F. Hanson, and 'The Sun Dance Opera,'" my offering, showed how a Native American woman influenced the creation of this 1913 opera and was in turn exploited by its white male composer. Discussion was deferred until after all three papers (the standard practice for this conference); even so, the audience responded to each of the three authors, drawing ingenious and stimulating comparisons. Later on I chaired a pre-planned session, "Modern Times, Modern Women: Redefining the Boundaries of American Musical Modernism," with presentations by Kara Gardner, Nancy Rao and Laurie Blunsom, which turned out to be more obviously cohesive and equally stimulating.

Among the IAWM members present were Jane Bowers; J. Michele Edwards, who conducted a new work and participated in a session; Diane Follet, who presented the paper "Feminine Voices in the French 'Melodie'"; Deborah Hayes; Elizabeth Keathley, who presented two papers; and Catherine Parsons Smith, who presented a paper and chaired a session.

Calling on its performance faculty and community musicians, Boise State University was able to offer two concerts of vocal and instrumental chamber music under the rubric "Women Composers at the Millennium." In their variety, excellence of performance and musical interest, they were among the most satisfying new music concerts I have heard in many a year. At the first we heard music by Diana Elena Rud, Allison Adah Johnson, Katrina Wreede, Adriana Isabel Figueroa Mañas, Yung Wha Son, Man-yee Lam and Renee T. Coulombe. At the second, the composers were Elizabeth Alexander, Stephanie Johnson, Joelle Wallach, Rosemary Austen, and Diane Thome.

Continuing the recent trend, if there is such a thing as a "cutting edge" in music scholarship, it remains in the area of gender studies. I was glad to see some substantial work emerging in the area of scholarship about ethnicity and race. Feminist Theory and Music conferences remain a place for experimentation and new ideas. A seventh conference is tentatively planned for Bowling Green State University (Ohio) in 2003.

Catherine Parsons Smith recently retired as Professor of Music at the University of Nevada Reno. Her most recent book is William Grant Still: A Study in Contradictions, University of California Press, 2000.

Personal Observations on FTM6

By Rosemary Austen

I traveled a great distance from my home in Hobart, Tasmania, to attend the FTM6 Conference on the strong recommendation of an Australian friend who had participated in two previous meetings. The conference exceeded my expectations on several fronts. I was struck by the excellent organization: all my queries and requests were answered promptly and clearly at every stage. I arrived on a very hot day, but the University was situated perfectly among the trees and by the river. The setting was a delight for a foreign visitor.

It was obvious that the organizers had put forth a great deal of effort to ensure that the social events were carried off in style. A fine view of the city and surrounding mountains was provided by the old Boise train depot venue for the opening reception. Delicious Idaho wines were served, and delegates had ample opportunity to mingle. The conference dinner was most convivial and was made even more memorable by the inspired keynote speech of Roberta Lamb. I will never see the world in the same way again.

Concerts, three in all, were well placed within the conference program and encompassed an eclectic range of styles. Some of the composers had traveled from foreign countries to present their music. The enthusiasm of the Boise State University music department was apparent throughout the

concert series. A lunchtime concert, performed by Imbate, presented a selection of works by women composers, including the premiere of Carol Matthews' *Snow Walker*, a personal highlight of the event.

A high standard of scholarship was apparent in the papers that were presented, and, like the concert series, the subject matter spanned enormous breadth: from Hildegard to Zitkala - Sa, the Haresfoot Club, African American Blues Women and on to Rap, Punk and the Girl Revolution. The subject matter ensured stimulation of the mind and encouraged new ways of thinking.

This is but a brief and personal review of the wonderful FTM6 Conference. The organization was outstanding, the participants were warm and welcoming and the conference provided a superb vehicle for animated, stimulating, but at all times, supportive discussion and scholarship. It was an honor to be a part of it.

Rosemary Austen is a composition student at the University of Tasmania's Conservatorium of Music in Australia. The Apples Suite for soprano and three clarinets, premiered at the Tasmanian Writers Festival in 2000, was performed at the conference.

NOTE: Abstracts of the papers presented at the conference are available on the Web site: <http://music.boisestate.edu/ftm6>

Women and Music: A Journal of Gender and Culture

Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music and culture, with special attention being given to the concerns of women. It is a publication of the IAWM, with additional funding from The George Washington University.

Submissions of varying length are now being accepted for consideration in volume 6, which will appear in fall 2002. All submissions undergo a blind review process. For further information, send an email to cpickar@gwu.edu.

Author guidelines:

1. Submit a brief abstract (two paragraphs) along with three copies of your typescript, two without identifying information and one with, and the text on computer disc.
2. Microsoft Word format is preferred.

3. Use endnotes for the manuscript (the publication uses footnotes).

4. For footnotes, please conform to *The Chicago Manual of Style*, 14th ed. (Chicago: University of Chicago Press, 1993).

5. Authors with accepted articles will be asked to provide camera-ready, publication-quality musical examples.

6. Authors are responsible for providing necessary copyright permission.

7. Submissions received after January 1 will be considered for the fall issue of the following year. Send all submissions to the following address:

Women and Music
Attn: Prof. Catherine Pickar
Department of Music
B-144 Academic Center
The George Washington University
Washington, DC 20052

IAWM News

President's Message: Expanding Horizons

Greetings! I am very honored and excited to serve as IAWM President, and I must begin by thanking several people. First of all, thank you to Sally Reid, Immediate Past President. Her direction and vision for the IAWM have helped to move the group forward from three organizations functioning under one umbrella to a more unified group unilaterally focusing on the remarkable achievements of women in music. Sally will continue to develop our extensive online presence as Chair of the Communication Committee.

I would also like to thank outgoing board members Hansonia Caldwell, Lucille Field Goodman, Elizabeth Hinkle-Turner, Monica Buckland Hofstetter, Janis-Rozena Peri, Jeanne E. Shaffer, Clare Shore and Margaret Lucy Wilkins for hard work and dedication during their terms of service. Thanks go to newly elected board members Jin Hi Kim, Ursula Rempel and Li Yiding, as well as to the many returning board members. I am looking forward to working with these remarkable individuals over the next two years. Additionally, I would especially like to thank IAWM member Marilyn Shrude for her skill in organizing and coordinating the Search for New Music for the past few years. She is stepping down from her work in this capacity but will remain as an advisor to the new coordinator.

The IAWM is only as strong as its membership. To this end, we will concentrate our efforts in three particular areas:

1. Greater international participation and representation on the board.

With this past year's elections, we have seen a distinct growth in the number of board members residing outside of the United States, especially those from Asia. I would like to see this growth continue, especially in Africa, Australasia and South America. Look for future outreach developments in the International Liaison, Affiliate and Exchange structure of the Board that will allow greater communication between these regions and the IAWM. We are currently printing the membership brochure in several languages, including

Italian, Chinese, German, Korean and Spanish. These materials soon will be available in print, online and in the *IAWM Journal*.

2. Greater student recruitment and matriculation.

Although students account for approximately 20 percent of our current membership, we often lose track of them after graduation. Some return as individual members within the first few years, but many do not continue their ties to the IAWM. At the June 2001 Board meeting, the board voted to begin a pilot program for student chapters on various university campuses. We will begin this year with three universities, and ideally build this program over the next few years. Many universities offer incentives for student organizations to participate in on-campus activities by extending financial support for travel to conferences, presenting concerts and hosting guest speakers. It is my sincere hope that we will be able to capitalize on these funds by creating student IAWM chapters lead by IAWM members worldwide.



3. Greater participation from all types of musicians.

Our membership is comprised of a diverse group of musicians, including amateur and professional composers, performers, musicologists, educators and theorists. It is imperative that we strive for greater participation among all types of musicians. Beginning in 2000, the Annual Concert included a search for performers, in addition to the call for composers. We must strive to represent members from all walks of musical life on the board.

There has been an extensive reorganization of the committee structure within the IAWM, and, as many of you know, the IAWM is a volunteer organization. There are currently ten standing committees: Administrative, Advocacy, Annual Concert, Communication, Congress, Development, Finance, Membership, Nominations/Elections and Publications. I believe that this new structure will leverage the strengths of individual board members while allowing much greater participation from the general membership.

I look forward to serving as your president over the next two years. This is indeed an exhilarating time to be a part of the IAWM. We are moving forward with efforts to more fully become an international organization. But we need your help! We are always looking for people with enthusiasm, drive and focus. If you would like to volunteer to serve, please contact me or any other board member. We would be happy to help find a place for your energy!

Cordially,

Kristine H. Burns
IAWM President
burnsk@fiu.edu

President's Profile

Composer and author Kristine H. Burns is Director of the Electronic Music Studios at the Florida International University School of Music in Miami. She has previously served on the faculties of both Dartmouth College and the Oberlin College Conservatory of Music.

As the owner and editor of WOW/EM, Women On the Web—ElectronMedia (<http://music.dartmouth.edu/~wowem>), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, mathematics and computers. Dr. Burns's scores and recordings are published and distributed

by Tuba-Euphonium Press, Frogpeak Music and Seeland Records. She is editor of *Women and Music in the U.S. Since 1900: An Encyclopedia*, which is scheduled for publication in 2001 by Oryx Press. In addition to the IAWM, she is a member of the College Music Society (CMS), International Computer Music Association (ICMA), the Society of Electro-Acoustic Music in the United States (SEAMUS), and the Society of Composers, Inc. (SCI).

Her intermedia compositions have been performed throughout North and South America and Europe, including the Helsinki Museum of Art, the International Society of Bassists, the International Congress of Women in Music, the FUTURA Festival (Drome, France), the Birmingham Art Music Alliance, and SEAMUS and SCI National Conferences. Her most recent creative endeavor is her son, Liam Burns Leider, who was born on September 17, 2001.

Liam Burns Leider

The IAWM congratulates President Kristine Burns and her husband, Colby Leider, on the birth of their son, Liam Burns Leider, born on September 17, 2001 at 5:00 pm. They invite you to see Liam's web site: <http://www.fiu.edu/~burnsk/Liam.html>.

Review: IAWM/NMWA Annual Concert of Chamber Music by Women Composers

"Women on the Cutting Edge," National Museum of Women in the Arts, Washington, D.C., June 10, 2001

By Susan Cohn Lackman

The program opened with a Keynote Address by **Christine Ammer**, author of *Unsung: A History of Women in American Music* (2nd edition, Amadeus Press, 2001). She remarked that the impetus for the first edition of her book (1980) originated when she tried to find information about American women musicians for her introduction of Quintessence, an all-woman woodwind quintet that performed at a NOW meeting in the 1970s. She could find nothing. (See the article on Quintessence in the Reports section.) She also noted that in the 70s more than half the students in the school orchestra were female, yet women players were rare in major professional orchestras. She reflected on the improvements in recent years, but noted that more still needs to be done.

The concert began with a work by **Nga Ting Ada Lay**, born in Hong Kong in 1975, and now studying for a Ph.D. degree in Australia. Her *Embrace: In memory of an old tree*, the first of three works for woodwind quintet, created an aural picture. The composer used her palette and layered

ostinati to portray a strong tree crowned with fluttering leaves, a symbol of her love, affection and reverence for her family.

Maria A. Martin started her life in Bulgaria, and her trio for flute, percussion and piano, *Gathering*, conjured up a Bulgarian celebration. The taste of her homeland was heard in melodic fragments and rhythms reminiscent of the spirit of Bela Bartók. Even in the slow opening for piano and vibraphone the players were required to tightly coordinate their parts, and when the dance-like flute joined the texture, the virtuosic demands only increased. With the skill of fine players this piece sounded jovial and frolicsome.

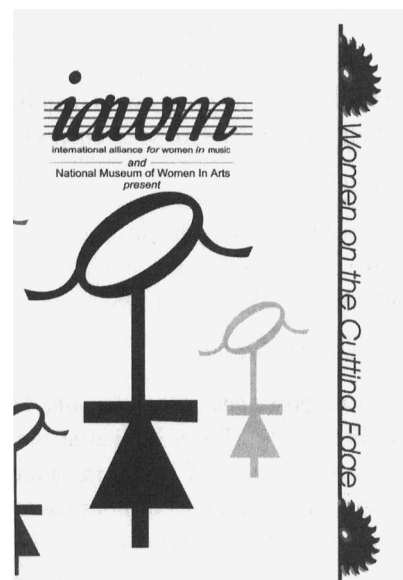
Alba L. Potes, in her *Tres Miniaturas para las Mariposas Ausentes* for clarinet, bassoon and piano, aimed to depict the flitting of extinct butterflies in her native country, Colombia. In the first and last movements of the piece the pointillistic and rhythmic writing captured the delicacy

and busyness of the butterflies, while the central movement recalled a very slow and mournful tango. The touches of exotic color in the trio were never obtrusive, yet the seasoning was delightful. Potes holds a Ph.D. from Temple University, and has received several performances of her works in the United States, Canada, South America, Europe and Asia.

By far the most avant-garde work on the program was *Profaning the Sacred* by **Janice Misurell-Mitchell**. The composer herself was responsible for the flute, alto flute and vocal parts; the other half of the duo, Richard Nunemaker, played clarinet and bass clarinet. The performers faced each other over banks of an incredibly complex score spread on music stands. After a short and perky opening, the focus of the piece appeared, a presentation of the poems *Howl* by Allen Ginsberg and *Blooz Man* and *Poet Woman* by Regie Gibson; the first was presented in its entirety, the Gibson poems were entwined. The words of the poems were spoken into the flute as it was being played, and they were growled, mumbled and shouted, almost unintelligible as though they were burbled from under water. There was a jazzy, bluesy solo featuring the clarinet to separate the two poets' works, motifs of which returned to underline the vocalist's rendition of the Gibson poems. Although not a typical setting of lyrics, the poems were presented effectively, and were given an especially caring performance.

Opening the second half of the concert was *Homage for Hildegard* by (IAWM Search for New Music) Miriam Gideon Prize-winner **Elizabeth R. Austin**. We heard three of the five sections of the work, which is based on Hildegard's *Caritas Abundat* antiphon and is scored for mezzo-soprano and baritone, flute, clarinet, percussion and piano. The com-

position is well-crafted in its form and technique, but what makes its mark is the exuberance of the percussion instruments, especially the bells and chimes. Even the singers were given the responsibility of playing tambourine and triangle. The ringing percussion instruments were augmented at times by a carillon whap on the piano strings with a soft but stout mallet. Austin interprets the art of a millennium ago in a modern environment, and one believes that the Abbess would very much approve.



Gi, for clarinet, saxophone and piano, by **Injoo Joo** (from Korea), is a pointillistic piece in which the layering of lines leads to the accumulation of forward drive in the music. The slower middle movement introduces bent tones for the winds, and requires exacting technique, a virtuoso challenge that continues through the last movement of this demanding and ultimately energetic work.

Impressionen was the contribution of **Violeta Dinescu**, former board member of the IAWM and Romanian composer now residing in Germany. In this aural counterpart to paintings of Monet and Renoir, individual strands of melody that were spun out of the woodwind texture delicately drifted away. This was a kaleidoscope of timbres, but the edges of the design were softened, and the colors melted into each other.

Beth Wiemann's *Tightrope* was a bright contrast to the preceding work. This piece for woodwind quintet is based on a series of variations on a chord progression; the music sounds cohesive but not repetitive. The sunny optimism and playfulness of the work explains its several performances and acceptance into the repertoire of chamber ensembles.

Korean composer **Sabang Cho** is a doctoral student at Boston University, and her Quintet for Woodwinds shows what this emerging composer can do. The four compact movements combine to form a sampler of woodwind writing. In the first, the counterpoint twists through melodies that remind one of Bartók's *Concerto for Orchestra*. The second is animated, and the third is a slowly rotating prism of multiphonic effects. The bent tones and timbre experiments continue into the highly organized motives of the final movement.

Letter to the IAWM:

Two days after the IAWM Concert at The National Museum for Women in the Arts, I am compelled to acknowledge and marvel at the idealism and professionalism so prevalent that afternoon! When one considers that performers and composers from as far away as Australia, Asia and Europe took on the costs of such a trip to Washington, D.C., in order to be a part of this remarkable display of talent and musicianship, it is truly humbling and awe-inspiring.

Maria Niederberger and her co-chair, Patricia Morehead, are to be thanked and congratulated for their outstanding planning. The performers who played my music were all top notch and enthusiastic; J. Michele Edwards' enlightened conducting made the ample rehearsal time pleasant and productive for everyone. Kudos all around: a magnificent and touching experience! *From Elizabeth R. Austin* (June 12, 2001)

Conductor **J. Michele Edwards** rehearsed and directed the various ensembles and adroitly coordinated the tricky weaving of the instrument parts. The performers and the conductor, faced with new music of considerable difficulty, acquitted themselves with calm mastery and musicianship. Although we usually expect a program of diverse forces at the IAWM concerts, these nine ways of looking at woodwinds, solo and in different combinations, offered not only a delight for the ear, but food for the mind. Among the performers not already mentioned were Susan Barber, Randall Bennet, Carolyn Bryan, Alison Deadman, Christoph Dorner, Paul Edgar, Lin Foulk, Eugene Jones, Megumi Masaki, Judy May, Elizabeth McNutt, Beata Moon, Patricia Morehead, Eva Pierrou and Fiona Wilkinson. The IAWM is very appreciative of all of the talented volunteers who devoted so much time to ensure the success of the concert.

Special thanks to IAWM Concert Coordinators Maria A. Niederberger and Patricia Morehead, to the National Museum of Women in the Arts and its Curator of Education, Harriet McNamee, to the Levine School of Music for pro-

viding rehearsal space, to Mary Findley for her assistance with many details, and to the Department of Art and Design and the Graphic Design Workshop of East Tennessee State University for their work in designing the program.

Susan Cohn Lackman, Professor of Music Theory and Composition at Rollins College (Florida), is Treasurer of the IAWM. Well known for her critical essays and articles on the arts in the popular media, she holds a Ph.D. from Rutgers University, having earned earlier degrees from Temple University and American University.

Membership Renewal

Renewal forms will be mailed this fall for the year 2002 membership. Dues will remain the same. Please note the following change: If you are renewing by mail, checks should be sent to Treasurer Susan Cohn Lackman. Contact Membership Director Leslie Stone for change of address, including e-mail address, and any membership problems. (Their addresses are on the inside front cover of this issue.)

IAWM 2002/2003 Call for Scores and Performers

General call for scores world-wide for the International Alliance for Women in Music (IAWM) concerts at the National Museum of Women in the Arts (NMWA) in Washington, D.C., June 2002 and 2003. (We are indeed preparing two concerts; the exact dates will be announced. See the IAWM Web site and the listserv for further details.)

Eligibility: Composers who are members of the IAWM. New members are welcome. For information on how to become a member, please refer to the IAWM Web site: <http://music.acu.edu/www/iawm/>. Dues are: \$45, \$25 for students, \$30 for seniors (over 65). Checks made out to the IAWM may be sent directly to Susan Lackman, Treasurer; 2126 Mohawk Trail; Maitland, FL 32751-3943. (Please do not send your new membership check along with your score submission.)

Deadline: Scores must be received by **January 10, 2002**.

Instrumentation: Composers may submit scores for consideration that use a combination of at least TWO and at most EIGHT chamber music instruments (excluding percussion, harp and harpsichord). This call excludes string quartets, but strings may be used in other ensembles. Send TWO identical scores (copies only; no originals, no parts) and a cassette or CD, if possible. (A computer-generated tape is acceptable.)

Submission Process: The IAWM selection committee will chose works using an anonymous submission process to ensure fairness. Please mark each score and tape or CD with a **pseudonym** only. Scores that carry the composer's actual name will be disqualified. There is a submission limit of ONE work per composer. Each submission should contain a "Composer Information Form." You may produce your own form.

Composer forms are also available on the IAWM Web site. Include TWO copies of the form with your submission, and mark the envelope containing the form with your pseudonym.

The form must include the following information:

1. Name (last name, first name)
2. Mailing address (please include country) and phone number (country code).
3. Email address and fax number (if you have them)
4. Title of work
5. Approximate duration (entire work)
6. Movement names
7. Instrumentation
8. Program notes (no longer than 70 words)
9. Short biography (no longer than 70 words)

Please send materials to:

Professor Maria A. Niederberger
IAWM CALL FOR SCORES
Department of Music, P.O. Box 70661
East Tennessee State University
Johnson City, TN 37614-0661
USA

Responsibilities: Composers whose works are chosen for performance are expected to attend the IAWM Benefit Concert in Washington, D.C., in June 2002 or 2003, when their work will be presented. Travel and accommodations are the responsibility of the composers and presenters.

Music: All music (parts and score) must be performance-ready by the time of submission. Parts and scores are the responsibility of the composer. The music may be hand produced, if legible. Computer prints are fine. The main concern is that performers (conductor and players) are able to read the music with ease. Illegible music will be disqualified.

Return of Materials: If you would like materials to be returned, enclose an envelope with your return address and sufficient international postage coupons, or, within the U.S., with sufficient postage. We regret that submissions without SASE (self addressed, stamped envelope) or with insufficient postage cannot be returned.

Additional Comments: The work does not have to be previously unperformed to be eligible for the Washington, D.C., concert. There are no specifications regarding the length; it is our view that a work of art unfolds in its own time. Since we try to represent a number of composers, lengthy pieces will have a smaller chance of being selected.

- The organizers of the concert will assume reasonable care of the submitted materials. They are not liable for lost or misplaced material, however.
- The IAWM reserves the right to cancel a performance, if it is not feasible due to unforeseen events.

Questions?: E-mail Dr. Niederberger: niederbe@access.ETSU.edu under the heading: 2002 DC Submission.

Volunteer Performers

The IAWM is also calling for Volunteer Performers or Volunteer Performance Groups who have **commissioned** and **performed** an **IAWM Composer**. Any combination of instruments is eligible, except percussion. If selected, performers will be able to present the composer's work at

the IAWM concert in Washington, D.C. (Featured composers must be IAWM members. New IAWM members are welcome.)

If you are interested, please send the following materials:

1. A tape or CD of YOUR performance of the featured work.
2. Two identical scores (copies only; no originals, no parts)
3. A brief performer biography (no longer than 70 words), press photo
4. A brief composer biography
5. A performer curriculum vitae
6. Program notes and a brief history of the featured work
7. Information regarding the duration, number of movements, movement names.
8. **IMPORTANT:** Include SASE (self addressed, stamped envelope) if you wish the return of your tape or CD.

Please send materials to:

Professor Maria A. Niederberger
IAWM CALL FOR SCORES
Department of Music, P.O. Box 70661
East Tennessee State University
Johnson City, TN 37614-0661
USA

IAWM 2002 Call for Volunteer Performers

For the upcoming Annual Benefit Chamber Music Concert in June 2002 at the National Museum of Women in the Arts in Washington, D.C., the IAWM is calling for volunteer performers, in addition to the commissioning individual or group call listed above. Please check the IAWM Web site for more information.

Certificates of Merit and Appreciation

At the IAWM Board Meeting in Washington, D.C., on June 9, 2001, the following were awarded special certificates of merit and appreciation for their exceptional service.

Retiring from the Board of Directors:

Hansonia Caldwell, Lucille Field Goodman, Elizabeth Hinkle-Turner, Monica Buckland Hofstetter, Janice-Rozena Peri, Jeanne Shaffer, Clare Shore, Margaret Lucy Wilkins

Special Commendations:

Lynn Gumert - Production Manager of the *IAWM Journal*;
Sally Reid - Past President of the IAWM; Marilyn Shrude - Search for New Music Coordinator

Search for New Music Winners:

Ruby Fulton - Ellen Taaffe Zwilich Prize, Beverly McLarry - Miriam Gideon First Prize, Terry Winter Owens - Miriam Gideon First Prize, Orianna Webb - Student Composer First

Prize, Moiya Callahan - Student Composer Second Prize, Jennifer Higdon - Theodore Front Prize

Special Commendations for the 2001 IAWM/NMWA Chamber Music Concert:

Composers: Elizabeth Austin, Sabang Cho, Violeta Dinescu, Injoo Joo, Maria A. Martin, Janice Misurell-Mitchell, Nga Ting Ada Lay, Alba L. Potes, Beth Wiemann

Maria Niederberger - Concert Coordinator, Patricia Morehead - Co-Concert Coordinator, Catherine J. Pickar - Facilities Coordinator, Andreas Husi - graphics for publicity, Shery Pugh - program design

Performers: J. Michele Edwards - conductor, Christine Ammer - guest speaker, Susan Barber, Randall Bennet, Carolyn J. Bryant, Alison Deadman, Christoph Dorner, Paul F. Edgar, Lin Foulk, Eugene Jones, Judy May, Elizabeth McNutt, Mefumi Mesaki, Beata Moon, Richard Nunemaker, Eva Pierrou, Fiona Wilkinson

Award Winners of the IAWM 2001 Search for New Music

By Marilyn Shrude

The International Alliance for Women in Music is pleased to announce the results of the 20th IAWM (2001) Search for New Music by Women Composers. Six prizes in four categories were awarded.

Winner of the First Prize in the Student Composer category is **Orianna Webb**, who earned degrees from the University of Chicago and the Cleveland Institute of Music. She has studied in the United States with Margaret Borrower, John Eaton and Roger Zahab and in France at La Schola Cantorum with Samuel Adler and Philip Lasser. Her honors include awards from ASCAP and the National Federation of Music Clubs, and the Donald Erb Prize for Composition. Her music has been performed by The Cleveland Youth Orchestra, the CIM New Music Ensemble, Daedalus of the University of Akron, Music 2000 and the Mostly Modern Chamber Music Society, and was featured on Cleveland's WCLV. Her most recent work was premiered at the International Double Reed Society Convention in August 2001.

Moiya Callahan, winner of the Second Prize in the Student Composer category, is a graduate of Whitman College and is currently in the doctoral program at the University of Cincinnati College-Conservatory of Music. She has been a participant at major festivals such as June in Buffalo, New Music Miami and Music 97, 98 and 99, and she received a grant from Meet the Composer to support a residency in the Roberts Paideia School in Cincinnati. In May 2000 she was selected as one of four composers to work with the ARRAYMUSIC ensemble of Toronto.

Ruby Fulton, winner of the Ellen Taaffe Zwilich Prize (for women 21 and under), is in her junior year at Boston University, pursuing a double major in composition and violin performance. Her theory and composition teachers include Martin Amlin, Theodore Antoniou and Richard Cornell. She was born and raised in northwest Iowa and spent the past summer teaching and counseling at Cazadero Performing Arts Camp in California.

Beverly McLarry and **Terry Winter Owens** share First Prize in the Miriam Gideon category (for women 50 and over). McLarry earned degrees from Miami University (Ohio) and Southern Methodist University. She is currently music director of the Norman Community Choral Society, adjunct Professor of Voice at Oklahoma City Community College and music director at the First Unitarian Church of Oklahoma City. She has appeared as soloist with the Tanglewood Choir at the Berkshire Music Festival and the Oklahoma City Chamber Players. Awards include "Oklahoma Musician of the Year, Ambassador of Good Will" and a citation from the State Senate for contributing to teaching and composing in the state of Oklahoma.

Terry Winter Owens is an internationally recognized composer of both concert and film music. Her works are recorded on the AM&M and Apollo labels and are published by Doblinger, Universal, Carl Fischer, Arsis and Kjos. Her most recent film score, "The Lost Children of Coney Island," is her third collaboration with award-winning filmmaker Douglas Morse. It was premiered at the Kitchen in New York City and was produced with grants from the American Composers Forum, The Greenwall Foundation and Meet the Composer. She studied piano with Lisa Grad and composition with Ralph Shapey.

Jennifer Higdon is the recipient of the Theodore Front Prize (for women 22 and over), made possible through the generosity of Theodore Front Musical Literature, Inc. Higdon is the recipient of numerous awards, including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the

IAWM Journal

Volunteers and Suggestions

The Journal is in need of additional volunteers to write reviews and reports and to serve behind the scenes on the editorial staff as a copy editor and members' news editor. We encourage all IAWM members to contribute, whether it is a major article, a report on a conference or a members' news item.

Please take a few minutes to give your opinion on the current issue and offer suggestions for future topics and special features: evemeyer@spotcat.com. If you would like to be added to our list of reviewers, please contact Ellen Schlegel. (See the Guidelines for Contributors opposite page one for details.)

International Focus

Our president, Kristine Burns, mentions in her message that the IAWM plans to place greater emphasis on international participation. Recent issues of the *Journal* have included articles by authors from around the world, and this issue features an entire section on Music in Asia, in addition to articles about women and music in Europe, Canada and the United States. We would like to increase our coverage of Africa, Australia, the Middle East and South America. We invite members who are living in or visiting these areas to submit articles or reports.

Back Issues

If you did not receive a back issue, please contact Archives Manager Sally Reid; Burford Music Center 130; Abilene Christian University; Box 28274; Abilene, TX 79699-8272; reid@acu.edu. Also, please check to be sure your name is in the Membership Directory.

American Academy of Arts & Letters. Her music is recorded on 14 discs, and upcoming commissions include works for the Philadelphia Orchestra, St. Luke's Chamber Ensemble, eighth blackbird and the American Guild of Organists. She is on the faculty of The Curtis Institute of Music. (For additional information, see "An Interview with Jennifer Higdon," by Florence Aquilina, *IAWM Journal* 6.1/2 (2000): 1-4.)

The judges for this year's competition were Dr. **HyeKung Lee**, currently on the faculty of the University of Hawaii, Honolulu, and Dr. **Stella Sung**, Associate Professor of Music at University of Central Florida. Dr. Marilyn Shrude, Distinguished Artist Professor and Chair of the Department of Musicology/Composition/Theory at Bowling Green State University, served as contest coordinator.

The IAWM congratulates the winners and all those who submitted their music for consideration.

Call For Nominations and Volunteers

The IAWM operates mainly by the vision, energy, talent and commitment of its members. There is so much to be done to promote women in music! Please consider whether you would like to play a more active role. Nominations, including self-nominations, to the Board of Directors for the spring 2002 elections are now being accepted.

Board membership is not the only way to make a real difference; you may choose to volunteer in any leadership capacity without a Board commitment. Ours is a very flexible organization, representing not only a diversity, but a multiplicity of interests and passions. Do you have a special interest or talent you could share with us? Would you be willing to help in some administrative capacity?

Think about these areas: hospitality, nominations, by-laws, web design and content, grants, fundraising, finance, public information, the IAWM Journal and more! Some of these areas urgently need help; others will need it in the future. Do you have expertise or interest in any of them? In something else entirely? Think it over and contact Kristine Burns, President, or Carolyn Bryan, Nominations Committee, to discuss your participation.

Please help us to strengthen and invigorate our commitment to women in music and broaden our vision for the future. Get involved with the IAWM!

Kristine H. Burns, IAWM President
Florida International University School of Music
University Park Campus
Miami, FL 33199 USA
Phone: 305-348-2219 fax: 305-348-4073
Email: burnsk@fiu.edu

Carolyn Bryan, Nominations/Elections Committee
Georgia Southern University
PO Box 8052
Statesboro, GA 30462-8052
Phone: 912-681-5669 fax: 912-681-0583

20th IAWM (2001)

Search for New Music Contest Results

Student Composer Prize

(for women currently enrolled in school)

Works for Any Medium

1st Prize (\$250)

Being and Becoming for orchestra

by **Orianna Webb**

2nd Prize (\$150)

Four-Way Sextet for flute/piccolo, clarinet, violin, cello, piano and percussion

by **Moiya Callahan**

Ellen Taaffe Zwilich Prize

(for women 21 and under)

Works for Any Medium

1st Prize (\$150)

In Coral for two violins

by **Ruby Fulton**

Theodore Front Prize

(for women 22 and over)

(Sponsored by Theodore Front Musical Literature, Inc.)

Chamber and Orchestral Works

1st Prize (\$300)

Scenes from the Poet's Dreams for piano quintet

by **Jennifer Higdon**

Miriam Gideon Prize

(for women 50 and over)

Works for Solo Voice and 1 to 5 Instruments

Tied for 1st Prize (\$250 each)

Songs from the Timberlines for voice, clarinet, bassoon, piano

by **Beverly McLarry**

Messages for Raoul Wallenberg for soprano or tenor, flute, cello and piano

by **Terry Winter Owens**

Judges: HyeKung Lee and Stella Sung

Contest Coordinator: Marilyn Shrude

The 2002 *Search for New Music* deadline is

December 10, 2001

For further information see announcement in this issue

The International Alliance for Women in Music

is pleased to announce the

21st IAWM (2002) Search for New Music by Women Composers

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

Works for any medium

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

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

Works for any medium

First Prize - \$150

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

Chamber work for 1 to 5 instruments

Prize - \$300

Sponsored by Theodore Front Musical Literature, Inc.

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

Works for solo voice and 1 to 5 instruments

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

Contest Guidelines:

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

Student Prize = "ST"	Theodore Front Prize = "TF"
Zwilich Prize = "Z"	Gideon Prize = "G"
- On a separate piece of paper, please write the following: your 6-digit number; the title of the submitted work; your name, address and phone number; e-mail address; and your birth date, if you wish to be considered for the Zwilich, Front or Gideon Prize. For the Student Composer Prize, please include a statement from your composition teacher verifying your student status.
- Place the paper and student verification statement in a sealed envelope and write your 6-digit number on the outside. Enclose the envelope with your score.
- Please include a self-addressed stamped envelope with sufficient postage, for the return of materials. Materials with insufficient return postage will not be returned. For confirmation of receipt of materials, include e-mail information.
- Contestants must be IAWM members or be willing to join at the time of entry (\$45 individual; \$25 student; \$30 senior-over 65). If you wish to join, please send your check, made payable to IAWM, to Susan Lackman, Treasurer; 2126 Mohawk Trail; Maitland, FL 32751-3943. (Do not send your new membership check along with your score submission.)

Receipt of Materials Deadline: December 10, 2001

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

Mail entries to:

Dr. Anne Kilstofte
IAWM Search for New Music
Music Department
Hamline University
1536 Hewitt Ave.
St. Paul, MN 55104-1284

For further information:

Anne Kilstofte: kilst001@tc.umn.edu
IAWM Website: <http://music.acu.edu/www/iawm/opportunities/snm.html>

Performance Reviews

Pauline Oliveros: *Io and Her and the Trouble with Him*, A Dance-Opera

Co-sponsored by the Arts Institute, University of Wisconsin-Madison School of Music, and the Pauline Oliveros Foundation, Inc. Wisconsin Union Theater, University of Wisconsin-Madison, April 13, 2001.

By Joyce Kurpiers

Picture floating boulders, “virtual” images of Greek gods, magic spells, aerial dance, and a buzzing mechanical gadfly, all supported by a soundscape by Pauline Oliveros: are you duly intrigued? You will be when you see the next performance of the dance opera *Io and Her and the Trouble with Him*. Premiered at the Union Theater at the University of Wisconsin-Madison on April 13, 2001, the opera provides a “retelling of the myth of Io from a matriarchal perspective.”¹ Myths that include the god Zeus—as this one does—are fre-

the premiere. Choreographer Joanna Haigood directed the dance and performed the role of Io. Visual artist Wayne Campbell designed the set. Collectively, students and community members contributed technical tasks as well as performance roles, improvising parts based on the primary collaborators’ direction. Oliveros’ post as Composer-in-Residence for Spring 2001 provided the opportunity to stage the work at UW-Madison.

The tale opens with the Moirae, three archetypal figures representing Past, Present and Future; these figures are seen spinning on “floating boulders” (actual boulders that are suspended from above by fine steel wire) as the curtain opens. The Moirae appear throughout the opera, either spinning on boulders or entwining themselves through the upstage rope web as they weave this version of the Io tale. Io, a priestess of Her (Hera), is called from her Moon hammock to draw water for Her’s temple. Along the way, Io is aggressively sidetracked by the forceful call of Him; she finds herself ensnared in a cloud and transformed into the figure of a cow. In this form, distracted from her inner strength, Io journeys through a series of trials. First, she is entrapped under Argus’ watch of a thousand eyes; in her desire for freedom, she slowly begins to find her voice and intones stories to lull her captor to sleep. Just when it seems she may find relief, Io is again tormented, this time by a gadfly. She continues to endure trial after trial. Ultimately, she transcends her despair by listening to her own memory, the sounds from her own center. She is restored to her original form and, by pouring water at the altar of Her, breaks the spell. As the myth closes, Io reclaims her rightful space simultaneously, as the Moon goddess, Isis, and Her.

Pauline Oliveros’ soundscape demonstrates the composer’s gift for interweaving sound, time and space. Rooted in her meditative Deep Listening practices, Oliveros’ composition techniques accentuate the cyclical features of myth. By combining the acoustic and electronic, the improvised and pre-recorded, Oliveros circumvents notions of linear time. Her use of quadraphonic sound creates aural-spatial effects that envelop the listener in sound and in the narrative.³ As the Io story meanders and recaptures itself, so the soundscape cycles energy through the space surrounding the listener. With the careful selection of pitches, vocalizations and nature sounds, Oliveros lays a solid foundation for this highly sensual experience.



Io and Her and the Trouble with Him, University of Wisconsin-Madison, April 13, 2001
(photo by Maggie Bailey)

quently told from patriarchal perspectives; in contrast, this opera’s matriarchal perspective emphasizes Io’s experience, inner-strength and self-emancipation. The narrative takes place in primeval time and traces a mythical evolution of verbal communication. As Io undergoes a series of trials, she discovers consonants, then vowels, and eventually links those sounds to create stories. Io ultimately liberates herself through the telling of stories, including those emanating from her own memory and the sounds at her own center. The collaborative interdisciplinary effort behind this opera provides a powerful, provocative, hopeful meditation on this myth.

Several artists contributed to the premiere. Composer Pauline Oliveros provided the “sound bed” supporting the piece.² Writer Ione conceived of and wrote the libretto, then directed

After creating the project, Ione nurtured the libretto to provide a seasoned perspective on the Io myth. In the program notes, Ione points out that what “many of the retold myths neglect to teach, carried away as they are by tales of lustiness of Zeus, is the earlier ascendancy of Hera as Mother Goddess, who was hardly the jealous wife of later stories.” She further explains that in her version, “Io also forgets—she forgets her duties as a priestess, forgets her divinity, or more simply put, just forgets who she *is*—when she is distracted by Him. It is a fall from grace, a hellish state.”⁴ She continues by suggesting that “Him could just as easily be any of the distractions and ‘spells’ of the modern world that lead us away from ourselves....”⁵ Indeed, Ione knits some present day distractions into the story; for instance, Io’s “imprisonment” is superimposed with visual representations of the stories of Leonard Peltier, Mumia Abu-Jamal and Malcolm X. By this, the listener might find him/herself momentarily torn from the story and re-suspended in current time; therein, the listener is invited to acknowledge her/his role in the cast of characters. As Ione eloquently observes, “[w]e are all seeking a way through, trying to remember what the very process of daily living seems to want us to forget; in this way, Io’s arduous journey is our own.”⁶

Joanna Haigood’s aerial choreography and performance of Io delightfully engages with Wayne Campbell’s spectacular set design. Whether Haigood is suspended from the Moon hammock, expressing Io’s connection to earth and water, or treading precariously on rocks drifting through space, her performance portrays Io’s grace and strength. Furthermore, Campbell’s minimal set contextualizes the primeval saga and helps perform the story’s temporal divergences. His use of suspended boulders, spinning platforms and rope webbing allow the performer’s energies to permeate several planes and dimensions.

Though the piece is thick with complex thoughts and challenging questions, the sensual experience is breathtaking. The interplay of light, sound, movement and story

suspend the viewer in an almost meditative or dream-like state. At times spiritually painful, this performance left me pondering yet hopeful. The stark portrayal of Io experiencing her personal hell, along with simultaneous presentations of present-day events, may leave the viewer stunned but pensive. For example, in a scene in which the mythic sexual prowler Pan pursues Syrinx, Oliveros encloses the audience in the sounds of date-rape survivors telling their stories. Like the juxtaposition of Io’s imprisonment with present-day characters, this interlacing of stories reminds the listener of how mythic stories “persist in the psyche, [and have persisted] in the unconscious as well as the conscious through the ages.”⁷

The opera exposes deep-seated opinions and ideals embraced by the primary collaborators, including community, diversity and inclusiveness. For instance, the April 13th performance was served by students and staff from the University and volunteering members of the community. Some performers were musically trained while others were not. This inclusiveness underscores Ione’s assertion that the story of Io is not disconnected from the human experience. All performers—including audience members—take part in the continuous present-day weaving of this tale.

NOTES

1. Program Notes, *Io and Her and the Trouble with Him*, “Synopsis.”
2. Pauline Oliveros, interview with the author, May 1, 2001, Madison, WI.
3. Oliveros commented that she prefers to use multi-channel Surround Sound to project the “sound bed” where resources are available. Oliveros, interview.
4. Program, “Production Notes.”
5. Ibid.
6. Ibid.
7. Oliveros, interview.

Joyce Kurpiers is a graduate student studying musicology at the University of Wisconsin-Madison.

“From Ellis Island to JFK”: Jin Hi Kim with the American Composers Orchestra

Dante Anzolini, conductor; Carnegie Hall, New York City; March 18, 2001

By Jerry Bowles

For the first half of the 20th century, at least, American composers—whether they were born in the United States or came seeking refuge from the killing fires of two world wars in Europe—were almost exclusively male, Caucasian and European in musical training and outlook. Immigrant American composers like Kurt Weill, Arnold Schoenberg, Paul Hindemith and Erich Korngold brought to this country a new energy and level of talent, but little that was new in terms of

sound or instrumentation. At the same time, native-born composers like Aaron Copland, David Diamond, Marc Blitzstein, Elliot Carter, Virgil Thompson and many others were honing their craft at the knee of the legendary Nadia Boulanger.

All that began to change in the 1960s, as America once more became a lure for a whole new generation of immigrant composers from outside the Euro-American tradition—Asia, Latin America, India and the Arab world.

With them, they brought traditional instruments and folk melodies and laid the groundwork for what is now called (for better or sometimes worse) “world music.”

Both bloodlines of the American immigrant experience were on vivid display at the American Composers Orchestra's (ACO) concert titled “From Ellis Island to JFK,” on Sunday, March 18, 2001 at Carnegie Hall. Conductor Dante Anzolini filled in at very short notice for the ACO's music director, Dennis Russell Davies. The afternoon featured two world premieres: *Desde* by Cuban-American composer-conductor Tania León, and *Eternal Rock* by Korean-American Jin Hi Kim (who had been selected as the ACO 2000-01 Composer Fellow). The concert also featured works by European-born male composers: *Piano Concerto for the Left Hand* by Lukas Foss (1993), performed by Leon Fleisher, for whom the work was written, and *Variations for Orchestra*, op. 31, by Arnold Schoenberg (1926, 1928). The latter work was a strange choice for this program, since it was composed before Schoenberg came to the United States.

Jin Hi Kim is highly acclaimed as a komungo (the traditional fourth-century Korean fretted zither) virtuoso and as a composer of cross-cultural compositions that combine Eastern and Western instruments—works that explore a



Jin Hi Kim performing the komungo with the American Composers Orchestra, March 18, 2001
(photo by Chris Lee)

sound-world that crosses ethnic, national, stylistic, and ontological boundaries. *Eternal Rock* is her first orchestral commission, and it demonstrates that Ms. Kim's “Living Tones” improvisational concept, in which each tone is alive, embodying its own individual shape, sound and subtext, is what software engineers called “scalable.” The sound palette that she employs for small instrumental settings retains its power when applied to larger groupings.

Ms. Kim says *Eternal Rock* refers to the evolution of rocks in space, over eons of time and space. The piece begins with a group of strings playing a quiet drone that seems to repeat itself in endless cycles, while the somewhat otherworldly sound of the komungo adds accents but stays in basic harmony with the orchestra. Toward the middle of the piece, the komungo goes its own way, playing faster and faster as the individual instruments of the orchestra rush to keep pace. By the end of the piece, the orchestra has splintered into a collection of individual voices, like atoms that have just been smashed and are struggling valiantly to hold together. All in all, *Eternal Rock* is an impressive orchestral debut for Ms. Kim, who melds elements of East and West in a seamless fashion to create a floating world of sound that is all her own.

Unfortunately, Tania León's *Desde* was too brief and underdeveloped to have much of an impact. Webster's *New World Spanish Dictionary* translates “desde” as: “from now on, since, always, from, of course, ever since,” and that ambiguity seems to be what León was aiming toward. She is quoted as saying that the piece is about “finding a language that elicits a personal meaning,” which suggests that what León was striving for was a work that evoked both her past Cuban heritage and her American identity. Bird sounds and Latin motifs leap out of a modernist sound canvas in ways that suggest avenues of further development that, while evocative, are nonetheless, incomplete. The work was commissioned by the ACO and the Koussevitzky Music Foundation.

Jerry Bowles is editor of *Sequenza21/The Contemporary Classical Music Weekly*, a Web zine that can be found at <http://www.sequenza21.com>.

Kythera by Violeta Dinescu

Colgate University, Hamilton, New York; December 7, 2000

By Dierk Hoffmann

The world premiere of Violeta Dinescu's *Kythera* at Colgate University on December 7, 2000 was an occasion that epitomizes our time: an international collaboration and a global event. The theme of the poem on which the composition is based is Greek; the poet, Gisela Hemau, is German; Violeta Dinescu is Romanian and now teaches in Germany; the singer, Neva Pilgrim, is American; and the world premiere took place in up-state New York. The composer, the per-

former and her audience were in the Hall of Presidents of Colgate University, and the poet participated from across the Atlantic, sitting in a studio in Cologne, Germany.

Critics have praised Gisela Hemau's poems for their precision, unity of form and content, naturalness of expression, striking metaphors and magical qualities. Her major publications are *Mortefakt*; *Gitter mit Augen* and

Abschüssiges Gelände. Unfortunately, her poetry has not yet been translated into English. Before the performance, Hemaü gave a short introduction in German via satellite, her face appearing on one large screen while next to her a rough translation by students was displayed as “subtitles” on a second screen. Hemaü explained that the poem is about Kythera, a mythological Greek island of love. The poem deals with a fantasy world, a “landscape of longing which...changes into a landscape of death.”

In the question and answer period that followed the performance, Dinescu showed that her heart belongs as much to pedagogy as to composition. With engaging enthusiasm she talked about her composition and her relationship to the poem. She commented: “even at the first reading, the poem inspired a multitude of sound fantasies which began to crowd my mind. That was enough reason to pick it as the basis for my new composition.” She explained that she was “not interested in simply setting the words to music” but that she was “especially attracted by the dramatic dimension....It was a kind of drama in a nutshell.” As the work progressed, she distanced herself “more and more from the direct word/sound relationship” and tried to give symbolic meaning to the words—“a kind of open-ended message that would also give creative space for the performer’s own interpretation.”

The vocal style of *Kythera* demands virtuosity and in Neva Pilgrim, Hemaü and Dinescu found an ideal performer. Pilgrim has been a leader in contemporary music and has

sung works by well over one hundred 20th-century composers. Her virtuosity and pliable vocal technique were well suited to handle the leaps and the various tonal and rhythmic effects that brought the music and poetry to life.

Contemporary poetry and contemporary music are not necessarily the types of texts and music favored by most American undergraduates. Yet the young students, a German literature class and a composition class, were fascinated and did not hold back with their applause after Neva Pilgrim had finished her performance. Enthusiastically, they rushed up to her and Violeta Dinescu, an experience Gisela Hemaü, who was only present in abstract cyber space, was unable to share.



Violeta Dinescu
(photo by Nicolae Manolache)

Dierk Hoffmann is a professor in the German Department of Colgate University.

CUBE Contemporary Chamber Ensemble

Columbia College, Chicago, March 26 and April 21, 2001

By John von Rhein

When it comes to tirelessly proselytizing for new music, while keeping an audience seriously entertained, nobody does it better than the CUBE Contemporary Chamber Ensemble. The ever-frisky CUBE-sters, for the third and final concert of their South Loop Music Festival 2001 on April 21 at Columbia College Concert Hall, presented a typically generous program titled “The Sopranos.”

Breaking from instrumental tradition, the group enlisted seven local female singers as soloists. The eight pieces for voices and instruments covered a wide range of styles spanning the last three decades. Fortunately, winners outnumbered losers. A straightforward romanticism pervaded Dorothy Rudd Moore’s *Sonnets on Love, Rosebuds and Death*, a cycle of eight poems by African American poets. Moore’s vocal writing evinces a French outlook, not unlike Ned Rorem’s. Kimberly Jones sang three of the songs with limpid beauty of tone and affecting expression. Completing the program

were Patricia Morehead’s gritty Chicago cityscape, *Music for an Abandoned Warehouse*, for soprano and bass clarinet; and pieces by Deborah Kavasch and Eugene Kurtz, sung by Martin and Carol LoVerde, respectively.

The first concert of CUBE’s South Loop Spring Festival, “European Currents/American Streams,” was given on March 26 at the same locale. One of the featured works was Violeta Dinescu’s *Cime lointaine*, “an alpine vignette far removed from those annoying cough drop ads, where men in silly clothes employ huge horns to call goats. Oboist Patricia Morehead took us on a picturesque mountain journey expertly navigating the score’s crags and cliffs” (review in the *Hyde Park Herald*, April 4, 2001).

CUBE, the Chicago-based music organization, plans to make the South Loop Spring Festival an annual event that presents new and commissioned works. In this season’s programs, IAWM members were well represented.

Book Review

Music and Gender.

Edited by Pirkko Moisala and Beverly Diamond. Foreword by Ellen Koskoff. Urbana and Chicago: University of Illinois Press, 2000.

By Sanna Iitti.

The fourteen essays in this collection give a fascinating perspective on current research in gender studies in music. The unique contribution of the essays is the self-reflective style of the individual writings. In the foreword, Ellen Koskoff points to the honest "self-ethnography" of the authors from three continents and five countries, who acknowledge their positions on the subject. Editors Pirkko Moisala and Beverly Diamond provide glimpses into the authors' conversations in which different viewpoints were debated. Terms and their definitions are discussed; for example, the definition of "feminist" is questioned. Moisala suggests "genderist" as an alternative. She comments that "music and gender relate to each other as a crystal refracts and cuts light." In a similar way, the book refracts light upon a variety of topics gathered under four central themes.

The first theme is performance and performativity. Michelle Kisliuk's "performance approach" reveals an ethnographer seeking explicit definitions for the delimitations of her inquiry. Kisliuk's fieldwork with the BaAka pygmies illustrates the envy and competition between the two sexes. Ursula Reinhard's analysis of Turkish ballads paints a picture of music in a society where a battle of the sexes rages. In the songs, the musical imagery of women oscillates between love and hate. Helmi Järviluoma's analysis of a *pelimanni* group—a group of traditional Finnish instrumental musicians—suggests alternative ways of defining instrumental musicianship. She claims that a musician's social performance, as well as playing skill, is an equally important factor in classifying the amateur musician.

The second major part of the book, "Telling Lives," explores the uses of biographical narrative in musical ethnography. Beverly Diamond points to the traditional centeredness on "lives" instead of "telling." For her, the problematic axis arose from being the "author/ authority/ authenticator." In her essay about the musical life stories recorded in Prince Edward Island in the 1990s, she shifts from a position of authority to a more dialogic account. She combines both essentialist and constructionist approaches in her study to reveal different truths about the Island's gendered musical phenomena.

Estelle "Mama" Yancey was a blues singer, who started her public career at the age of 47. Jane Bowers documents the difficulties encountered in writing her biography, showing that gender was a restrictive factor for this relatively unknown singer. The intriguing discrepancies found in those

life-stories she told herself suggest that she created multiple selves and hid some aspects of her life altogether. Women musicians are also the subject of Margaret Myers' essay. She presents her doctoral research on European ladies' orchestras and Swedish women musicians between 1870 and 1950.

Pirkko Moisala interprets the gender reception of the Finnish composer, Kaija Saariaho. When Saariaho started her career, the Finnish press did not appreciate her work until her international success, when her gender was transformed into a positive value. Moisala's interpretation of Saariaho's gender construction is fascinating: masking or neutralizing her identity as a woman was often necessary for Saariaho in her various socio-musical encounters involving power negotiations. Yet Saariaho has avoided both emasculation and "feminization" of herself and her music: rather, she has retained a position of the nomadic subject, which does not stay within the patriarchal art music system but changes it.

The third part of the book focuses on the relationship between gender and nation, and aims to increase understanding of the specific mappings of gender, nation and music. The studies by Naila Ceribašić ("Defining Women and Men in the Context of War"), Cynthia Tse Kimberlin ("Women, Music, and 'Chains of the Mind': Eritrea and the Tigray Region of Ethiopia, 1972-93"), and Ingrid Rüütel ("Past and Present Gender Roles in the Traditional Community of Kihnu Island in Estonia") all share the context of a national community in crisis.

The fourth part of the book presents the theme of technology, music and gender. Karen Pegley's ethnography of a music classroom in Toronto investigates differences encountered in boys' and girls' relation to technology. Boden Sandstrom, a sound engineer and ethnomusicologist reflects on her personal experiences in discussing numerous power issues at the core of sound engineering. Andrea McCartney investigates the Vancouver composer Hildegard Westerkamp's electroacoustic piece, *Breathing Room*, and listener responses to it. Westerkamp's own breathing provides one element for the composition, which McCartney interprets as a "cyborg" body. Both human and mechanic realms merge in it, and not without self-irony. The American composer Linda Dusman focuses on the "acousmatic" musical experience created by Pauline Oliveros' *II of IV*. She finds the analogy of sexuality viable in her interpretation of the work and utilizes recent "queer" theories in her reading.

Most noteworthy is the book's epilogue, written by Marcia Herndon, who passed away before the book project was finished. Herndon's analysis begins from the insight that gender creates a major factor in all exegesis of music. In anthropology, gender roles have largely been investigated by focusing on the control of women's sexuality and their relationship to power. A further suggestion she introduces for the study is to view gender roles as self-organizing dynamic systems, which respond to specific social situations and needs.

Gender roles are apt to change. Ethnomusicology can continue to be concerned with the many implications of this, including understanding the musician's relationship to his

or her particular society's gender roles, and clarifying the exact nature of this relationship. *Music and Gender* takes a big step along the way.

Sanna Iitti earned a master's degree in music theory at the Sibelius-Academy in Finland in 1993, and taught music theory and other subjects there. She is a Fulbright Fellow and is currently enrolled in the Ph.D. program in musicology at New York University as a Henry M. MacCracken Fellow. She has published in Finnish about music theory methodology as well as contemporary art music. Her article, "Mind Above Body—Evaluating the Aesthetic Experience in Eduard Hanslick's Writing," will soon be published by Indiana University Press in Musical Semiotics Revisited (in the Acta Semiotica Fennica series).

Compact Disc Reviews

Compact discs should be submitted to Review Editor Ellen Grolman Schlegel; 236 Braddock St.; Frostburg, MD 21532.

"Musik für die Welt von Morgen" (Music for the World of Tomorrow)

Works by Anne LeBaron, Tamara Ibragimova, Elfriede Jelinek, Gabriela Moyseowicz, Teresa Procaccini, Caroline Weichert, Gillian Whitehead and Ruth Zechlin.
ES-Dur Tonstudio, Charade CHA 3023

By Diane Follet

This recording of a live performance is Volume II in a series sponsored by the association *Die Mondin—Frauen in der Gesellschaft e. V.* The liner notes state that 16 works were programmed, nine of which appear on this CD. The ordering of the pieces is generally satisfying, alternating contrasting tempos and timbres. The pieces are admirably and sensitively rendered and, judging by the applause that follows each number, were enthusiastically received by the audience. The quality of the recording is excellent.

Eight composers representing seven countries impart an international flavor: Anne LeBaron (b. 1953, Los Angeles), Tamara Ibragimova (b. 1958, Moscow), Elfriede Jelinek (b. 1946, Austria), Gabriela Moyseowicz (b. 1944, Poland), Teresa Procaccini (b. 1934, Italy), Caroline Weichert (b. 1961, Germany), Gillian Whitehead (b. 1941, New Zealand) and Ruth Zechlin (b. 1926, Germany). Most of the composers demonstrate the 20th-century's preoccupation with instrumental color. Extended vocal and instrumental techniques characterize many of the works. Spare, transparent textures reveal the pitch material, and striking dynamics add contrast. With the exception of Whitehead's *Toccata für Harfe* (one of three world premieres on the CD), the pieces display both unity and variety. For this reviewer, *Toccata* lacks the unifying thread and overall direction of the other works.

With the composer herself at the piano, Caroline Weichert's *Hexentanz* opens the CD. This energetic "witch's waltz" is nicely balanced by a jaunty *Ragtime*. More lan-

guid offerings follow. Anne LeBaron's *Solar Music* (performed by Alice Giles, harp, and Camilla Hoitenga, flute) is another world premiere. Free-flowing rhythms enhance the work's improvisational character. LeBaron explores the sonorous possibilities of both instruments, and the resulting flute sound is reminiscent of the Native American flute, evoking the mystery and grandeur of the sun-drenched American Southwest. LeBaron titled her work after a painting by Remedios Lissagara Varo that depicts a woman standing in a forest, projecting rays of light, described in the liner notes as "...light and shadow become acoustical colors."

"Extended vocal and instrumental techniques characterize many of the works."

Tamara Ibragimova's *Weißer Rose*, another world premiere, is for solo violin, performed by Jenny Abel. Idiomatic writing exploits the violin's special effects, including harmonics, double stops and pizzicato. This composition has a pleasing shape, beginning very quietly in the highest register with a wispy sound most likely produced by bowing over the fingerboard. It then builds to a climax before settling down and echoing the opening material. Filled with glissandi and passage-work, the music could be a ballet for the White Rose. Unfortunately, some ambient noise mars this particular track.

Also for solo violin are Gabriela Moyseowicz' *Deux Caprices*. The second, aptly titled "Moderato Cantabile," de-

velops a persistent six-note motive. Jenny Abel again performs, and while some intonation could have been more precise, the expressiveness of her playing more than compensates.

Christina Ascher, alto, and Camilla Hoitenga, flute, perform *Drei Lieder* on texts of Hildegard von Bingen set by composer Ruth Zechlin and dedicated to the singer. Known as the “acrobat of the avant-garde,” Ascher navigates awkward leaps in excess of an octave and small intervals with equal ease and accuracy. The voice and flute lines are independent of one another, but some imitation can be heard.

Just as compelling is Zechlin’s second offering, *Das A und O* (Alpha and Omega, the beginning and the end), a setting of the text of the Revelation of St. John. Ascher’s

remarkable range and agility are once again on display in this vocal showpiece. The writing covers the full range of vocal expression from a whisper to a wail, blurring the lines between spoken text, *Sprechstimme*, and singing. The performer adds other sounds, including slaps, presumably on the piano, and claps, as punctuation marks. This is the longest work on the album, but its variety and emotional intensity capture and hold the listener’s attention. *Das A und O* is a fitting finale to this eclectic CD.

Diane Follet is Assistant Professor of Music at Muhlenberg College in Allentown, PA, where she teaches theory and voice. Active as a teacher, performer and scholar, Dr. Follet is currently researching 20th-century American opera.

“Spring and Fall: Songs and Instrumental Music by Alexandra Pierce”

Arizona University Recordings (AUR) CD 3102; Contemporary Composer and Performer Series

By Glenda Cosenza

“Spring and Fall,” a collage of works by composer Alexandra Pierce, is a well-produced disc with enough unity and variety to provide interest throughout. The songs, which are particularly well-written, are enjoyable from both a musical and a literary point of view.

The CD begins with two selections from a longer work: *7 Settings for Unaccompanied Voice of Poems by William Blake*. Borrowing inspiration from the melodic contours and register shifts found in the unaccompanied cello and violin

sonatas of J. S. Bach, the melodies for both of these pieces are tonal enough to engage the average listener’s ear.

“The songs...are enjoyable
from both a musical and a
literary point of view.”

Baritone Benjamin Pierce sings the songs confidently and with accurate intonation, although his tone quality varies somewhat in the higher register. Blake’s fine poetry is well served by these settings.

Pianist Barry Hannigan plays a sensitive rendering of *Keener’s Way*, a set of three pieces for solo piano that begins with chorale-like chord progressions intriguingly underlined by a recurring pitch, C-sharp. One is strongly reminded of Debussy in the opening section. The C-sharp takes off on its own in two short scherzandi sections, thus providing the germ of several capricious melodic fragments that tumble and toss in wild contrast to the dreamy chordal section that concludes the movement. A playful rondo titled “Chasm View” and the joyous “Lamb’s Slide” comprise the final two movements of this appealing piece.

Hye Seon-Choi’s powerfully dramatic piano accompaniment beautifully complements Benjamin Pierce’s lyrical interpretation of *Four Songs on Poems of James Joyce*. Again, the composer has chosen excellent poetry and painted a rich and varied musical canvas that does full justice to the texts. A singer wishing to perform these songs might choose judiciously where they will be placed in the program, as they tend to be similar in character and tempo. Other selections include the CD’s title composition, *Spring and Fall*, a song for baritone and piano using a text of Gerard Manley Hopkins; *Fool’s Gold*, a work that explores the acoustic possibilities of the vibraphone; and *Upslope*, a solo piano piece in five short movements, well played and interpreted by pianist Jeffrey Jacob.

The concluding piece is *Six Sentient Waltzes* for solo prepared piano, with Alexandra Pierce herself at the keyboard. This last set is an aural feast of prepared and unprepared pitches. The pieces have an improvisatory flavor and feature sustained and hesitant sections interspersed with bursts of rhythmic vitality. There is a certain playfulness about the set, although it ends rather abruptly. While there is a uniformity of character—a kind of cool detachment—and often erratic rhythmic construction in all of the pieces on this CD, the music is interesting, engaging, and at times, quite dramatic. Pierce’s vocal works, in particular, exhibit strength and originality.

Glenda Cosenza teaches general music methods at Northern Illinois University, and has conducted feminist women’s choruses in New Jersey and Vermont for the past 15 years. Dr. Cosenza’s credentials include journal publications and presentations at regional, national, and international conferences of MENC, the International Society for Music Education and the American Orff-Schulwerk Association.

Nancy Bloomer Deussen: “Reflections on the Hudson”

Mark Brandenburg, clarinet, Mission Chamber Orchestra, Emily Ray conductor.
Arizona University Recordings AUR CD 3108

By Susan Slesinger

Composed over a 47-year period, the works by Nancy Bloomer Deussen on this CD range from the title piece, *Reflections on the Hudson*, written in 1950, to *Ascent to Victory*, composed in 1997. All of the compositions reflect Deussen’s philosophy that contemporary music needs to be melodic, tonally oriented and accessible to the listener.

The first of the four works on the disc was originally the middle movement from her three-movement *Rustic Sketches*, composed in 1987 for the Oakland Chamber Orchestra, but never performed due to the orchestra’s financial demise. Initially entitled *At Water’s Edge*, Deussen renamed the movement *Carmel by-the-sea*, intended to be performed independently from the original *Sketches*. The work opens with a relaxing ostinato bass line that introduces this quaint, somewhat sleepy seaside town, with its Main Street sloping down towards the ocean. The work features pleasant, lyrical melodic lines, carefully brought forth by conductor Ray’s interpretation. Although Deussen had no specific program in mind when she wrote *Reflections on the Hudson*, it is reminiscent of such descriptive works as Delius’ *Song of Summer*, works that create an ambience rather than an actual picture. The overly-heavy timpani at times detracts from the contemplative nature of the composition.

Concerto for Clarinet and Small Orchestra, in traditional three-movement form, is the only work without a descriptive title. The first movement is a lively romp, featuring both

pitched and unpitched percussion. While adding to the overall color of the movement, the triangle and timpani at times seem unnecessarily loud, as in the previous work (probably due to a recording problem).

In the lush and melodic slow movement, clarinetist Mark Brandenburg plays expressively, carefully enunciating each

phrase. The engaging third movement suggests the influence of Gershwin, with jazz-like sections, clarinet glissandi and syncopated rhythms. The orchestra is well-balanced with the soloist so that they are fully complementary.

The most recent work, *Ascent to Victory*, was composed for The Mission Chamber Orchestra to honor the Special Olympics. Compositions intended for sporting events often lean toward the bombastic, but this commission stipulated that the work be a quiet one to celebrate the victory of *each* participant’s accomplishment, a theme that is central to the organization’s philosophy. Soaring and sweeping melodic lines, rather than brass fanfares, denote the athletes’ achievements.

Susan Slesinger earned her B. Mus. (Honors) degree from Royal Holloway College, University of London, and is currently a DMA candidate in Composition at Claremont Graduate University in Claremont, California.

“...melodic, tonally oriented and accessible to the listener...”

Anne LeBaron: “Sacred Theory of the Earth”

Atlanta Chamber Players, with Anne LeBaron, harp.
Emergency Music, Composers Recordings, Inc. CD 865

By Jenny Menna

Composer Anne LeBaron, an accomplished harpist as well as composer and professor of music at the California Institute of the Arts, is recognized internationally for her development of extended techniques and electronic enhancements for the harp and also for her jazz innovations and improvisations. She has garnered numerous prizes, awards and commissions from prestigious arts organizations.

“Sacred Theory of the Earth,” Anne LeBaron’s first recording on the CRI label, is inspired by the Thomas Burnet treatise, *Telluris Theoria Sacra*. This cosmological theory

of God’s Order of Things was published in 1681, when the development of time-keeping devices was the pinnacle of

technological inventions in Europe. The treatise inspired LeBaron to compose a hauntingly beautiful journey into a world of tonal surrealism. The composer’s fascination with time, involving the dissolution of meter and resurgence of

pulse, is a major theme throughout and serves to unify the four chamber works on this disc. Extended techniques on all the instruments—particularly flute and harp—are an integral part of the music.

“...a hauntingly beautiful journey into a world of tonal surrealism...”

The first two pieces are short duos for violin and piano and for flute and harp. Each work sparkles with a jewel-like quality, somewhat reminiscent of Ravel. The lively Eastern European dance rhythms are suggestive of music by Gyorgy Ligeti. The third piece, the title work, is a larger composition immersing us in a world of gentle chaos illuminated by fragments of the vernacular: jazzy rhythms, Irish tunes and waltzes. The work has a circular feeling that delights the listener with unexpected shifts in timbre, meter and mood.

The performers on the CD—Anne LeBaron and the Atlanta Chamber Players—are superb in their interpretation, brilliantly executing the music. The CD liner notes are also detailed and fascinating.

Jenny Menna is adjunct professor of flute at Frostburg State University in Maryland. She also teaches general music in Morgantown, WV, leads her own music camps for preschool-age children through the sixth grade and conducts workshops in New England and Europe. Her discography includes three jazz recordings on her own label.

“Boldly Expressive: Music by Women”

Works by Rebecca Clarke, Marie de Grandval, Serra Miyuen Hwang, Barbara Heller, Grazyna Bacewicz. Laura Kobayashi, violin, and Susan Keith Gray, piano. Albany Records/Troy 372

By Stanley Chepaitis

The compositions live up to the promise of the CD's aptly chosen title as they are “bold and expressive” as well as impeccably performed by the artists. Overall, the program is well thought out, fresh and full of intriguing variety. Each selection persuasively makes its own personal statement, and the entire disc should be of interest to violinists seeking to enhance their repertoire beyond standard works and to general music lovers.

Rebecca Clarke's (1886-1979) *Midsummer Moon* (1924) opens the CD with a magical journey into the delicately swirling world of neo-impressionism. Although much less formal in structure than her better-known *Viola Sonata* (1919), this work also demonstrates Clarke's mastery of the chamber idiom.

“The compositions live up to the CD's aptly chosen title...”

The performers ably capture the wispy dimensions of Clarke's long and often elusive melodic lines.

The finely-crafted *Grande Sonate*, op. 8, of the Vicomtesse Marie de Grandval (1830-1907) follows. This is a highly romantic work in the true 19th-century French tradition. Although the liner notes compare the style to that of Chopin, the *Sonate* takes some unique harmonic turns that can be attributable only to Grandval herself. Like numerous women composers of her time from aristocratic backgrounds, Grandval's work, to a large extent, was relegated to amateur status, and she published her early works under various male and female *noms de plume*. The highly dramatic *Grande Sonate* has its share of hearts and flowers, as in the *andante con moto* third movement, but it is the dramatic intensity of Grandval's lush melodies that listeners will remember.

Korean-born Serra Miyuen Hwang's (b. 1962) *Allegory* was commissioned by the Kobayashi/Gray Duo and premiered by them in 1995. The work begins with forceful and

emotional passages in a freely improvisatory and somewhat pulse-less style. The composer reveals one intriguing sound combination after another, but, for all of this exploration of color, the work tends to lack cohesiveness, despite its free-style nature. The closing bars happen upon a strikingly poignant melody with an atmospheric accompanying texture, which one wishes might have been developed further in the work.

Barbara Heller's (b. 1936) *Lalai Schlaflied zum Wachwerden* could not present a greater contrast to the Hwang work. The theme is based on a Persian resistance song from the time of the last Shah's regime. Although liner notes assert that this melody is presented over an “alienating” harmonic accompaniment, the effect is one of unification of both sound and purpose. The variations that follow grow organically from the theme in an emotionally compelling and satisfying way. Overall, the work presents a simple but extremely hypnotic and powerful musical statement.

The final work on the CD is Grazyna Bacewicz's (1909-69) *Sonata no. 5* (1951). Bacewicz's success as a concertizing violinist no doubt led her to compose much music for strings. Her skill as a pianist is evident in the piano part, which is the equal of the violin in this work. The *Sonata* contains the carefully crafted lines and formal structures that are characteristic of the composer's music. Written in an unusual, but highly accessible harmonic language, the fifth sonata is every bit as convincing as other more well known violin sonatas of the 20th century. The work might have been better placed earlier in the CD, but the total repertoire represented here is a valuable exploration of rarely performed works, which one hopes will begin to enter the standard repertory.

Stanley Chepaitis holds a DMA and Performer's Certificate in violin from the Eastman School of Music. He is currently on the string faculty of Indiana University of Pennsylvania where he performs regularly with his own jazz quartet, Nosmo King. He is music director of the Chamber Orchestra of the Alleghenies.

“Winds and Voices”

Works by Mary Jeanne van Appledorn, Dorothy Hindman and others. Living Artist Recordings, vol. 5.

By Betty-Ann Lynerd

This CD's two works by Mary Jeanne van Appledorn provide two contrasting musical perspectives. *Songs Without Words*, for two coloratura sopranos, consists of three brief movements, each sung on “nonsense” syllables. “Ooo-Ah” demands strong aural discrimination by each singer for execution of the slow, languid lines juxtaposed against lingering piano clusters. The third movement, a 30-second canon with clever use of the syllables “ta ka ta ka tu,” challenges the singers’ intervallic adeptness.

In contrast to the vocal pieces, the four movements of *Incantations* provide captivating music for oboe and piano. The first and third movements feature the oboe more than the piano, while the second and fourth movements offer more equal interplay between the instruments. “In Memoriam,” the first movement, is effectively rendered with accomplished attention to the use of quarter tones and multiphonics by oboist Amy Brisco Anderson. The music’s reflection of personal pain at the loss of a loved one is depicted by the oboe, which traverses an extended range as the piano accompaniment anchors the harmony. In the final movement, pianist William Westney maintains a perpetual flow of arpeggiated chords, while Anderson offers an oboe line of dance and celebration. The wide intervallic leaps complement the title

“Ritual” in a delightful manner. *Incantations* proves to be a joyful collaboration between composer and performers.

Dorothy Hindman’s *Three Songs of Remembrance* concludes the CD. The poetry is by David Smith (who also sings the tenor solo), with Kevin Grigsby providing piano accompaniment. Smith’s poetry reflects memories of his childhood: the first and third songs are descriptive, empathetic and entertaining, whereas the second, “Moss Beach,” narrates a tragic story. The adroit word-painting in this movement captures the listener’s

“These highly engaging songs are recommended both for listening and teaching.”

hushed attention. “Aria,” the third movement, is a tribute to 19th-century operatic style, but on the rather unusual theme of a “pizza man.” Hindman endows the piano writing with playfulness and passion, technical finesse and grace. These highly engaging songs are recommended both for listening and teaching. Also included on the CD is chamber music for clarinet in combination with voice, flute and piano by composers Joe L. Alexander, Carlos Delgado and Rusty Banks.

“Like Shining”

Works by Dorothy Hindman and others (Charles N. Mason, William Vollinger, Andrew Rindfleisch, Bruce Reiprich, Mark Zuckerman). The Gregg Smith Singers. Living Artist Recordings, vol. 6.

By Betty-Ann Lynerd

Dorothy Hindman’s selection, *I Have Heard* for SATB chorus, is a particularly shining star on this recording of choral repertoire. The always impeccable Gregg Smith Singers present Hindman’s music with respect and artistic energy. The piece is a cappella and begins with a crescendo of vocal percussiveness which explodes into an almost tribal pronouncement on Walt Whitman’s *Song of*

“...a particularly shining star on this recording of choral repertoire...”

Myself. The choral repetition of the poetry aims to express the universal imagery of Whitman’s text. A significant structural element of the work is a treble accompaniment to melodic narratives. In the chorale-like middle section one

can hear tonal layering, as each voice seems to sing in a sure but different key. The exactness of the singers’ diction precisely enunciates the text so that it is never obscured.

A delicate coloratura soprano line leads to the work’s conclusion and is reminiscent of a hymn in its consonant harmonies. This is only one movement of the composer’s cycle for choir and orchestra, and it certainly whets the appetite for the full course. Hindman’s music provides the enjoyment of multiple listenings and is especially enhanced through the wonderful performance it receives.

Betty-Ann Lynerd is a choral conductor in Washington, DC and Maryland. She is president of the MD/DC chapter of the American Choral Director’s Association and a panelist for the Maryland State Arts Council. Lynerd is a regular contributor to *Women of Note Quarterly* and the *IAWM Journal*.

“Landscapes: Bass Meets Voice”

Red Mark Records CD 9217

By Cherilee Wadsworth Walker

“Landscapes,” a collaborative effort between Jackie Allen, vocals, and Hans Sturm, bass, presents a direct challenge to the boundaries of traditional jazz. The album skillfully blends a range of beloved standards treated to highly innovative improvisations in style and texture, with original works by both collaborators using modern compositional techniques. With the seemingly sparse combination of voice and acoustic bass, the artists achieve a wide variety of timbres and moods which envelop the listener in an unexpected wash of aural intimacy.

“...a direct challenge
to the boundaries of
traditional jazz...”

The opening selection, *I Want to Be Happy*, declares from the outset that it will not be an easy swing rendition from the classic Broadway show, *No, No Nanette*. Sturm plays the surface of his instrument in imitation of congas and establishes the energetic Latin beat for this track. Above this, Allen chants the title in fragmentation, demonstrating her ability to evoke different sounds from limited pitch materials: voicing her breathing, falling off phrases, and displaying a multitude of jazz articulations. She switches to a fuller timbre to deliver the melody as the bass continues its jungle patterns, but the repeat brings a second surprise: the texture inverts as Allen sings the bass line in her range while the bass improvises lyrically beneath her.

Blackwater, written by Sturm, shows a thorough assimilation of both jazz and concert techniques, as well as a keen

sense of drama by both performers. The introductory bass passage is performed arco, with Allen improvising eerily in her chalumeau register, with deep, whispering subtones. It is clearly a contemporary work, with sharp dissonances and angular leaps. The text, “Beware of black water rising,” is intensified through the musical foreboding. Throughout, Allen weaves her voice seamlessly between spoken prose, wordless improvisation, and sung lines with impeccable intonation and a superior display of mournful artistry.

In her own composition, *Admit It*, Allen’s voice assumes a more pop-like quality, slightly nasal and breathy without a hint of her full range. A slow ballad in three, with regular phrases, its reflective lyrics depict the thoughts of a modern, intelligent woman wronged in love. The bass line that accompanies it is sequential during the verses, but passes gracefully through unexpected harmonies. Increased rhythmic activity at the choruses serves to intensify the angst of the voice.

Overall, this project provides a wonderful amalgamation of styles, highlighting both performers’ strengths. Although not possessing an immense range, Allen effectively infuses the text with subtle, meaningful nuances in the style of Billie Holiday. Her incredible pitch accuracy, “instrumental” improvisational ability, and overall sensitivity coupled with Sturm’s inventive techniques make this a requisite CD for all aspiring jazz vocalists and bassists.

Cherilee Wadsworth Walker is assistant professor of music at Illinois Central College in East Peoria, where she directs the vocal jazz ensemble and teaches jazz history, theory and jazz voice.

“Fleeting Thoughts”: Songs and Chamber Music by Hilary Koprowski

Kimball Wheeler, mezzo-soprano; Helena Soukupová, violin; Vít Micka, conductor. MMC Recordings, MMC2093

By Gail Weinberg Olszewski

Polish composer Hilary Koprowski’s collection of songs, set in several languages, are expressionistic and mostly atonal. Except for *The Passionate Shepherd*, which is for tenor, all the songs are for mezzo-soprano. *Ventriloquist*, on a poem by Ted Hughes and addressed to Hughes’ wife, Sylvia Plath, makes use of extended vocal techniques such as *Sprechstimme* to portray Plath’s impending madness.

Based on a poem by Shelley, *Dirge*, with an interesting accompaniment of cello, koto and piano, is more romantic in style. The cello’s scordatura tuning, along with the exotic sound of the koto, give the song an eerie quality. *For Kim*, from Christopher Marlowe’s translation of part of Ovid’s “In Summer’s Heat,” is a cappella and quite virtuosic in accenting the poem’s eroticism. *The Passionate*

Shepherd, another Marlowe poem, is followed by *Nymph's Response*, Sir Walter Raleigh's reply to Marlowe, which is sardonic and atonal, in contrast to the previous work's lyricism.

Six of the songs are based on 10th-century Japanese Haiku. Short and atonal, they are accompanied by strings, koto, piano or a combination of the two. One of the more interesting of the several remaining songs on this disc is *Autumn Song*. It is in two parts; the first is based on *chanson d'automne* from Paul Verlaine's collection, "Poèmes Saturniens," and the second is on a German translation of this poem by Stefan George entitled "Herbstlied." The French setting is in major, simple and refined, with a lyric line accompanied by block piano chords. The German setting is in minor, more unstable and agitated, with tempestuous piano passage work.

One of the main characteristics of the instrumental works on the disc is their frequent combination of tonality and atonality. *Suite*, a short piece for flute and strings which alternates homophonic and polyphonic textures, is mostly atonal, with a brief dance-like section in major. *Dialogue-Valse Macabre*, for flute, violin and piano, is not very "macabre," but is mysterious, light and fleeting, with each instrument playing mere wisps of waltz melodies. One of the more intriguing instrumental works is *Hava Nagila* for solo violin. This set of variations on the familiar tune is a bravura tour de force that receives a virtuosic performance

by Soukupová. *Avatar of Shadows*, for winds, strings, guitar and percussion, offers suggestions of the tango and other dance rhythms, and includes a quote from the "Habañera" from *Carmen*. The remaining works are for flute and solo piano.

Information about the excellent players, as well as dates of compositions, are unfortunately very sketchy. Of the few performers mentioned, mezzo-soprano Kimball Wheeler is expressive in the songs, despite unclear dic-

tion and imprecise intonation in some places. Helena Soukupová is clearly a fine violinist, with a warm, full sound and solid intonation. Koprowski's music is well-crafted,

"...well-crafted...but at times it is difficult to discern the composer's individual style..."

but the influence of Bach, Schoenberg, Weill, Poulenc, Shostakovich and others is so much in evidence that at times it is difficult to discern the composer's individual style.

Dr. Gail Weinberg Olszewski is a faculty member of the MacPhail Center for the Arts, Minneapolis, Minnesota, where she is a vocal coach and teaches piano, harpsichord, chamber music and musical theater. She has toured in the United States, Canada, Europe and Central America.

Early Music Recommendations

By Sarah L. Whitworth

"Maiden, Mother, Muse: Women in the Cantigas"

New Orleans Musica da Camera, with Vox Feminae. Centaur CRC 2434 (2001)

According to comments in the liner notes by Kathleen Kulp-Hill (Professor of Spanish and Portuguese at Eastern Kentucky University), 90 of the 360 narrative songs found in the medieval Spanish Cantigas de Santa Maria focus on women characters. "All classes of women are found, from the noble donnas—countesses, queens, empresses—to hardworking housewives, businesswomen, nuns, paupers, beggars and prostitutes." Fifteen of these works have been selected, and they provide a moving and delightful vocal and instrumental experience.

Elisabeth-Claude Jacquet de la Guerre: "Cantates françaises"

Veronique Mallet, soprano; Huguette Gremy-Chauliac, harpsichord; Catherine Giardelli, violin; Jean-Louis Charbonnier, viola da gamba. Pierre Verany PV700020 (2001), Arion.

The CD includes four of Jacquet de la Guerre's cantatas: *Judith*, *Esther*, *Jonas* and *Le Passage de la Mer Rouge*. All four are from the first of her two books of biblical French cantatas published in 1708 and 1711. The disc is highly recommended.

Broadcast News

By Jeanne E. Shaffer and Casper Sunn

Women Musicians on Radio

By Jeanne E Shaffer

"Radio Monalisa"

Patricia Werner Leanse has joined the group of women broadcasters who support women composers and performers by producing a weekly program, "Radio Monalisa," in the Amsterdam region of The Netherlands. She has programmed more than 100 women composers since the broadcast began on August 1, 2000 and has featured works by several IAWM members, including Katherine Hoover, Emma Lou Diemer, Joan Szymko, Elizabeth Bell, Beata Moon, Nancy Bloomer Deussen, Judith Lang Zaimont, Ruth Schonthal and the late Tera de Marez Oyens. The Web site is www.radiomonalisa.nl. Broadcast News extends a warm welcome to "Radio Monalisa" and wishes the program much success, many listeners and an extended run.

Beth Nielsen Chapman's Creativity

For some reason, these last few months "Performance Today," "Adventures in Good Music" and "Pipe Dreams" have played even fewer women composers than usual. "Echoes," the New Age/Celtic melange, continues to feature more women performers and performer/composers than most public radio programs. Commercial radio plays little or no classical music.

As I was searching for something encouraging, maybe even inspiring, for the Broadcast News column, I kept coming back to some CDs, articles and interviews by Beth Nielsen Chapman, a young performer and composer who spent many of her growing-up years in Montgomery, Alabama. She learned her craft by singing and playing guitar in coffee houses and small clubs during her high school years. My youngest daughter remembers hearing her try out one of her new songs at a converted gas station-jazz club and related to her music instantly. Chapman has a knack for writing lyrics and music about an event in her personal life and turning the incident into something universal that can find a response in any sensitive heart. That knack has deepened and grown into what I believe is an exceptional talent.

In the realm of Broadcast News, Chapman is a multi-platinum songwriter and chart-topping singer whose CDs are on the Reprise label (the first two are from Warner Brothers, the later ones are Time-

Warner). She released her sixth album this past summer. As "classical" composers, we sometimes overlook the work that is more commercially successful, to our own detriment. In this column I propose to share some of Beth Nielsen Chapman's insights about music and composition, which I find to be true, honest and totally compatible with my own approach to writing and marketing my compositions, whether for publication, broadcast or concert.

Chapman, in a "Performer to Performer" article in *Performing Songwriter* (February 2001), states that writing songs for her has always been a gift, and that she likes the analogy of composers as gardeners. Both the "gift" and the "gardener" ideas have been a part of her philosophy for many years. She writes that we can prepare the soil by learning about notes, keys and harmonic structure; we can plant the seeds by listening, practicing and studying compositions we respect and admire; we can water the seeds by putting notes on paper, or synthesizer notes to computer screen, or taping our performance and then playing the tape back—listening, adding, playing the tape again; we can pull the weeds by editing; we can edge our garden with rocks or a fence by shaping the form. But when it comes to whatever it is that pushes the seed through to the light, we can take no credit, just as we can take no more credit for a song that "works," that moves the people who hear it, than we can for the flower. Both come from the same mystical source outside of ourselves. The good song, like the flower, is a divine expression of creativity. The brain has to get out of the way and allow the heart and soul, the subconscious wells of creativity, to flow and work their magic. Chapman also puts it another way, "If the heart and body and breath of great writing come from the soul, then you can thank the brain for help with the clothes, shoes and matching handbag."

Chapman's career was just beginning to take off when, shortly before the release of her second album, her husband was diagnosed with non-Hodgkin's lymphoma. She put her career on hold to be with him until his death 18 months later (1994). She then began to focus on writing again. As an important part of overcoming the pain of her loss, her next album, "Sand and Water," served as a healing good-bye to him and almost a catharsis for her. Chapman's best songs have always

dealt with places she has been spiritually and emotionally, as have mine, and perhaps yours as well. "Sand and Water" is about coming through grief and finding a way to let go of someone without destroying the connection. In Beth's words, "It is an album about grief, but it's not depressing." For this reason, it has been helpful to many listeners who find themselves in similar situations. "Sand and Water" was used on an episode of the television show "ER," and Elton John sang it at his concerts in memory of Princess Diana and Giani Versace, reaching even more people.

Another of Chapman's songs that has touched me deeply is her "Child Again," on the "Beth Nielsen Chapman" CD. It deals with an elderly woman who has Alzheimer's disease. It is a beautiful expression of the ins and outs, the comings and goings, of the mind as the family comes to visit on a Sunday afternoon. For a while, grandmother talks and recognizes them and then "her mother calls her home, and she's a child again, running in the noonday sun." I have sent the CD to several of my friends who have had to cope with a family member in the same situation. It is quite simply a musical blessing.

Last August, Chapman was diagnosed with breast cancer. She was not able to write lyrics during the chemotherapy sessions, but taped her keyboard noodlings during that time and is finding that the creative source remained intact even through that grim time. On June 12 she was in New York to perform at City Center at a benefit for the earthquake victims in India at the request of Deepak Chopra. She also performed at the "Seduction of Spirit" Seminar in La Jolla, California, June 19-24, and with Jimmy Webb in September in Canada. The Nashville Chamber Orchestra will perform a classical song she wrote with Connie Ellisor a few years ago, and the Nashville Ballet will premiere a new work choreographed to the piece on October 3-5.

Chapman is one of the few celebrities who has been up front about a serious illness. She is a breast cancer "survivor," but she does not like that term because it sounds as if she has come through a battle. She views the ordeal more as a journey.

The impetus for this article was a note from Chapman's mother, Dee Nielsen. While driving home from Birmingham she heard

a recording of her daughter singing “Dancer to the Drum” on my program, “Eine kleine Frauenmusik.” Chapman was one of the women composers I had chosen to say a musical “Thank You” for mothers on Mothers’ Day. In “Dancer to the Drum,” in the “You Hold the Key” album, Chapman says each of us comes into the world, “an innocent dancer to the drum of a mother’s heart.”

Beth Nielsen Chapman says we need to protect and nurture the subconscious garden of the soul where the flower songs grow, and that we cannot do it easily “too near the asphalt of the super highway of the music business.” Early in my writing career, sometimes when I worked too hard at meeting a deadline or at setting a poem I would not have selected on my own, I would find myself spending too much time trying to fine tune something that was not worth the effort—being what Chapman calls “all songwritery.” I would not do that now. It takes time to grow into the place where you can be your own person. I no longer write with the aim of winning a composition competition or pleasing someone else, whether it be a publisher or a group. It is not that winning a competition or finding a publisher is a bad thing; it is that pleasing myself is more important. We need some quiet time to let the good ideas germinate and take root. That is not likely to happen when you are trying to write to fit the latest niche. You may find your quiet place literally in your back garden swing, one of my favorite places in the whole world. But wherever it is that you can lose time and allow your creativity to flourish, find and enjoy what Chapman calls “the place where all the flowers and songs and paintings get their juice.” Her new album is called “Deeper Still.” I, for one, am looking forward to hearing it.

Women Composers on WORT in South Central Wisconsin

By Casper Sunn

Sunn was the guest host for the following programs on WORT (89.9 FM in Madison, WI) between December 2000 and May 2001. Anyone who would like to submit recordings of music by women composers for broadcast on future WORT programs 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. WORT recently celebrated the 25th anniversary of its first broadcast, which went out over the airwaves at 8:00 p.m. on December 1, 1975. Since then, it has continued to expand and de-

velop, and now serves as a model for other community radio stations.

Eclectic December Holidays

To celebrate the wonderful diversity of holidays, I hosted a three-hour program on December 25, 2000, which featured music for Winter Solstice, Hanukkah, Christmas and Kwanzaa. The works for Winter Solstice included the electro-acoustic *Winter* by Wendy Carlos, the “Winter Solstice” movement from Kay Gardner’s *Ouroboros*, *Red and Green* by Maddy Prior, and *In the Winter* by Janis Ian. The lives and music of two African-American singers, Mahalia Jackson and Odetta, were honored for Kwanzaa with their performance of several traditional Christmas spirituals; and Joan Baez’s performance of *XLight a Light* by Janis Ian was presented to honor the Kwanzaa candles. Songs for Christmas included “Christmas Wish” by Patricia Cathcart Andress, three original Christmas pieces by Liona Boyd, “Christmas” by Violet Archer, “Do You Hear What I Hear?” by Gloria Shaynes, and “As It Fell Upon a Night” by Katherine K. Davis, as well as two different arrangements of her “Little Drummer Boy” (performed by Joan Baez, and also by the Hampton String Quartet). A special feature of the program was the presentation of Shelley Olson’s newly released *Chanukah Cantata* (narrated version) in its entirety. Another Hanukkah selection included the traditional “Hanerot Halalu” performed by Priscilla Herdman, Anne Hills, and Cindy Mangsen.

19th- and 20th-Century Composers

A three-hour program on January 8 was dedicated to Richard Brooks, President of Capstone Records, for his support of contemporary classical music, women composers and station WORT. The four Capstone composers featured on this program were Nicola LeFanu, Elizabeth Austin, Judi Silvano and Jane O’Leary. On February 26, contemporary works by Elaine Barkin, orchestral works by Nancy Bloomer Deussen, and two chamber works by Adele Berk were presented. One listener, while driving to work, was so moved by Adele Berk’s Sonata for Violin and Piano that she called the station to find out how to get the recording. Also presented were piano rags by May Frances Aufderheide performed by Nancy Fierro and the Morath Ragtime Quintet; *The Lute Player* by Frances Allitsen, beautifully sung by the baritone, Benjamin Luxon; and the Vienna women’s string quartet’s (Wiener Boheme-Quartett) arrangements of works by Charlette Wiener and Emilie Comtesse Komarowsky.

African-American Composers

To honor the Martin Luther King, Jr. holiday on January 15, the lives and music of five African-American women composers were presented: the spiritual jazz/classical music of Alice Coltrane (including her solo harp and piano pieces as well as her orchestral arrangements); vintage blues and jazz by Lovie Austin; swing band pieces and songs by Lil Hardin Armstrong; classical art songs by Margaret Bonds; and contemporary blues by Gaye Adegbalola (from “Saffire—The Uppity Blues Women”). It was rewarding to receive calls from fans of John Coltrane and Louis Armstrong who said they had not known about the talents of their less-visible wives. (Lil Armstrong once said that one of the difficulties her bands experienced during the Depression years—after her separation from Louis—was having establishments advertise them as “Mrs. Louis Armstrong’s Band.” Sometimes, they would even put the “Louis Armstrong” in huge print and the “Mrs.” in tiny letters.) Several listeners reported how much they were moved by a song about being an incest survivor—“Nightmare” by Gaye Adegbalola and Rory Block (from Adegbalola’s “Bitter Sweet Blues” CD).

Her Infinite Variety

A program on January 28 presented music from the 1970s by Trish Nugent and Carol Vendrillo; contemporary works by Elaine Barkin; Laura Mann’s performance of works by Lili Boulanger and Judith Sainte Croix; 1930s blues and scat singing by Ora Alexander; and a chapter in the life and music of Joan Baez (featuring human rights songs and love songs from the 70s, as well as a few of her 90s folk/rock compositions).

Cécile Chaminade

A three-hour program on March 12 was dedicated to the life and early music (through op. 40) of the Romantic French composer, Cécile Chaminade (1857-1944). Large-form works included Trio No. 1 in G minor performed by the Macalester Trio, Sonata in C minor by pianist Judith Alstadter, and *Concertstück for Piano and Orchestra* played by Rosario Marciano with the Luxembourg Radio Orchestra. Piano solos were played by Peter Jacobs, Doris Pines, Eric Parkin, and Mortin Estrin. Other chamber work performances included *Pastorale Infantine* (cello and piano) by Cecylia Barczyk and Madeleine Stucki, *Romanza Appassionata* (violin and piano) by Arnold Steinhardt and Virginia Eskin, Henry Aaron’s woodwind quintet arrangement of Chaminade’s *Scarf Dance*

performed by the Chicago Symphony Woodwind Quintet, and *Les Rêves* performed by mezzo-soprano Katherine Eberle and pianist Robin Guy. Also presented was Milner's orchestral arrangement of Chaminade's *Autumn* performed by Mantovani and His Orchestra.

Musica Antiqua

A three-hour program on May 20 opened with the Baroque music of Elizabeth Claude Jacquet de la Guerre and Barbara Strozzi performed by Cecilia's Circle, Bimbeta, Favella Lyrica, Janet Steele, Cappella Musicale di San Petronio, Neva Pilgrim and the Western Wind Ensemble. Renaissance music, presented in the second hour, included a Celtic lullaby written by Mrs. MacGregor of Glenstrae in 1570 and performed by Mac-Talla, a cello and harpsichord duet of *Conditor Alme Siderum* (1557) by Sr. Gracia Baptista performed by Ars Femina, Anne Boleyn's *O Death, Rock Me Asleepe* sung by Neva Pilgrim, and six works by Margarete von Österreich (Margaret of Austria) performed by Pro Musica Antiqua. Medieval-style works created by Anonymous Four on texts about St. Nicholas were presented in the third hour, as well as several works by Hildegard von Bingen performed by the Kronos Quartet (string quartet arrangement by Marianne Pfau), the Amasong women's choir, Tapestry and Noirin Ni Riain. The program closed with the Kronos Quartet's performance of a string quartet arrangement by Diane Touliatos of a melody by Kassia (810-ca. 867), the earliest-known woman composer.

Asian Women Composers

Contemporary works by nine Japanese women were presented on "Other Voices" on May 21: Satoko Fujii, Kazuko Osawa, Ushio Torikai, Haruna Miyake, Keiko Fujiie, Yagi Michiyo, Haruna Aoki, HACO, and Ikue Mori. Listeners called to say they especially enjoyed the exotic chamber ensemble works from Ikue Mori's CD "One Hundred Aspects of the Moon" (Tzadik CD 7055) and performances of HACO's works by the Japanese women's trio, Hoahio. Contemporary works by ten other Asian women composers were presented on May 28: Korean composers Ji Young Jung, Hi Kyung Kim, Youngmi Ha, Hwang Yoon Hee, Yanghee Kim, and Jacqueline Jeeyoung Kim; Chinese-Canadian composer Hope Lee; Chinese-American composer Ling Chao Chen; Filipino-American composer Susie Ibarra; and Japanese composer Keiko Abe. One listener called to say how all the music seemed to be "water music."

PLAYLISTS: Works Composed or Performed by IAWM Members

The broadcast playlist serves as a supplement to the Members' News section.

1. "Eine kleine Frauenmusik," 7:00-8:00 p.m. Sunday evenings, is heard over the Southeastern Public Radio Network: WTSU, 89.9/Troy-Montgomery, Alabama; WRWA, 88.7/Dothan, Alabama; WTJB, 91.7/Phenix City, Alabama and Columbus, Georgia. The program's eighth anniversary was celebrated on July 4, 2001. *By Jeanne E. Shaffer, producer and host*

Barnett, Carol. *Let it Go* (Innova CD 500)

Beath, Betty. *Indonesian Diptych* (Vienna Modern Masters CD 3031)

Bell, Elizabeth. *Andromeda* (MMC CD 2082)

Bond, Victoria. "Presto" from *Black Light* (Koch/Schwann CD 3-1333-2)

Brazelton, Kitty. *Down n Harp n Alla Rondo* (OO Disc 0056); *Fishy-Wishy* (CRI CD 809)

Chen Yi. *Antiphony* (ATMA of Canada CD 2 2199); *Duo Ye* (Avant CD 021)

Degenhardt, Annette. *Waltz in A minor* (ANDEG CD 02); *Jig in G major* (ANDEG CD 06)

Deussen, Nancy Bloomer. *Pegasus Suite* (Keynote Designs CD 103)

Diemer, Emma Lou. *Four Psalms for Organ*, **Joan deVee Dixon**, organist (University of the Ozarks CD); Psalms 23, 24, 37, 33, 61, 103, 147, 75, 27, 150, 96, 151 (RBW Records CD 014); Psalms 92, 66, 100 (RBW CD 015)

Gardner, Kay. *My Mother's Garden* (Ladyslipper LR 119 CD); "Birth, Childhood & Motherhood" from *Seasons of Life* (Ladyslipper LR 115 CD); *Viriditas I, II, III* (Relaxation Company CD 3188)

Hindman, Dorothy. *Beyond the Cloud of Unknowing* (SCI, Young Composers CD, University of Miami); *Forward Looking Back* (June in Buffalo CD); *Drowning X Numbers* (Living Music Foundation CD, vol. 1); *American Plantagenet* (Living Artist Recordings CD, vol. 3)

Jennings, Carolyn. *The Loons* (Innova CD 500)

Moon, Beata. *Safari; Moonpaths* (Troy/Albany CD 426)

Oliveros, Pauline. *A Woman Sees How the World Goes with No Eyes* (Lovely Music CD 1903)

Sainte Croix, Judith. *Tuckwinong* (Sonic Music CDA 30008); "Flower Aria" from *Vine of the Soul* (personal tape from Laura Mann)

Shatin, Judith. *Adonai Roi* (New World Records CD 80504-2)

Tann, Hilary. *Windhover* (Capstone Records CD 8664)

Thome, Diane. *Three Psalms* (Capstone CD CPS 8613)

van Appledorn, Mary Jeanne. *Cycles of Moons and Tides* (Opus One CD 170)

Vercoe, Elizabeth Walton. *Herstory III, Joan of Arc* (Owl CD 35)

Zaimont, Judith Lang. *Judy's Rag* (Northeastern CD 9003); *Elegy for Strings*, Symphony No. 1, and *Monarchs* (Arabesque CD Z6742); *Calendar Collection* (Leonarda CD LE 334)

2. WORT 89.9 FM in Madison, Wisconsin, is a commercial-free, listener-sponsored, community radio station, broadcasting throughout South Central Wisconsin. This playlist is for December 2000 through May 2001. *By Casper Sunn, "The Friendly Host"*

Alstadter, Judith. Piano performance of Sonata in C minor, op. 21, by Cécile Chaminade (Educo LP 3146)

Austin, Elizabeth. *Gathering Threads* (clarinet solo), "Libra" and "Taurus" (piano solos from the *Zodiac Suite*), *An die Nachgeborenen* (choir, soloists and piano), *Circling* (cello and piano) (Capstone CD 8625); *A Birthday Bouquet* (four songs for voice and piano) (Capstone CD 8646); *Five Sonnets from the Portuguese* (voice and piano) (Capstone CD 8618)

Barkin, Elaine. *Sound Play* (violin solo), *Two Emily Dickinson Choruses* (SATB), *Exploring the Rigors of In Between* (flute, horn, violin, viola and cello), excerpts from *Soundtext for J.K. Randall* (piano, text and electronics) and *twine...* (piano and synthesizer), *GameLange* (harp and gamelan), *Rhapsody* (piccolo and clarinet), *Rhapsody in Black and White* (alto flute and flute), *Rhapsody on a Rhapsody* (flute and clarinet), *At the Piano* (piano solo) (Open Space CD 12); *Anonymous Was a Woman* (electronic sound collage) (Open Space CD 3)

Berk, Adele. Sonata for Violin and Piano, Three Pieces for Clarinet and Piano (noncommercial cassette)

Deussen, Nancy Bloomer. *Carmel by-the-Sea, Reflections on the Hudson*, Concerto for Clarinet and Small Orchestra, *Ascent to Victory* (orchestral works) (Arizona University Recordings CD 3108)

O'Leary, Jane. *Silenzio della Terra* (flute and percussion), Duo for Violin and Cello (Capstone CD 8640)

Oliveros, Pauline. Accordion performance of *Fractal 2* by Susie Ibarra (Tzadik CD 7057)

Olson, Shelley. *A Chanukah Cantata* (choir with violin, cello and piano) (Maju Music CD 00-1.1)

Silvano, Judi. Excerpts from *Heuchera Americana* and *At Home* (Sweet Home) (vocal with jazz ensemble) (Blue Note CD 52390); *The Nature of Life* (voice and piano) (Capstone CD 8623)

Members' News news of individual members' activities

Compiled by Deborah Hayes

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings and other items. The deadline for submitting material for the next issue is December 15, 2002. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Please send your news items to my email address: Deborah.Hayes@colorado.edu or to my postal address: 3290 Darley Ave., Boulder, Colorado 80305-6412 USA. Thank you!

Adrienne Albert, currently composer-in-residence for the Los Angeles Doctors Symphony Orchestra, reports that *Courage*, which she wrote last year for the orchestra's Fourth of July holiday program, was performed four times during the 2000-2001 season, including February 4 in Culver City and February 10 in Torrance, California. The orchestra also performed it on the Fourth of July this year in Beverly Hills. The Kona (Hawaii) Chamber Orchestra performed it on April 22. *Climate Control* for horn and piano, commissioned for Nathan Campbell, hornist, and David Rubenstein, pianist, had its premiere on April 29 in La Crescenta, California. *Reflections* for soprano saxophone and piano was performed the same day in Arrowhead, California, and received a rave review. Albert is currently working on a commissioned song cycle for the bass-baritone Richard Bernstein. She received the ASCAP Award for the third year in a row.

Judith Alstadter, pianist, professor of music at Pace University, and director of the Minnewaska Chamber Music Society, has released a new CD entitled "Women Composers: Romantic to Ragtime." Last year she released "The Poetic Piano: Spirituality and Music." On April 1 she presented a concert at Pace University with members of the New York Philharmonic. On May 12 on Long Island, New York, she led a one-day workshop/retreat on spirituality and music. In May she presented a concert at the Austro-American Institute in Vienna. Her article "Building a Career: The Creative Approach" appeared in the Spring 2000 issue of *The Triangle*, publication of Mu Phi Epsilon International Music Fraternity.

Publicity for **Christine Ammer's** new edition of *Unsung: A History of Women in American Music* included an interview on KQED in San Francisco on February 8.

Beth Anderson's *September Swale* for guitar and mandolin was released on the CD "Chilli con Tango" by Antes/Bella Music (BM/CD31.9153) and was heard in several radio broadcasts in New York City and Cincinnati in February and May. Jason Serinus reviewed the disc in the *Hartford Advocate* on March 6 and in the *Seattle Weekly* for March 22; another re-

view appeared in Germany in the April issue of *Guitar Actual Magazine*. *Tale #1*, *Ghent Swale*, *Belgian Tango* and *Dr. Blood's Mermaid Lullaby* were performed in Sao Paulo, Brazil, on April 29 by the violin-piano duo Altissona. *Kentucky Swale* and *Bluebell Swale* for string orchestra were performed in Demarest, New Jersey, in June. *Minnesota Swale* was heard at the Kona (Hawaii) Association for the Performing Arts on April 22. On April 27 *Lullaby* for lyric tenor and piano was performed at the University of Maine. On May 24 in Cincinnati, *Ghent Swale*, *Belgian Tango* and *Dr. Blood's Mermaid Lullaby* were performed in their versions for string bass and piano. In De Haan, Belgium, the Vlaams Radiokoor performed three of her choral pieces: *Wynken*, *Blynken*, and *Nod* (second performance); *Precious Memories* (second performance); and *In the Company of Women*, with words by Jo-Ann Krestan (world premiere).

Pennyroyal Swale was played on a WXXI radio broadcast in Rochester, New York. Marvin Rosen played 11 of Anderson's pieces on his radio show in Princeton, New Jersey, on April 10 and interviewed the composer. David Garland played *Pennyroyal Swale* on WNYC-radio, New York City, on March 15. *August Swale* aired on June 29 as part of the "New Dimensions" show on WOSU-FM in Columbus, Ohio. Anderson has been commissioned by the Cleveland Duo with James Umble to write a piece for two violins and soprano sax, and by Marlow Fisher and Kathleen McIntosh for a duo for viola and harpsichord. She was the subject of a *Los Angeles Times* article by Mark Swed on Sunday, February 11, headed "Defiant Women Who Deserve a Hearing." Kyle Gann's article, "American Composer: Beth Anderson," was reprinted in *De Nieuwe Vlaamse Muziekrevue* in Ghent, Belgium, March 2001.

Elizabeth Austin's *Frauenliebe und -leben* had its world premiere at the CMS International Conference in Limerick, Ireland, on July 6. A movement from the work was performed by **Suzanne Summerville**, mezzo, and Jamila Hlashweova, piano, at the University of Alaska in Fairbanks on March 4. The same day in Mannheim, Germany, *Gathering Threads* was played by Nikolaus Friedrich. *Circling* for cello and piano was performed on March 11 at Manhattanville College in New York, in a concert sponsored by the New York Women Composers and the Aviva Players. A Mother's Day concert presented by CCI (Connecticut Composers Inc.) on May 13 in Hartford included the American premiere of *Showings* for soprano, trombone and piano (with the composer at the piano); texts are by Julian of Norwich. *Three Sandburg Songs* for soprano and piano were performed at Hampshire College on March 14.

Elizabeth Bell was one of the featured composers at two concerts sponsored by the American Composers Alliance and North/South Consonance in New York City. *Les Neiges d'Antan* was performed on March 18 and *Millennium* on April 24.

Music of **Victoria Bond** was heard at two concerts in the Cutting Edge series in New York City: on April 5 a new aria from her opera *Mrs. Satan*, "Hot Off The Press" for soprano, piano and violin, was premiered; and on April 19 *Potirion Sotiriu* for piano and chorus had its New York premiere. *Art and Science* for baritone and piano, commissioned by "Joy in Singing," had its premiere on April 25. On May 9 the composer conducted the New York City Opera in excerpts from *Mrs. Satan* as part of their series Showcasing American Composers. On May 18-22 Bond conducted the Harrisburg (Pennsylvania) Opera Production of *Le Nozze di Figaro*. On June 16 at Symphony Space in New York City, *Molly ManyBloom*, Bond's musical setting of Molly Bloom's racy monologue from James Joyce's *Ulysses*, was performed by the Metropolitan opera star Carol Meyer and a stellar ensemble of musicians from the Metropolitan Opera Orchestra, the Orpheus Ensemble, and St. Luke's ensemble, as part of the 20th annual celebration of "Bloomsday on Broadway." The work went into the recording studio the following week and will appear on the Albany label in the fall.

Carolyn Bremer has received several commissions: from Mansfield University for a four-to six-minute work for wind ensemble; from a consortium from the University of Wisconsin-Milwaukee, Arizona State University, Bowling Green State University, California State University at Fresno, the Cleveland Institute of Music, University of Illinois, Louisiana State University, University of Michigan, University of Nebraska and University of South Carolina for a 10-minute work for wind ensemble; and from the Oklahoma Music Teachers Association for a chamber work. Earlier this year she completed a commission for the Emory University Wind Ensemble entitled *Venus Palimpsest*. *Early Light* for concert band was performed on June 17 in Palo Alto, California. Last year she left her position as chair of composition at the University of Oklahoma for the mercurial existence of a freelance composer. She is currently at work on a multimedia piece for three potter's wheels, live processed video, and sound, and a CD-ROM-based work on the nautical with the painter Elizabeth Chandler.

Margaret Brouwer's *Under the Summer Tree* for solo piano and *Light* for Pierrot ensemble plus percussion were premiered at a concert of her chamber music presented by the Cleveland Museum of Art; the review in the *Cleveland Plain Dealer* described her as "a composer whose music blends superb craftsmanship with a poetic sensibility." *Diary of an Alien* and *Skyriding* were performed in a Prelude Concert of the National Symphony Orchestra in Washington, DC, on June 2. Brouwer's *Chamber Concerto* was performed in Columbus, Ohio, in March, and the *Horn Sonata* was played by Peter Kurau of the Eastman School of Music in February.

Upcoming performances include: *Demeter Prelude* by the Cavani String Quartet on October 28; *Crosswinds* by the Aurora String Quartet on

May 8, 2002, on the San Francisco's Composers, Inc. concert series; and *Remembrances* by the Camellia Symphony Orchestra in Sacramento, California, in March 2002. A work for the Cleveland Chamber Symphony will be premiered in September 2002. Brouwer recently completed a percussion concerto, *Aurolucent Circles*, which will be premiered by Evelyn Glennie and Gerard Schwarz with the Seattle Symphony in fall 2002. A chamber work for Franklin Cohen, principal clarinet of the Cleveland Orchestra, will be premiered in April 2002. Brouwer was in residency at the MacDowell Colony during July and August of 2001.

Carolyn J. Bryan received a Special Projects Grant from the College of Liberal Arts and Social Sciences at Georgia Southern University. The grant will fund the commission of a song cycle for voice and saxophone by Lori Laitman, who will be a guest of the university next spring and coach rehearsals.

Canary Burton's art song *The Promise* for soprano and piano was performed on August 25 at the Ought-One Festival of new music in Plainfield, Vermont. Her music may be heard at <http://www.seabirdstudio.com> and <http://www.adeleart.com>.

Judy Campbell conducts *A Chanukah Cantata* by **Shelley Olson** (see below) on a new CD from Tara Publications: www.Tara.com, keyword: Olson. Campbell conducted the world premiere in Sydney, Australia, on December 5, 1999, and the American premiere at the White House in Washington, DC, on Dec. 7, 2000 (see the article in this issue).

Chen Yi was one of the honorees at the Second Annual ASCAP Concert Music Awards on May 24 in New York City. A concert of her music was presented by the China National Symphony Orchestra on March 2 as part of a seven-concert series devoted to contemporary Chinese composers. She was the subject of a major article in the *New York Times* on March 27.

Fondazione Adkins Chiti: Donne in Musica, Fiuggi-Roma, Italy, invites you to send your news to the FORUM on the Foundation's Web site and to sign on to the "Friends of the Foundation Section": www.donneinmusica.org; and www.womeninmusicfoundation.org

Andrea Clearfield has won several awards: the John Henry Heller Jr. Award for Excellence in Composition from Temple University; the Leeway Foundation Window of Opportunity Award 2001; and the Delaware and Pennsylvania Composer Commissioning Competition 2000. She is the host and founder of the Philadelphia SALON concert series, which celebrated its 15th anniversary on September 30. A new work commissioned by Network for New Music, *always (light), fragments (love)* (2000) for soprano, flute, cello and piano, was premiered at Temple University. Andrea Gullickson commissioned a new work for oboe and piano for the International Double Reed Convention in West Virginia in August. An arrangement of "Jocheved" from her oratorio *Women of Valor* for SSA chorus was premiered by the Lady Chapel Singers this summer on tour in England and Germany. The composer thanks members

of the IAWM list for help with the initial research for *Women of Valor*, which was her dissertation composition. She earned a D.M.A. in Music Composition from Temple University in May.

Re-Turn for violin, piano, synthesizer and drum set for Group Motion Dance Company was premiered at the Arts Bank from May 31 to June 3. Further performances were in June at the International Dance Festival in Berlin, Germany, and in July at Internationale Tanzwochen in Dresden. Another new work in collaboration with Group Motion Dance Company, *Cyprus Trilogy*, was presented at the Mersinio Arts Center in Cyprus on July 20; scored for piano, synthesizer and female voice, it is based on three paintings by the acclaimed Cypriot painter Yiorgos Skotinos.

Mallet Madness for marimba quartet was performed in Washington, DC, in May at the Phillips Collection and also the Cosmos Club. *Gaia* for soprano, oboe and piano was performed in April in Bethesda, Maryland, and in June in Alexandria, Virginia. *Love Song* for soprano, oboe and piano was performed in April by the Contempo Ensemble at Brooklyn College, directed by **Tania León**. *Three Songs for Violin and Double Bass (After Poems by Pablo Neruda)* were performed in April in Boston; *timecycle* for soprano and clarinet to poems by Manfred Fischbeck was performed in April at Temple University at the Women Composers Conference. "Prayer" (from *Women of Valor*) for soprano, narrator, string orchestra and harp was performed at the Opening Ceremony of the Maccabi Games on August 19 in Philadelphia. Clearfield has been commissioned by David Wolman to write *The Long Bright* for soprano, children's chorus and chamber ensemble, and by the American Guild of Organists to write a new work for organ, brass and chorus for the national convention in Los Angeles in 2004.

Abbie Conant's July 11 performance of "The Wired Goddess and Her Trombone" for the Stuttgart chapter of GEDOK (Verband der Gemeinschaften der Künstlerinnen und Kunstförderer e.V.) included the world premiere of *Sauger*, written for her by **Anne LeBaron** (see below). It was Conant's 12th premiere for the Goddess project. GEDOK, founded in 1926, is a large organization for women artists in Germany and Austria.

On October 6 Conant performed "The Wired Goddess and Her Trombone" in Vienna for Kosmos Frauenraum. All of the programmed works were designed to encourage the creation of new compositions for trombone and computer, based on the theme of the Goddess. This program featured works of five distinguished American women composers: Cindy Cox, Elizabeth Hoffmann, Maggi Payne, **Anne LeBaron** and **Anna Rubin**. The day before the concert, Conant and **William Osborne** presented a lecture entitled "Symphonieorchester und Künstlerpropheten: Kultureller Isomorphismus und die Machtverteilung in der Musik" (Symphony Orchestras and Artist-Prophets: Cultural Isomorphism and the Allocation of Power in Music). The talk documents the gender and racial ideologies of the Vienna Philharmonic and analyzes them from a historical perspective.

Liane Curtis, musicologist and president of the Rebecca Clarke Society, organized a concert, "More Than Parlour Song: Women Composers of the Second New England School," presented on April 22 at Brandeis University in Waltham, Massachusetts. Curtis played cello in the concert, which featured music by Amy Beach, Margaret Ruthven Lang, Mabel Daniels, Helen Hoepkirk, Clara Rogers and Rebecca Clarke. Her edition of "Binnorie: A Ballad," Clarke's longest song and possibly her final composition, is scheduled for publication by Oxford University Press. Curtis discovered the unknown work in manuscript among the uncataloged materials of the Clarke estate.

Tina Davidson's *Paper, Glass, String & Wood* for triple string quartet (2000), commissioned as part of her third year as "Composer in the Community" at the Fleisher Art Memorial, was premiered there on March 23 and 25; performers were the Colorado String Quartet (a professional group) and two student string quartets from the Settlement School of Music and the Girard Academic Music Program. The work exemplifies two goals of the Fleisher residency: outreach through the Young Composers program, and the commissioning of new works that involve students in both performance and creation. In July, Davidson began a four-month "Listening to the Earth" residency project funded through a Mid-Atlantic Artist as Catalyst grant. She will work with local children, helping them express their personal connection to their environment through musical sounds and instruments and through composing, rehearsing and performing their own scores. She is also commissioned to write a major choral work for the adult Lauda! Chamber Singers with the Gloucester County Children's Choir. *On My Street* for adult and children's choir was performed in Philadelphia on February 24. *Antiphon for a Virgin* for a cappella chorus had, in the composer's words, "a stunning performance" at Murray State College in Kentucky on February 28. *Mango Songs*, six pieces for piano, were performed in New York City in March.

Selections from **Nancy Bloomer Deussen's** *The Pegasus Suite* for flute and piano were performed at a NACUSA concert in Palo Alto, California, on June 2. *In These Delightful Pleasant Groves* for unaccompanied SATB was heard in Kensington, San Francisco and Palo Alto on June 16, 23 and 24. On June 17 *The Voyage of Christopher Columbus* for concert band was performed in Palo Alto. *The World is a Butterfly's Wing* for tenor, viola and piano was performed in San Francisco on July 20, 21 and 22. *Two American Songs* for soprano and piano were performed at Penn State University in Universal City, Pennsylvania, July 4-7. *The Peninsula Suite* for string orchestra was heard in Ottawa, Canada, on August 7. *Trio for Violin, Cello and Piano* was performed on August 25 at the Ought-One Festival in Plainfield, Vermont. *Ascent to Victory* will be performed in Albany, New York, in October. The world premiere of *A Silver, Shining Strand* for orchestra is scheduled for November in Walnut Creek, California. Her music has been played on radio station WPRB in Princeton, New Jersey, four

times since the last Journal report; WGDR in Vermont twice; and WORM in Provincetown, Massachusetts, three times. Her *Trio* was played on KMFA in Austin, Texas, in March.

Emma Lou Diemer is the subject of a new bio-bibliography by **Ellen Grolman Schlegel** from Greenwood Press.

Tsippi Fleischer received a commission in September 2000 to compose *Symphony No. 4 (A Moving Shadow)* for recording and performance in Festival No. 6 of New Music for Orchestra, produced by Vienna Modern Masters in June 2001. In December 2000 she was commissioned by the Israeli Radio to compose *Symphony No. 5 (Israeli Jewish Collage)* for the annual Israeli Music Day; the world premiere performance and recording is scheduled for September 2001 in Jerusalem. She is writing two new chamber operas: *Cain and Abel* (after the Biblical story), commissioned for the Israel Festival in May/June 2002; and *Victoria* (about a heroine in the Jewish past life in Iraq), for the Fourth Tel-Aviv International Biennale in September 2002. *Weltschmerz*, a song cycle for mezzo-soprano and piano with lyrics by Else Lasker Schüller, commissioned by the Furore Verlag, will have its world premiere in September 2002 in Frankfurt.

Cynthia Folio's *Flute Loops* for six flutes and piano, commissioned by Laurie Benson with funds from Meet the Composer and the Brannen-Cooper Fund, was premiered on July 21 by the faculty at the Northern California Flute Camp in Carmel, California. She was awarded a commission from Pi Kappa Lambda to write a composition for their National Convention in Philadelphia; the work will be premiered on December 8 by the DeArte Wind Quintet. As one of several guest composers at the Sixth Festival of Women Composers at Indiana University of Pennsylvania, March 21-24, she had several works performed: *At the Edge of Great Quiet* for SSAA choir; *Four 'Scapes* for flute quartet; and *The Elements* for flute choir. She was also guest composer, speaker and moderator at a conference sponsored by Temple University, April 4-5, "Creative Opportunities for Musical Women." Her *Trio* for flute, cello and piano was performed by the Azure Ensemble at the conference, and also on December 17 of last year at Merkin Hall in New York City.

Margaret Garwood's *Flowersongs*, based on three poems by e. e. cummings, was premiered by the Music Group of Philadelphia on May 17.

Sylvia Glickman's *The Walls are Quiet Now* for string quartet was performed by the Hildegard Chamber Players on September 24, 2000, at Bryn Mawr College, Bryn Mawr, Pennsylvania, and on April 18, 2001, at a Holocaust Remembrance Day service at the Main Line Reform Temple in Wynnewood, Pennsylvania. The arrangement for chamber orchestra was performed on November 20, 2000, by the Hilton Head Orchestra on Hilton Head Island, South Carolina, and on April 28 by the Kennett Square Symphony Orchestra in Kennett Square, Pennsylvania; Mary Woodmansee Greene conducted both performances. *Shabbat Shira*, a new Friday night service for cantor, SATB choir, rabbi

and organ, was heard on February 9 at the Main Line Reform Temple in Wynnewood. On April 4 Glickman was the keynote speaker at the Temple University conference "Creative Opportunities for Musical Women." A new CD is forthcoming titled "The Walls are Quiet Now, A Holocaust Remembrance Trilogy," from Albany Records (Troy 446); it includes *The Walls are Quiet Now* for chamber orchestra, *Carved in Courage* for chamber orchestra, and *Am I a Murderer?* for basso and seven instruments, performed by the Lehigh Valley Chamber Orchestra, Donald Spieth, music director, Julian Rodescu, basso, and the Hildegard Chamber Players.

Marnie Hall of Leonarda Productions announces that the two cassette tapes that supplement Diane Peacock Jezic's book *Women Composers: The Lost Tradition Found* are available on CDs. For more information, write to marnie@leonarda.com.

Janice Hamer's piano trio, *Hidden Verses*, was performed in Davie and Boca Raton, Florida, on June 2 and 3 by the FAU (Florida Atlantic University) Soloists, and on June 10 at the Holocaust Museum in Washington, DC. The work was inspired by an incident that took place in the Warsaw Ghetto uprising of 1943 when ghetto historians, knowing they would soon be killed, buried their writings beneath the street in milk canisters. Hamer is working with poet Mary Azrael on an opera based on Yehuda Nir's Holocaust memoir, *The Lost Childhood*. The New York City Opera performed a full-orchestra reading of the first act earlier this year, which the composer said was beyond her "wildest expectations."

Mara Helmuth's collaborative CD with the percussionist-composer Allen Otte, "Implementations of Actuation," has been released by the Electronic Music Foundation (EMF 123) <http://www.cdemusic.org/emfmedia/future.html>. A result of five years of collaboration, the music explores the sounds of bicycle wheels, electric mbira and diverse metal percussion instruments.

Jennifer Higdon's *Fanfare Ritmico* was performed on July 13 by the Cleveland Orchestra, Kay George Roberts conducting, at the Blossom Music Center, and also on August 4 at the Cabrillo Music Festival, featuring the Cabrillo Festival Orchestra conducted by Marin Alsop.

Apo Hsu conducts the Women's Philharmonic on a new Koch International Classics CD (3-7518-2 HI) of music by the distinguished American composer Florence Price (1887-1953): *The Oak, Mississippi River Suite* and *Symphony No. 3 in C Minor*.

Calvert Johnson continues his research on music by women of the French Revolutionary era; he was chosen to participate in two NEH summer seminars on the topic for college teachers this year. Hildegard Publishing published his new editions of music by Julie Candelle: the *Concerto for Fortepiano or Harpsichord and Orchestra* in a two-piano version (he arranged the orchestra part for second piano); and new arrangements of several *airs* from her opera *Cathérine, ou la belle fermière*. For the series *Organ Historical Performance Practices* published by Wayne Leupold Editions (Colfax, North Carolina) he has produced *England: 1660-*

1730 and England: 1730-1830. Accompanying these is his two-CD set *Olde English: Calvert Johnson plays five historic 18th-century English organs* for Calcane Recordings (CAL-CD035).

Rosemary Killam, music theorist at the University of North Texas, was invited to present two lectures at the Governor's School in Norfolk, Virginia, in November 2000: "Ethel Smyth's Harmonic Usage in *March of the Women*" and "A Comparison of 20th-Century Flute Concerti through the Works of Joan Tower and Cécile Chaminade." A paper she co-authored, "Cybernetics and the Pedagogy of Music Theory: Insight into the Choreography of Classroom Space," will be published in the conference proceedings of the symposium "Systems Research in the Arts: Directions," held last year in Baden-Baden, Germany.

Cecilia Heejeong Kim's *The Crator Lake on Mt. Paektu* for large mixed chorus and orchestra was performed at a New Year's concert in Seoul on January 1, 2001. Kim, a professor at Sangmyung University in Seoul, was invited to the TongYong Contemporary Music Festival to give a seminar on February 16; her paper, "The Role of Women Composers in Korea: Now and Future," dealt with issues regarding the definition of feminine characteristics in music and evaluating the social status of women composers in Korea. She was invited to Lehigh University in Bethlehem, Pennsylvania, to present a concert and lecture on March 25. *Illusions* for solo piano was performed and she lectured on Korean traditional music and its connections to contemporary music in Korea. She appeared on TV in Korea in May and June in a lecture series on the history of classical music.

Jin Hi Kim's *Eternal Rock* for komungo, with the composer as soloist, was premiered by the American Composers Orchestra at Carnegie Hall on March 18 (see the review elsewhere in the *Journal*). The Seattle Creative Orchestra, conducted by Roger Nelson, performed the work on June 30 at the Shorecrest Performing Arts Center, and the Boston Modern Orchestra Project, under artistic director Gil Rose, included it, with the composer as performer, in the "Cross Currents" concert on October 5 at the New England Conservatory. Kim was the subject of a paper by Jason Stanyet, "Composing Interculturalism: Jin Hi Kim, National Musics and Imagined Traditions," presented at the "Toronto 2000: Musical Intersections" conference in November.

Elizabeth Lauer was one of the featured composers at a concert sponsored by the American Composers Alliance and North/South Consonance in New York City on May 15. Pianist **Margaret Mills** performed *Sonata* and *A Bouquet of Bagatelles*.

Patricia Werner Leanse has been broadcasting music by women composers on a live weekly radioprogram, "Radio Monalisa," in The Netherlands (Amsterdam region), since August 1, 2000. To date, the works of some 100 women composers have been programmed. Details can be found on the website www.radiomonalisa.nl.

Anne LeBaron's *Sauger* was premiered in Stuttgart on July 11 by trombonist **Abbie**

Conant (see above). LeBaron composed the work at the Bellagio Study and Conference Center, Villa Serbelloni, in June, using ProTools and the Kurzweil 2500. The concept for *Sauger* emerged from the opera she is writing titled *The Vacuum Cleaner*, an absurdist snapshot of "family" life. (The German word for vacuum cleaner is *Staubsauger*, literally "dust sucker.") Both the title and the music of *Sauger* play with the multi-dimensional, and often conflicting, attitudes toward domesticity, housework and entrapment. Here, Conant joins an instrument that is blown with an appliance that sucks. Internal rhythms from the sucking sounds of the vacuum determine more external rhythmic phrases from a drum track. LeBaron presented the work at the Bellagio Center as a work-in-progress before the Stuttgart premiere.

The world premiere of **Tania León's** *Desde*, with the composer as soloist, was performed by the American Composers Orchestra at Carnegie Hall on March 18.

Oboist **Cynthia Green Libby** performed the premiere of Karin Rehnqvist's *To the Angel with the Fiery Hands* for oboe and mixed choir in Springfield, Missouri, on March 14. Libby commissioned the apocalyptic work, based on a text by Bjorn von Rosen (English translation by Linda Schenk), through a grant from Southwest Missouri State University.

Li Yiding's reports of the London Congress were published in 1999 in the Beijing periodical *Music Weekly* and in the national publication *People's Music*.

Betty-Ann Lynerd accepted a position at George Mason University in Fairfax, Virginia, teaching music education courses and directing the University Women's Chorus. She recently assumed the presidency of the Maryland/District of Columbia chapter of the American Choral Directors Association.

Flutist **Elizabeth McNutt** has released a new CD, *pipe wrench: flute + computer*, on the Electronic Music Foundation Media label (EMF 025), www.emf.org, phone (518) 434-4110. Two of the compositions, *The Twittering Machine* by Andrew May (her husband) and *Interact I* by Barry Moon, arose from close collaborations with the composers and are partially improvised in performance. The other works on the disc are Philippe Manoury's *Jupiter*, Cort Lippe's *Musical for Flute and Computer* and Eric Lyon's *The Blistering Price of Power*.

Music of **Melissa Shelton Meier** has been released on three compact discs. *Romantic Passacaglia on a Twelve-Tone Theme* for organ is on **Frances Nobert's** CD "Music She Wrote" (Raven OAR-550). *Mass for the Third Millennium* is on the Vienna Modern Masters CD "Music from Six Continents, 2000 Series" (VMM 3050). The CD "Art Songs About Biblical Women," available from the composer (msmeierphd@aol.com), presents *Celebration*, *Sorrow*, *Strength* (three songs about Old Testament women) and *Three Marys in Four Songs* (about the relationship of each New Testament Mary to Jesus).

Janice Misurell-Mitchell was a guest lecturer at the California Institute for the Arts in

February, presenting a demonstration on extended techniques for the flute and performing her works *Motel...loneliness*, *Uncommon Time*, and *Sub-Music and Song* for solo flute. Her saxophone quartet, *Trash Talk*, was performed in February by the Enigma Saxophone Quartet at Northwestern University and at the Society of Composers Region V Conference at Ball State University in Muncie, Indiana. In March she performed *Trilogy for the Millennium*, a series of three pieces for voice/flute, on the New Music DePaul series at DePaul University in Chicago. In March she also performed *Blooz Man/Poet Woman* for flute and voice on a CUBE concert at the Chicago Cultural Center. She performed *Sub-Music and Song* for solo flute on a concert at the University of the Algarve in Faro, Portugal, later that month. *Mamiwata* for solo marimba was premiered at a CUBE concert in Chicago in April. Also in April she attended a performance of *Paradigms*, for seven flutes and bass, at New York University on their New Music and Dance series. Music by Misurell-Mitchell, **Anna Larson**, **Marilyn Shrude**, and others may be heard on a new CD, "A Portrait of American Women Composers Volume II," from Master Musicians Collective (MMC2101), performed by the Czech Radio Symphony Orchestra, conducted by Vladimir Valek. It is available online from: www.mmcrecordings.com.

Chase Morrison's one-act opera *Women of the Lighthouse* was presented on May 2 by Symphony Space in New York City.

The **Music Library Association** announced the following awards at its 70th annual meeting in New York. The Special Achievement Award was presented to Jane Gottlieb for her role in developing "Plan 2001." The Vincent H. Duckles Awards were presented to David Fallows for *A Catalogue of Polyphonic Songs, 1415-1480* and James B. Sinclair for *A Descriptive Catalogue of the Music of Charles Ives*. The Richard S. Hill Award was given to Jeremy Smith for his article in *Music & Letters* entitled "From 'Rights to Copy' to 'Bibliographic Ego': A New Look at the Early Edition of Byrd's *Psalmes, Sonets & Songs*." The Eva Judd O'Meara Award was given to Philip Brett for his review in *Notes* of *The Beggar's Opera* as realized by Benjamin Britten. The Dena Epstein Awards were presented to Ruth A. Inman, Elizabeth B. Crist and Roberta Lindsay. The winner of the Walter Gerboth Award was David Hursh. Citations for their contributions during their careers were awarded to Carol Bradley, Melva L. Peterson and **Stephen M. Fry**.

Frances Nobert's first CD, "Music, She Wrote: Organ Compositions by Women," has recently been released by Raven Recordings. The disc features compositions by Elfrida Andrée, Roberta Bitgood, **Emma Lou Diemer**, Ester Mägi, **Margaret Meier**, Orpha Ochse, Florence Price, Margaret Vardell Sandresky, **Jeanne Shaffer**, Erzsébet Szönyi and Germaine Tailleferre. The recording was made on the 1998 Glatter-Götz/Rosales organ at United Church of Christ, Congregational, in Claremont, California. Copies are available from <http://www.ravencd.com> (http://www.ravencd.com/html/oar_550.html) or from fnobert@whittier.edu.

www.ravencd.com/html/oar_550.html) or from fnobert@whittier.edu.

Kristin Nordeval sang the title role in the premier of Carla Lucero's new opera, *Wuornos*, on June 22, 23 and 24 in San Francisco.

Pauline Oliveros and Ione conducted a Deep Listening workshop on April 28 and 29 in Madison, Wisconsin.

Shelley Olson's *A Chanukah Cantata*, conducted by **Judy Campbell** (see above), has been released on the CD "A Chanukah Cantata," recorded in Sydney in March 2000. It may be ordered from Tara Publications: www.Tara.com, keyword: Olson. The piano/vocal score is available from the composer: shelley_olson@hotmail.com. The work, funded in part by a grant from the Massachusetts Cultural Council, received its world premiere in Sydney, Australia, on December 5, 1999, and its American premiere at the White House in Washington, DC, on Dec. 7, 2000 (described elsewhere in the *Journal*).

Pianist **Gail Weinberg Olszewski** completed the Doctor of Musical Arts in Accompanying/Coaching from the University of Minnesota in May. On June 10 in Minneapolis she participated in "A Concert of Music by Women, Featuring Women Performers," performing Chaminade's *Piano Trio* and works by Betty Roe and Jeanie Brindley-Barnett.

Terry Winter Owens's *Prelude for Aries*, from the *Astrological Preludes*, published by the Frederick Harris Music Company several years ago, has been included in the same publisher's *The Celebration Series/The Piano Odyssey*, the official piano syllabus for the Royal Conservatory of Music in London. The piece, for students in the early grades, is in Volume I of *Piano Studies/Etudes*. (See <http://www.frederickharrismusic.com>.) *Elegy for the Nephew of Prince Mukhransky* for violin and guitar was premiered on February 26 in Istanbul by Duo 46, who commissioned it. The concert was broadcast on Turkish Radio and TV and recorded live; the CD is available from The Orchard, MP3.com, and most major on-line stores. Sheet music of a piano transcription is available from the composer. Information about the concert is available at <http://www.duo46.com/>.

Pianophoria no. 3 for two pianos was featured on the March 16 concert program by Claire and Antoinette Cann in South End, Essex by the Sea, England. ("Pianophoria" is an invented word combining piano and euphoria.) The Cann Duo, to whom the work is dedicated, played the same program for American audiences on March 23 at Stetson University. Their performance of the work, a winner in the Whitney Museum Two Piano Festival Competition, is available on an Apollo Records CD. *Homage to Antoine de Saint-Exupéry* (1992) for violin, cello, piano and narrator was performed on April 18 at Lynn University in Boca Raton, Florida, during the Born in America Festival. The work, Owens' first piece to incorporate the spoken word, combines passages from *Wind, Sand and Stars*, a poetic recounting of Saint-Exupéry's experiences as a pilot, with her own words.

Deon Nielsen Price's *Clariphonia*, featuring her son and duo partner, Berkeley Price on basset horn, contrabass, A, and soprano clarinets, was performed on a March 23 concert of New Music by California Composers, co-presented by the **National Association of Composers, USA (NACUSA)**, the IAWM, and the El Camino College Division of Fine Arts. **Deborah Kavasch**, a composer and soprano known for innovative extended vocal technique, sang her *Metamorphosis*. **Margaret Shelton Meier's** cycle *Celebration, Sorrow, Strength* was also heard, along with music by **Jeannie Pool** and others. The Price Duo's China tour is reported elsewhere in this issue.

Recent performances of works by **Dianne Goolkasian Rahbee** include the following: on May 9 *Piano Concertino No. 1* and shorter piano works in Vienna, Austria; on May 11 *Piano Concertino No. 1* in New York City; on May 24 the world premiere of *Vissicitudes* for cello and piano at the New England Conservatory; on June 17 the *Y2K Phantasie*, op. 99, for piano, also at the New England Conservatory; on July 6 *Sonata No. 2* for piano, in Vresse, Belgium; and on July 18 *Mosaic*, op. 26, for two pianos at the Longy School of Music.

Leanne Rees presented a piano recital at Carnegie Hall in New York City on June 12 entitled "Women Composers and the Men in their Lives," which linked women with their male contemporaries, for example, Marianne Martinez and Joseph Haydn, Fanny and Felix Mendelssohn, Clara Schumann and Johannes Brahms. The program also included a work by Rees and the world premiere of a composition by Marian McPartland. Rees' most recent work, *Funky Tango*, was chosen to be presented in a concert by the Capital Composers Alliance in Washington, DC.

Lauren Rico produced a radio special, "Instrumental Women," a joint venture of Minnesota Public Radio and Public Radio International, for broadcast in March for Women's History Month. The program, a two-hour chronicle of women instrumentalists in America's orchestras, includes interviews with Gail Williams, Marie Speziale, Heather Buchman, Kate Tamarin, **Christine Ammer**, Joann Falletta, Jane Glover, Tim Page, Bill MacGlaughlin, Lois Schaefer, Jorja Fleezanis, and **Nan Washburn**, interspersed with musical performances. At www.minnesotapublicradio.org click on Instrumental Women. Part 2, later this year, will feature Women Conductors.

Anna Rubin, of the Oberlin College Conservatory of Music composition faculty, has had several works performed. *Family Stories: Sophia Sally* was heard on January 23 at Cincinnati College Conservatory of Music on the Visiting Composers Series, on May 5 at Lewis University in Romeoville, Illinois, and on August 25 at the Ought-One Festival at Goddard College in Plainfield, Vermont. On February 10, *Viola a Tre* for three violas was performed for the Cleveland Guild of Composers at Lake Erie Community College. *Seachanges V* for amplified bass and tape was presented on March 1 at the SEAMUS conference at Louisiana State

University in Baton Rouge. On March 11 *Stolen* for amplified baroque oboe and digital audio was heard at Oberlin College. Performances of *Landmine* for amplified flute, electronics and digital audio at Bowling Green State University in Ohio on March 28 and May 26 featured **Fiona Wilkinson**. On May 12 *Dreaming He Spoke* for amplified baroque oboe and digital audio was presented at Oberlin College. Rubin reviewed several CDs: "Alibi" by Jacques Tremblay in *SonicArts, Journal of the Sonic Art Society of Great Britain* (Fall 2000); "Aerosol" by Ned Bouhalassa in *Computer Music Journal* 24/3 (Fall 2000); and "Shreds of Evidence" by First Avenue in *Computer Music Journal* 24/1 (Spring 2000). Her work is cited in Christine Ammer's new edition of *Unsung: A History of Women in American Music*.

Vivian Adelberg Rudow's *Three Puzzles Using Early Electronic Music*, *Dona nobis pacem*, *Lies*, and *Puzzle 1* were performed at the Baltimore Composers Forum, Fells Point Creative Alliance. On March 1 *Cuban Lawyer*, *Juan Blanco* was heard at the SEAMUS conference at Louisiana State University in Baton Rouge; the composer conducted four CD players via hand-held remote controls. On March 9 *Dev's Song* for viola was performed in Dubuque, Iowa. On May 1 *Rebecca's Suite* was performed at East Stroudsburg University in Stroudsburg, Pennsylvania. Adelberg Rudow's music was also heard on July 13, 14 and 15 at the Artscape festival in Baltimore. She was a juror for the Canadian Electroacoustic Community competition on March 12 and for the NAACP ACTSO music composition contest on April 29.

Judith Sainte Croix's string quartet, *Renewal*, was premiered on June 20 by the Meridian String Quartet at the City University of New York Graduate Center in Manhattan. The work was released on the CD "Diverse Light" on Capstone Records. *From Far Beyond the Blue Sky* was performed in Vienna, Austria, on May 8 and will be released on a CD from Frauentone Records in Vienna, performed by the Philharmonia Gaudi conducted by Dorothea Agnoletto.

Ellen Grolman Schlegel has completed *Emma Lou Diemer: A Bio-Bibliography*, published by Greenwood Press; the book is available through Greenwood Press and elsewhere, including amazon.com.

Sharon Guertin Shafer, professor of music and chair of the Arts and Humanities Division at Trinity College, Washington, DC, performed vocal and keyboard works by Betty Jackson King and Florence Price on February 2 at the Charles Sumner School Museum in a concert celebrating Black History Month. On March 19 several of Shafer's compositions were performed in a concert celebrating Women's History Month held at Trinity College, including: *Night Blues* for clarinet and piano; *Introduction and Reflection* for soprano, speaker and piano; *Songs for Friends*, a cycle for soprano and piano based on poems of Natasha Josefowitz; and *Maundering Blues* for voice and electronic keyboard. At the Sixth International Festival of Women Composers at Indiana University of Pennsylvania, March

21-24, Shafer presented "The Evolution of Women From Composers of Domestic Music to Pulitzer Prize Winners" as part of a mini-lecture series called "Sounds of Shattering Glass in the 21st Century." On November 29, 2000, Shafer made her (singing) "debut" at the MCI Center in Washington, DC, singing the National Anthem for a Washington Capitals hockey game.

Jeanne E. Shaffer's *Partita on "Schmucke dich"* for organ was part of a concert by **Emma Lou Diemer** in Rome at the Basilica di S. Maria sopra Minerva on July 4. In December 2000 the same church was the scene for the premiere of Shaffer's *Good News Trio* commissioned by the Borealis Trio of Fairbanks, Alaska. Both concerts were on the Donne in Musica series. **Frances Nobert** performed the partita in Raleigh, North Carolina, on May 6, and has performed it elsewhere; she also included it on her new CD, "Music She Wrote." Shaffer received a commission from two churches in Montgomery, Alabama, for an Easter anthem for a joint Easter Vigil service; the work was premiered by the joint choir, trumpet, flute and organ on the Saturday night before Easter and sung again on Easter Sunday. Two song cycles for high voice, flute and piano recently published by Sisra Publication were praised by **Sharon Mabry** in her review in the May-June issue of the *NATS Journal* (National Association of Teachers of Singing).

Recent works by **Alex Shapiro** have been released on two new CDs. The three-movement *Sonata for Piano* (1999) is on the Innova CD "New American Piano Music" (Innova 552) recorded by the Bay Area pianist Teresa McCollough. The three-movement *Trio for Clarinet, Violin and Piano* (1998) was recorded by Berkeley Price, clarinet, Nancy Roth, violin, and **Deon Nielsen Price**, piano, and is featured on the Price Duo's new Cambria Master Recordings CD, "Clariphonia" (CD 1125).

Shapiro has been commissioned by the New York violinist Sabrina Berger to compose a work for five-string electric violin and electronic soundscape. Shapiro's previous work for that combination, *Journey*, will be released next season on Berger's CD, "E-Scapes for Electric Soundscapes." *Of Bow and Touch* for double bass and piano was awarded a 2001 prize from the International Society of Bassists. *Music for Two Big Instruments* for tuba and piano was premiered in February at the University of Southern California by the duo that commissioned it, Norman Pearson, tuba, and Cynthia Bauhof-Williams, piano. The piece has had several further performances in southern California.

Shapiro estimates that her pieces are heard on about 40 concerts a year in the U.S. and abroad. Among the works performed in mid-2001 are: *Shiny Kiss* for flute, performed in Los Angeles; *Journey*, performed by Sabrina Berger in Connecticut; *Transplant* for organ performed in New York and Toronto; and *Trio for Clarinet, Violin and Piano*, which had its New York premiere in May.

Alice Shields's computer piece *Dust* (2001), commissioned by Dance Alloy of Pittsburgh, Pennsylvania, was premiered by the

group on May 4 and 5. The 28-minute work is a collaboration with the choreographers of Dance Alloy and Arangham Dance Theater of Madras, India. Shields combined traditional Bharata Natyam *jethis* (rhythmic dance sequences) in a musical setting based on the Bharata Natyam dance form called Tillana; she created the work on ProTools with GRM plug-ins, using as sound sources Tibetan trumpets, Tibetan ritual conch shells, Indian drums and an Indian singing voice. The work is in three large sections, in Madhuwanti raga. *Dust* will be performed twice in September in Pittsburgh by Dance Alloy, and in December by Dance Alloy and Arangham Dance Theater at the All-India Festival of Music and Dance in Madras, India. Further bookings include Swarthmore College in March 2002.

On June 5 Louisiana State University's Music & Art Digital (MAD) Studio presented Shields' computer piece *Vegetable Karma* (1999) at its concert "High Voltage: Cinema for the Ears." The work, composed on ProTools in Todi raga with sounds sampled from hip-hop recordings, was chosen for the SEAMUS National Conference concerts in Baton Rouge in March. *Komachi at Sekidera* (1999) for soprano, alto flute and koto was released on a Koch International Classics CD (#3-7503-2111). In January the work was performed by the Coyote Consort at the University of Arizona in Tucson; it has been published by Jilmar Music. On July 28 Shields lectured on "Madness in Opera" at the Santa Fe (New Mexico) Opera.

Williametta Spencer's *Flute-Player* for SATB, flute, marimba, tam-tam and triangle, recently commissioned for the 10th anniversary Concert of "I Cantori" of Savannah, Georgia, was given its first performance by them on March 31.

Suzanne Summerville, mezzo-soprano, and Jamila Hlashweova, piano, presented settings of Adelbert von Chamisso's poetry by **Elizabeth Austin**, **Emma Lou Diemer**, Theresa Kling and Caroline Wiseneder at "A Concert of Music by Women Composers for Women's History Month 2001," presented on March 4 by the University of Alaska Fairbanks Department of Music and the Fairbanks Choral Society. **Shelley Olson** was special guest and heard her *Trio in Quartal Harmony* for trumpet, trombone and organ played by members of the UAF faculty.

Casper Sunn graduated from the University of Wisconsin-Madison in May with a second bachelor's degree in music composition. Her senior recital, "Casper Sunn and Friends," presented in Madison on April 21, was sponsored by WORT-FM radio and attracted an audience of around 200. New works premiered at the concert included *Wild Iris* for mezzo soprano and double bass, with signed interpretation; *Rain on the Roof*, *Hot Apple Pie*, *A Walk in the Leaves* and *Full Moon* (four cello quartets in the *Autumn's Child* collection); *Windy*, *Small Tales from Texas* and *Polka Dots* (three accordion solo miniatures from *Noteless Piece for a Notable Player: or Short, Windy Piece for a Long-Winded Player*), written for, and performed by, **Pauline Oliveros**; and *Play Music!* (for Toy Music Ensemble), performed

by **Barbara Chusid**, **Susan Cook**, **Sarah Florino** (who was also stage manager for the entire concert), **Pauline Oliveros**, and several others. Also performed were: *Ovary Tones* for oboe, bassoon and vibraphone; *Animated Car-Tune* for programmable music box and vibraphone; *Amy's Rainbow* and *Pegasus* (two children's piano solos); *Drempels* for violin and piano; *Quasi Beethoven*, *Dance of the Dairy Queens* and *Peas in Queues* (three piano solos in the *Sonia's Cues* collection); *Elegy for a Mosquito* (clarinet trio); *Second-Hand Circus* and *Old, New, Borrowed and Blue* (two string quartets); and *Soop of T'Day* (*Tribute to Pauline Oliveros*) (an improvisational performance art piece for five players).

Hilary Tann was commissioned to write "an exciting concert overture" for the Royal Liverpool Philharmonic Orchestra on the occasion of the Last Night of the Welsh Proms, July 28, in Cardiff, Wales. The resulting work, *The Grey Tide and the Green*, takes its title from a poem by the Welsh poet R. S. Thomas. In May the Choral Society of Montgomery County, Pennsylvania, performed her *Psalm 104* and *The Moor*, which the chorus took on tour in Wales in early July. *The Walls of Morlais Castle*, a trio for oboe, viola and cello, had three performances in New York State, including one at the 35th SCI Conference in Syracuse. It was also performed by the Ovid Ensemble at the Deal Festival (UK), August 1. The piano trio *Nothing Forgotten* is to be recorded on CD by North/South Consonance.

Karen P. Thomas directed Seattle Pro Musica's final concert of the season on May 19, which featured Brahms's *Ein deutsches Requiem* and the U.S. West Coast premiere of *The Glory and the Dream* for choir and organ, newly commissioned from Richard Rodney Bennett by a global consortium of choral ensembles of which Seattle Pro Musica is a part. In the week before the concert the group performed live on FM radio and the group's new CD, "Alnight by the Rose," was broadcast on FM radio as well. Both broadcasts were available throughout the world via the internet.

Lisa Neufeld Thomas has been directing "Echoes of St. Hildegard: Concerts and liturgies celebrating the gifts of women" at several churches and religious institutions this year: on April 29 in Philadelphia; on May 5 in Oxford, Maryland; on May 12 in Wilmington, Delaware; on August 1 in London, England; on August 4 in Dusseldorf, Germany; on August 6 in Heidelberg; on August 9 in Frankfurt-am-Main; and on August 12 in La Cañada, California.

Birgitta Tollan of Sveriges Radio received honorable mention in the IAWRT (International Alliance of Women in Radio and TV) competition for her radio feature "Women of Music Emerge." The nomination was by Sveriges Radio and the award was presented in Berlin on May 7.

Cherilee Wadsworth Walker has been appointed assistant professor of music at Illinois Central College in East Peoria, directing the vocal jazz ensemble and teaching jazz history, theory and jazz voice. Her a cappella arrange-

ment of *Angels We Have Heard - in Five!* a humorous treatment of the holiday standard in 5/4 over a driving ostinato reminiscent of Dave Brubeck's *Take Five*, will be published by UNC Press. The chart appeared on her debut recording as an arranger last year, *Shadz of Christmas*. In October she will present "Who Wants to Practice? Relationships Between Gender, Motivation, and Self-Determination" at the Pacific Northwest Music Graduate Students Conference at the University of Victoria. Earlier this year, at East Central University (Oklahoma), the Jazz Choir under her direction appeared at the Fifth Annual Vocal Jazz Festival at Carnegie Hall on April 9. Included in their performance were her original arrangements of *Route 66* and *Wave*, the latter featuring improvised vocal percussion sounds.

Wang An-Ming's song cycle *The Song of Endless Sorrow* was performed at Winona (Minnesota) State University on February 13. *Soundings* for organ was given its world premiere by **Calvert Johnson** at the Sixth Festival of Women Composers at Indiana University of Pennsylvania on March 21. On March 24 her *Piano Quintet* was performed at Strathmore Hall in Maryland. On April 6, Linda Eagleson, flute, and Philip Hosford, piano, included *Li River's Edge*, *Solemn Silhouettes* and *Kapalua* in a concert at Strathmore Hall. On April 13 her choral compositions *Spring* and *Lu Huai* were performed by the Hua Sheng Chorus, Lucy Lin, conductor, at George Mason University in Virginia. Her Easter anthem *Christ the Lord is Risen* for choir and organ was premiered on April 15 in Bethesda, Maryland. *Autumn Leaves*, *Lu Huai* and *Spring* were performed on May 12 by the Hua Sheng Chorus in celebration of the Year 2001 Overseas Chinese Culture and Art Festival at Rockville (Maryland) High School.

In May **Nan Washburn** conducted the 65-member West Hollywood (California) Orchestra in what the reviewer Alan Rich called an "admirable" level of performance of "an interesting and challenging program" of music by Elinor Armer, Ronald Caltabiano and others. He reports that Washburn "cuts a lively and engaging figure."

Methods devised by **Joan Yakkey** of Florence, Italy, to help music teachers improve their students' musical literacy were the subject of a three-day course, "Teaching Music Reading Skills to Beginning Musicians," offered at the Detroit Opera House in July. The Yakkey method incorporates drawings and composition.

An interview with **Judith Lang Zaimont** was featured in the March-April issue of the internet classical music magazine *Sequenza 21*, available at <http://www.sequenza21.com/index.html>. *Impronta Digitale* ("Fingerprint"), an eight-and-a-half-minute perpetual mobile for piano, was one of four competition pieces at the 11th Van Cliburn International Competition. The work was selected for performance by one-third of the accepted competition entrants, including Olga Kern and Stanislav Ioudenitch, co-winners of the gold medal.



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